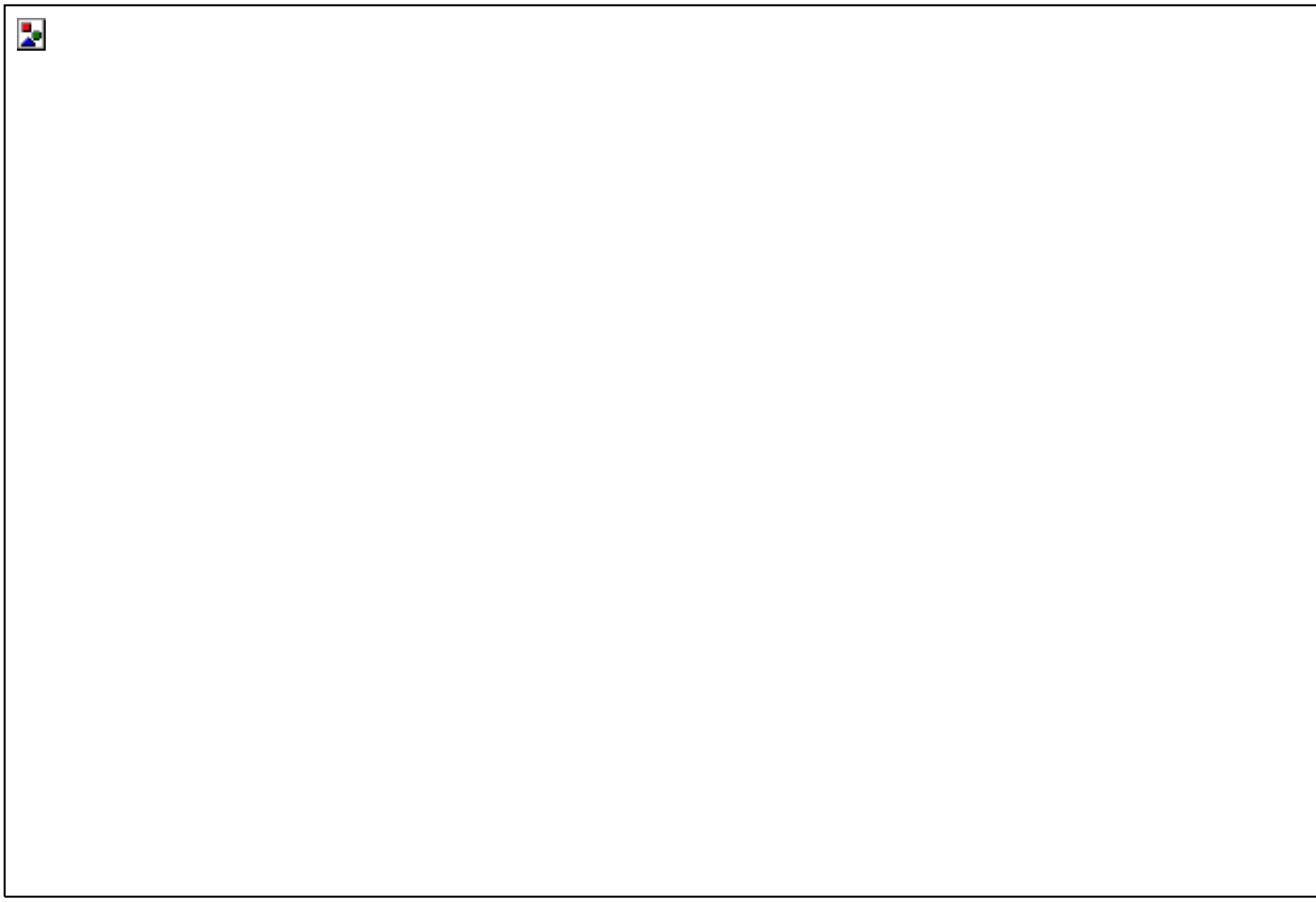
The Grade 9 Study Guide For Dr. Jekyll & Mr. Hyde



2017 GCSE

English Literature

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MARK SCHEME

Level 6:

In order to hit the top marks in your GCSEs, you should be aiming hit level 6 (26 – 30 marks).
Let's take a look at what this means.

CONVINCING, CRITICAL ANALYSIS AND EXPLORATION 26–30 MARKS

At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.

Mark	AO (Assessment Objective)	Typical Features	% in GCSE
Level 6 ***Convincing, critical analysis and exploration*** ***26–30 marks***	*AO1*	• *Critical, exploratory, conceptualised response to task and whole text* • *Judicious use of precise references to support interpretation(s)*	*37*
	AO2	• *Analysis of writer's methods with subject terminology used judiciously* • *Exploration of effects of writer's methods on reader*	*42*
	AO3	• *Exploration of ideas / perspectives / contextual factors shown by specific, detailed links between context/text/task*	*16*
	AO4	• *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation*	*5*
		Total	***100***

Below is a list of features you will need to incorporate into each of your PEE paragraphs, to ensure your answer is Level 6;

- POINT
- EVIDENCE – 2 quotes per point
- EXPLANATION - how do your quotes prove your point is correct?
- Evaluate the impact and meanings of the language (individual words)
- Evaluate the impact of quotation structure (punctuation, grammatical structure, poetic license ect & effect / where positioned in text & why)
- Use alternative views / unique interpretation – however, conversely, on the other hand...
- Delve deeply; fully explore connotations of language and imagery – this use of animal imagery also suggests X Y Z, the word officer could also portray camouflaged violence
- Link to historical context – the patriarchal society of the time etc
- Link point / evidence to other sections of the text – we also see this when X Y Z happens
- Evaluate why author has created this idea / impression & MENTION AUTHOR'S NAME
- Use key terminology eg metaphor, monologue, iambic pentameter etc and explain effects
- Talk about the effect on the reader or audience
- Remember that the characters are not real and evaluate why author creates them
- S.P.A.G.

CONTEXT

- Prior knowledge: Understanding the *context* in which a piece of material was written, is vital in order to fully *appreciate* it. The contexts of writing is potentially an extremely *vast* area to explore, as it encompasses the various "worlds" from which the text originated, as well as the "worlds" it generates in the *readers'* minds. For any literature text, it is advisable to start off by researching the writer's own life, while trying to understand how and why the events in his or her life might have shaped their *writing*.
- At first, it may be difficult to fully appreciate how people viewed life, politics, education, gender, religion, science etc in the 16th to 19th *centuries*, however, the more we understand about the context, the more informed we can be in our responses.
- For the AQA, EDEXCEL and OCR GCSE exams, AO3 will assess how you:

> "Show *understanding* of the relationships between texts and the contexts in which they were written."

- Read the following biography on Robert Louis Stevenson and answer the questions that follow.

centuries understanding writing readers' appreciate vast context

Stevenson's Life – Contexts of Writing (AO3)

- **Robert Louis Stevenson was born in Edinburgh, Scotland in December** *1850.*
- **his writing appears Victorian on the surface, in its settings and characters, but there is a modern interest in the darker sides of the human** *mind***.**

Robert Louis Stevenson was already very well known for the novel *Treasure Island* which was published in 1883 - three years before Jekyll and Hyde.

- **Treasure Island is considered first and foremost a children's book and it's to Stevenson's _____ we turn first to learn a bit more about The Strange case of Dr Jekyll and Mr Hyde.**

childhood mind 1850

Stevenson's Parents

His father was a well-respected *engineer* specialising in the construction, design and maintenance of lighthouses; his *mother* was the daughter of a *clergyman* (a minister or a priest).

clergyman mother engineer

Stevenson's Childhood

childhood was a difficult time for Stevenson as he was very sickly.

- **He was often so poorly that he missed long periods of school and his education was attended to by private tutors at home - sometimes he would receive his lessons while he was in bed.**
- **Being poorly so often meant that Stevenson became accustomed taking** *medicine* **as his parents spent a great deal of money trying to find a cure for his illnesses.**

medicine childhood

Despite his long absences from school, Stevenson's father, Thomas, was confident that his son would become an *engineer* and follow in the family business.

As well as not believing very much in formal schooling for his son, Stevenson's father (and mother) used their wealth to secure every treatment and *drug* available at the time to treat their son's many *illnesses* and ailments (it's thought that he may have had tuberculosis – a

disease of the lungs that was very common in the Victorian period). Other than securing medication, Stevenson's *parents* – like many Victorian parents of the upper classes – left most of the actual day-to-day raising of their child to the live-in *nanny*. Her name was Alison Cunningham (known as *Cummy* and it is to this woman that we can trace some of the ideas that appeared decades later in Jekyll and Hyde.

nanny parents illnesses engineer 'Cummy' drug

1. Stevenson's childhood illnesses meant that medicine and drugs were often present in his life. How might the idea of medicine and drugs be reflected in the novel?

Stevenson's Nanny – Cummy

- **a deeply** *religious* **woman**
- **a Calvinist - a very strict branch of** *Christianity*
- **She influenced the young Stevenson greatly as she told him stories about the Covenanters (another, even stricter, branch of Christians in Scotland at the time) and the** *devil* **and what happened to people who lived an** *unchristian* **life.**
- **She believed that cards were of the devil and that people who broke the Sabbath by playing games on a Sunday needed to be prayed for: this meant pretty much everyone.**

unchristian devil Christianity religious

The particular stories that Stevenson would have heard are much to do with blood, sacrifice and hoping to be accepted into *heaven* after death. Stevenson himself spoke about the

nightmares he used to have that left him "clinging to the horizontal bar of the bed with my knees and chin together, my soul shaken, my body convulsed with agony."

- **Both his nurse and his parents instilled in him a strong *sense* of good and evil, dwelling at length upon the consequence of *sin* (which was to perish eternally in the flames of *hell* on Judgement Day).**
- **Cummy's talk of hell gave the young Stevenson nightmares that were to plague him for the rest of his *life*.**
- **Often the young Stevenson would *dream* of hell and admits himself that he was afraid to go to sleep some nights in case he *died* and wasn't accepted into heaven.**
- **Most significantly, Stevenson saw humans as essentially 'dualistic' creatures – split personalities that were both good and evil in equal measure.**

dream hell life nightmares heaven died sin sense

2. Stevenson was brought up in a Presbyterian home. What does Presbyterian mean?.

3. Stevenson's parents and nanny taught him about good and evil as a child. How is the idea of good and evil reflected in the novel?

Stevenson's View On Dualism

Dualism was reflected in the world in which Stevenson lived.

- **Edinburgh had both an** "Old Town" **and 'New Town' – districts which still exist today**.

Being from a rich family, Stevenson lived in the pleasant, wide streets of the *New Town*, but he was aware of the filthy, disgusting, over-crowded conditions of the Old Town of his day. As he grew older, he came to realise that the New Town derived its *wealth* in part from the labourers who lived in the Old Town. For all the New Towners' revulsion at the dirt and filth of the Old Town, Stevenson perceived that the two worlds were *reliant* upon each other. Moreover, Edinburgh also had a *dark* past, which fascinated him. There were *stories* of William 'Deacon' Brodie who appeared to be an *upright* craftsman by day but was a criminal at night until he was hanged in 1788. As a teenager, Stevenson worked upon a script based on Brodie's life. Stevenson also knew about Burke and Hare, who in the 1820s would *murder* people in order to supply Edinburgh Medical College with *bodies* for dissection. The respectable Dr Knox was their main customer.

upright murder stories bodies dark wealth /'Old Town'/ Dualism /New Town/ reliant

4. Why were the "Old Town" and the "New Town" reliant on each other?

5. Dr. Jekyll and Mr. Hyde, like Edinbrugh's "New Town" and "Old Town", can be viewed as being reliant on each other. In the novel, Dr. Jekyll calls Mr. Hyde a "thick cloak" and Hyde calls Jekyll "my city of refuge"
    a) How might these quotes show that they are reliant on each other?
    b) Why are they reliant on each other?

One of the stories that would have been very common at the time and was sure to have been known by Stevenson was that of a Scottish Covenanter, Major Thomas Weir. He was well-respected and looked up to by many as a most *religious* and devout man. He and his wife held services outdoors attracting many followers and his *reputation* grew and grew over the years. He was believed to be close to *God* because he dedicated his whole life to *serving* God. A great scandal arose, however, when towards the end of his life, he admitted that the whole thing was a sham, that he and his wife had been engaging in deeply *unreligious* activities and that he had lived a terrible *life* in private. When charged, he and his wife admitted to meeting the *devil* and making a pact with him. He was burnt at the stake and she was also sentenced to death. It's not hard to see some links between Major Weir's life and that of Stevenson's *Dr Jekyll*..

devil unreligious life serving /Dr Jekyll/ reputation God religious

6. The paragraph above is about respectful personalities leading secret double lives; they had a public face and a private face. Give an example of hypocrisy in the novel? Support your answer with at least one quote.

With the *influence* of his nanny, Cummy, and her visions of heaven and hell and his sharp recognition of the *divide* between the private person and the public person, we can begin to see Jekyll and Hyde as a very *personal* story for Stevenson which goes far beyond what most people thought of it when it was first published - that it was just a *"shilling shocker"*. Stevenson was, in effect, living two. On one hand he was an up and coming engineer in a very successful family firm. This was his *public* face. In reality, however, he didn't derive any joy

from engineering or the thought of working in the family business. He wanted to be a *writer*, something his father actively discouraged. When he finally admitted that he didn't want to be an engineer, he was allowed to study *law* (which he never practised as he began to publish stories while he was studying). It was in this time that he *began* drinking and associating with people his family would have considered of a very *low* order in Edinburgh's Old town (which you can read more about in the section on setting). Here it's believed that Stevenson even began associating with prostitutes. These women were looked *down* upon as the lowest of the low despite often having many upper class "customers" who were also living this *double* life.

law low lives down began double public "shilling shocker"divide writer personal influence

7. Researching the context of writing for "Dr. Jekyll and Mr. Hyde" appears to illustrate the idea that, for Stevenson, the story is a very

a) Private one
c) Personal one
b) Public one
d) Funny one

8. The novel appears to reflect many of Stevenson's

e) Parents' experiences and opinions
g) Public life
f) Personal experiences and opinions
h) Favourite reading stories

Stevenson's Dream and The Creation of The Narrative

The story of how Stevenson created Dr Jekyll and Mr Hyde is now, like the creation of Mary Shelley's Frankenstein, the stuff of legend. Recalling the experience, his wife once recounted:

> In the small hours of one morning, I was awakened by cries of horror from Louis. Thinking he had had a nightmare, I woke him. He said angrily, 'Why did you wake me? I was dreaming a fine bogey tale.' I had awakened him at the first transformation scene. He had had in his mind an idea of a double life story, but it was not the same as the dream. He asked me, as usual, to make no criticisms until the first draft

> was done... In this tale I felt and still feel he was hampered by his dream. The powder – which I thought might be changed – he couldn't eliminate because he saw it so plainly in the dream. In the original story he had Jekyll bad all through, and working for the Hyde change only for a disguise. I didn't like the opening, which was confused – again the dream – and proposed that Hyde should run over the child, showing that he was an evil force without humanity. After quite a long interval his bell rang for me, and... I went upstairs. As I entered the door Louis pointed with a long dramatic finger (you know) to a pile of ashes on the hearth of the fireplace saying that I was right and there was the tale. I nearly fainted away with misery and horror when I saw all was gone. He was already hard at work at the new version which was finished in a few days more.

There is some debate as to exactly how the story was written; some critics believe that his wife played a pivotal role in shaping the story, but others disagree. We'll never know for sure, but it seems clear that the drafting process was both intensive and furiously quick. Describing it, Stevenson's stepson Lloyd Osbourne has been quoted as saying: 'I don't believe that there was ever such a literary feat before as the writing of Dr Jekyll. I remember the first reading as if it were yesterday. Louis came downstairs in a fever; read nearly half the book aloud; and then, while we were still gasping, he was away again, and busy writing. I doubt if the first draft took so long as three days.'

Having listened to his wife's criticisms, and thought about the story further, Stevenson rewrote it in three to six days and yet again over a period of four to six weeks. In truth, although written quickly, the story was the product of a lifelong interest in dreams, the Gothic genre, and the fundamental duality of man.

The Strange Case of Dr Jekyll and Mr Hyde was more or less an immediate bestseller, with 40,000 copies being sold in six months. By 1901 it was estimated to have sold over 250,000 copies – a huge quantity for a book of that time – and it was generally received favourably by the critics of the day. One reviewer, writing about the character Edward Hyde, was quick to perceive the originality of Stevenson's narrative: '…with its unlikeness to its master, with its hideous caprices, and appalling vitality, and terrible power of growth and increase, is, to our

thinking, a notion as novel as it is terrific. We would welcome a spectre, a ghoul, or even a vampire gladly, rather than meet Mr Edward Hyde.'

9. Stevenson's wife implied that the idea of a metamorphic drug originally came from his dream and that it was initially in the form of a "powder". She said she "thought it could be changed". However, we still see instances of "powders" in the novel. What do you think they represent? Support your answer with quotes.

10. The novel was "more or less an immediate bestseller". Why do you think it was and is still so popular today?

Contexts of Reading (AO3)

The 1800s in Britain was a time of great **continuation / change**. One of the most challenging things for the established upper classes in Victorian society was the influx of people viewed as working class or lower classes, into the big cities of Britain. They were coming in search of work and housing but the cities of the time, especially London, were quite unprepared for them. The sudden increase in numbers made the upper classes **nervous / happy**. They were clearly **indifferent / outnumbered** and they began to create areas of these cities where they would not go and other areas where they would socialise. This **addition / division** of the cities into "no-go areas" was interesting because it created an **"someone" /**

"other" in London specifically. Rich people tended to live in the west and stories of the debauchery and the goings on in places like the East End and Soho were both **shocking / fantastic** and fascinating to them.

Many stories and novels from this time fall into the category of **"shilling shockers" / "pound scarers"**; stories that were written about these other people in order to shock, appall and entertain the **lower classes / upper classes**. The lower classes about whom they were written were largely illiterate so they were not the intended **audience / players**. Stevenson's Jekyll and Hyde however, was written about the sort of upper class gentlemen whose wives would have read these "shilling shockers" and, as such, caused quite a stir. It was seen as typical of the **upper classes / lower classes** to engage in this sort of behaviour (it was thought, for example, that there were thousands of prostitutes in the East End of London at the time the novel was published) but for a well-respected **gentleman / gentlewoman** to have such a dark side to him was frightening.

The allegorical nature of the story was not lost on its audience at the time it was published either. Many saw the story as a morality tale of what can happen when you indulge or give in to your darker side. This is emphatically shown in the novel, as it is indeed the dark side that wins out and claims Jekyll. The nature of class is interesting in Jekyll and Hyde because there is no one really of the lower classes present in the story, except for, possibly Hyde himself.

As you may have already gathered, Stevenson's Victorian readers would have received Jekyll and Hyde very differently from how we receive it today. For today's reader, the story is less about a battle between good and evil and more about repression and one man's struggle with his repressed nature. It is clear from the text that Dr Henry Jekyll is a deeply repressed man, a man who wishes to appear very respectable to the outside world and yet deep down harbours many secret desires that he is not able to pursue openly. And so the transformation into Hyde becomes a wonderful 'disguise'.

While we now live in a more open society, many powerful people could be described as 'Jekyll and Hyde' characters. Certain people in the media, politics and education may present a respectable facade in order to further their careers, while harbouring desires that they would prefer to keep secret. Perhaps the most spectacular example is Bill Clinton, whose term as US President was marred by what has come to be known as the 'Monica Lewinsky' scandal. Clinton had an affair with a young intern in the White House and attempted to cover it up: the 'cover up' nearly led to him being impeached for lying to the American people about the truth of the affair. Clearly, someone like Clinton would have benefitted greatly from a potion like Henry Jekyll's!

THEMES

The Struggle Between Good And Evil

Peter Haining has defined the struggle between good and evil as the common factor of all dreadfuls and this is also a common theme in shilling shockers. While many a reader might have observed a certain flexibility in his own moral code, he writes, in the heroes and heroines of the penny publications this was not only inexcusable, but also unthinkable (14). This claim is basically accurate, although of course readers did not have a unified moral code with which they measured the heroines and heroes, leaving room for ambiguity. As with gothic works, when consuming dreadfuls, one often develops an attraction to or even compassion for the villain. The excitement of their adventures is utter escapism. Highwaymen are especially seductive, often using flattery, charm, and their dashing good looks as tools in crime. Conversely, the good guy on occasion is so flatly righteous that one suspects that readers might have had some difficulty in sympathizing with this unattainable ideal. The simple plot of good versus evil may have been a standard expectation but, as the allure of the criminals and their lifestyles suggests, other values and interests were also affirmed in the characters' various moral standards, classes, genders, races, ethnicities, and careers.

The Power of Evil

> I chose the better part, and was found wanting in the strength to keep it.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

Here we realise that Jekyll is weak in the face of Hyde. Hyde is the predominant element in him.

Appearances vs Reality

Man's Inner And Outer Appearances

Dr Jekyll and Mr Hyde are twinned. One is the outward appearance of man whereas the other is the inner self. The story starts with "the story of the door" which proves to be the entry into the weird wicked personality of Hyde. Therefore, the beginning of the novel enhances this particular aspect of the story. Nonetheless, Lanyon, the doctor's old friend, informs his interlocutor that the doctor is changed and that he "became too fanciful for him He began to go wrong, wrong in mind". So, by degrees, the reader is made to understand that the personality of the man who brought terror to the child is germane to the doctor's strange behaviour. From the outset, Dr Jekyll's face even bears a resemblance to Hyde's. Indeed, on the "large handsome face" of the doctor "came a blackness about his eyes". Yet, Utterson makes it clear that "Master Hyde's secrets" are secrets compared to which poor Jekyll's worst are sunshine". Even if the similitude between the two men is conspicuous, there is no room for doubt in the minds of both the narrator (Utterson) and that of the reader: Dr Jekyll and Mr Hyde have two different personalities, two different selves. Identification and self-knowledge are associated with the other characters' 'identifying', 'recognizing' the murderer and eventually realization that the two men are one single man. The turning point is the portentous incident during which Jekyll's voice is replaced by Hyde's just before his body is found in the laboratory.

> "We had," was the reply. "But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though of course I continue to take an interest in him for old sake's sake, as they say, I see and I have seen devilish little of the man. Such unscientific balderdash," added the doctor, flushing sud- denly purple, "would have estranged Damon and Pythias."
> This little spirit of temper was somewhat of a relief to Mr. Utterson. "They have only differed on some point of science," he thought; and being a man of no scientific passions (except in the matter of convey- ancing), he even added: "It is nothing worse than that!" He gave his friend a few seconds to recover his composure, and then approached the question he had come to put. Did you ever come across a protege of his-one Hyde?" he asked.
>
> - Search For Mr. Hyde

The pages that follow principally consist of Dr Jekyll's statement after Dr Lanyon's. The truth is disclosed to the reader and the story is written as a linear first person narrative until the very end: "I bring the life of that unhappy Dr Jekyll to an end". Paradoxically, we learn to both associate Dr Jekyll and Mr Hyde and dissociate them since the benevolent but unfortunate doctor couldn't come to terms with the personality of Hyde, that was utterly evil.

Lanyon's initial purpose in this extract appears to be expository; he gives some crucial background information to the reader, not only about the reasons for their fallout over scientific matters, but also to inform the reader of Jekyll's dedication to some mysterious "fanciful" pursuit of science; a pursuit so far beyond the imagination of Lanyon's "most narrow and material view" of science, that it literally leads to his decay and subsequent death, when he realizes the truth.

Key point	Evidence/Further meaning
• Lanyon considers that Jekyll's scientific interests are a sign of madness.	• **'it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind'** (p. 9). • For Lanyon, science is a purely rational pursuit in which **'fanciful'** ideas about the spirit play no part.
• Lanyon's own view of science is thoroughly pragmatic and rational.	• Hyde says Lanyon has been **'bound to the most narrow and material views'** (p. 55). • Lanyon will not consider anything that can't be explained in terms of the physical world.
• The challenge to his way of thinking that Hyde's transformation presents is too great for him to bear.	• **'My life is shaken to its roots'** (p. 56). • Seeing something completely inexplicable leaves him with no sense of certainty in his life.
• The unleashed evil he has seen in Hyde has filled him with horror that he cannot bear to contemplate.	• **'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'** (p. 56). • He is horrified at what he has seen and at what it means.

Professionalism vs Atavism

In an early review of The Strange Case of Dr. Jekyll and Mr. Hyde (1886), Andrew Lang noted the most striking feature of Robert Louis Stevenson's tale. "His heroes (surely this is original) are all successful middle-aged professional men." Indeed, one could hardly miss the novel's foregrounding of the stature enjoyed by "Henry Jekyll, M.D., D.C.L., LL.D., ER.S., etc." In Lang's view this interest in professional men defined Stevenson's novel at least as much as its portrayal of the grotesque Edward Hyde. If Jekyll and Hyde articulates in Gothic fiction's exaggerated tones late- Victorian anxieties concerning degeneration, atavism, and what Cesare Lombroso called "criminal man," it invariably situates those concerns in relation to the practices and discourses of lawyers like Gabriel Utterson, doctors like Henry Jekyll and Hastie Lanyon, or even "well-known men about town" (29) like Richard Enfield. The novel in fact asks us to do more than simply register the all too apparent marks of Edward Hyde's "degeneracy." It compels us also to examine how those marks come to signify in the first place. As Stevenson understood, one thing professional men tend to be good at is close reading. Another is seeing to it that their interpretations have consequences in the real world. Jekyll and Hyde proves to be an uncannily self-conscious exploration of the relation between professional interpretation and the construction of criminal deviance. The novel is also a displaced meditation on what Stevenson considered the decline of authorship itself into "professionalism."

The Atavist and The Professional

Cesar Lombroso, an Italian criminologist and physician, was one of the first people in history to use scientific methods to analyse criminal behavior.

Having studied lunatics and Italian prison inmates, in 1876, he published the first of five editions of his book, "Criminal Man" and as a result, became known as "the father of criminology". Lombroso proposed that the criminal was an "atavistic being who reproduces in his person the ferocious instincts of primitive humanity and the inferior animals." His supposition was largely derived from his post-mortem discovery of an indentation in the back of a convicted criminal's skull, which resembled that found in apes.

LOMBROSO, PHYSICAL FEATURES AND CRIMINALITY

He proposed that attributes of criminals could be identified via physical features such as "enormous jaws, high cheek bones, prominent superciliary arches, solitary lines in the palms, extreme size of the orbits, [and] handle-shaped ears" of the criminal, as well as various moral deformities like the propensity for "excessive idleness, and the irresponsible

craving of evil for its own sake the desire not only to extinguish life in the victim, but to mutilate the corpse, tear its flesh, and drink its blood." These features were all signs of a form of primitive existence which normal men and women had transcended but which the criminal was condemned to relive. In his physiognomy as in his psyche, the atavistic criminal bore the traces of humanity's history and development.

LOMBROSO'S CRIMINALITY THEORIES AND HYDE

From the first publication of Stevenson's novel, readers have noted the similarities between Lombroso's criminal and the atavistic Mr. Hyde. Hyde looks different from Jekyll. He is shorter, so that Jekyll's clothes hang off his body, looking "strange" and ridiculous. His hands are darker, smaller and hairier than Jekyll's, with knotted tendons making them look lumpy. In a passage that is difficult to understand, Jekyll explains why his physical appearance changes. He says that the natural body is 'the mere aura and effulgence of certain of the powers that made up my spirit' (p. 59). By this he means that something leaks out of the spirit to shape the physical body, so that a bad person looks ugly and a good person looks pleasant. This was a common idea in the nineteenth century, as stated above.

LEGITMISING DEGENERATION THEORY

Much of the "legitimacy" of degeneration theory derived from the way it reproduced the class ideologies of the bourgeoisie. Equating the criminal with atavism, and both with the lower classes, was a familiar gesture by the 1880s, as was the claim that deviance expressed itself most markedly through physical deformity. Stevenson's middle-class readers would have had as little trouble deciphering the features of the "abnormal and misbegotten" Hyde, his "body an imprint of deformity and decay," as Stevenson's middle-class characters do (78, 84).

Science vs Religion

Considering Morality

In the first chapter, Stevenson asks us to consider morality; the ability to choose to do good. Utterson says of himself, "I incline to Cain's heresy," Cain was the brother who killed Abel; he was the first murderer, according to Christian beliefs and yet Utterson identifies himself with Cain. He also says, "I let my brother go to the devil in his own way" and immediately we see

religious symbolism being employed, perhaps suggesting that mankind or perhaps, as we will find out later, the bourgeoisie male is more in tune with the devil than with good. Perhaps we could look at Utterson's name and the interpretation of it meaning "completely human" – is Stevenson pointing out here that it is natural for the human being to be inclined towards evil? Perhaps he is suggesting that humans are more in tune with the "utter son" than with "Gabriel", the angel – this interpretation reveals the paradox in his name.

Just in case we are not taken in with this debate about good and evil, Stevenson illustrates it for us again; Utterson is "the last good influence in the lives of down-going men". In other words, although he may be a good character, he appears to be attracted to men who are not – again, Stevenson may be highlighting here how the duality in man's nature forces them to choose the evil over the good.

Rejection of Catholicism

Additionally, when describing Utterson, he says he has a "catholicity of good-nature"; in Victorian times, this would not have meant that he was a Catholic; it would have meant that he would have been inclusive; he would have a good word to say about everybody. However, the subtext of this word – "catholicity' – is the religious side; it is a religion that the Anglican Church had rejected; Stevenson himself, then rejects the Anglican Church. In this way, we can read this novel as an attack on Christianity.

As we see later in the story, Utterson partly symbolizes the unease that the Victorians were starting to feel about their Christian faith in the face of science and the onset of the "theory of evolution" and the great discovery of the age, that the world was much older than some people believed the Bible said it was.

In the "Search For Mr. Hyde," Stevenson introduces the idea of science for the first time and he also introduces the power of dreams. Dreams began to fascinate Victorians in this period. It is the very tine that Freud was looking at his theories on dreams – even though he had not published them yet. Stevenson was fascinated by dreams.

An Unscientific Mind is An Unhappy One

In the novel, an unscientific mind becomes an unhappy one, which we see in Utterson with his "toiling mind, toiling in mere darkness and besieged by questions". Utterson

represents the reader here, but we have a much wider curiosity than him; we have already been invited to consider science as a possible explanation for what is happening in this novel; Utterson is mired in darkness because he does not look to science at all; he always looks for other explanations.

Some Support for A Christian View

Additionally, despite the fact that Stevenson himself turned his back on his inherited Christian faith, the novel can be read as being in support of a Christian view:

> Six o'clock stuck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem
>
> - Search for Mr. Hyde

The above quote is deeply ironic because it illustrates Utterson's lack of interest in the church, other than as an alarm clock next door; he simply uses it to tell the time. Stevenson's use of irony here may be intended to portray the idea that Utterson is in psychological darkness because he pays no attention to faith: in other words, if only he attended the church, he would be lifted out of this darkness into the light.

INSTITUTIONAL DECAY

His lack of attendance also helps to link to the idea of institutional decay, a convention of Gothic literature and here Stevenson shows the reader how institutions which once were so powerful, begin to crumble.

Science And Religion Overlap

"God bless me," exclaims Utterson, "the man seems hardly human. Something troglodytic, shall we say? . . .or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent?" (40). Utterson's remark, nicely demonstrates how old and new paradigms can overlap. He at once draws on familiar Christian imagery – Hyde's foul

soul transfiguring its clay continent – and a Lombrosan vocabulary of atavism, with Hyde-as- troglodyte reproducing in his person the infancy of the human species.

LANYON'S DESCRIPTION OF JEKYLL'S METAMORPHIC DRUG

> The mixture, which was at first of a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly and at the same moment, the ebullition ceased and the compound changed to a dark purple, which faded again more slowly to a watery green. My visitor, who had watched these metamorphoses with a keen eye, smiled, set down the glass upon the table, and then turned and looked upon me with an air of scru- tiny.
>
> - *Dr. Lanyon*
> - Dr. Lanyon's Narrative

Key point	Evidence/Further meaning
• Stevenson does not name the chemicals Jekyll uses, but makes them sound convincing by using scientific language and referring to some chemical components.	• The potion is made from a **'blood-red liquor'** (p. 52), called a **'tincture'** (p. 55), and a **'crystalline salt of a white colour'** (p. 51). • To Lanyon's practised senses the liquid seemed to contain **'phosphorus and some volatile ether'** (p. 52).
• When combined, the liquid and crystals fizz, produce fumes and change colour – all dramatic but realistic effects of chemical reactions.	• The account uses scientific terminology, and is given in moderate, measured language like the language of a science textbook. • The mixture starts to **'effervesce'** (fizz), and when the**'ebullition'** (bubbling) stops, it changes colour (p. 55). • The **'metamorphoses'** (changes) stop when it is a**'watery green'** (p. 55).
• Hyde uses a graduated glass to measure **'a few minims'** (p. 55) – he	• A graduated glass is marked with a scale for measuring liquids. However, a minim is only around 1/100 of a

Key point	Evidence/Further meaning
is apparently following proper scientific procedure.	teaspoon, so there would not be enough to watch fizzing and changing colour. • Stevenson clearly intended there to be more potion, as Hyde drinks it 'at one gulp' (p. 55).

He thanked me with a smiling nod, measured out a few minims of the red tincture and added one of the powders. The mixture, which was at first of a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly and at the same moment, the ebullition ceased and the compound changed to a dark purple, which faded again more slowly to a watery green. My visitor, who had watched these metamorphoses with a keen eye, smiled, set down the glass upon the table, and then turned and looked upon me with an air of scru- tiny.

"And now," said he, "to settle what remains. Will you be wise? will you be guided? will you suffer me to take this glass in my hand and to go forth from your house without further parley? or has the greed of curiosity too much command of you? Think before you answer, for it shall be done as you decide. As you decide, you shall be left as you were before, and neither richer nor wiser, unless the sense of service rendered to a man in mortal distress may be counted as a kind of riches of the soul. Or, if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan."

- Dr. Lanyon's Narrative

SYMBOLIC MEANING IN THE DESCRIPTION OF JEKYLL'S METAMORPHIC DRUG

The Colour Red

"red tincture… reddish hue" foreshadows violence when Jekyll takes the potion. Hyde is violent because he does not have a conscience to stop him from acting on his desires; he does not repress the desire to be violent. Alternatively, it could also represent the blood being spilt in the story, particularly that of Carew as well as Jekyll's; Hyde kills Jekyll by taking over and then by killing himself. Stevenson's repetition of the colour "red" emphasizes its symbolic meaning and points towards violence.

The adjective "dark" reinforces the idea that the potion is evil and the colour "purple" is reminiscent of blood.

Fumes of Vapour

"fumes of vapour" is a hellish description linking hell to Hyde. One way of looking at this description is that Stevenson is possibly portraying scientific experiments as evil; they go against God and will lead to hell. The reason why this idea was relevant at the time was because it was often perceived that religion and religious institutes were under attack from science; science began to challenge Biblical accounts and to disprove commonly held conceptions about "facts" contained in the Bible. For example, through calculation of dates of events in the Bible, it was often believed that it indicates the earth to be around 5,000 years old; however, new scientific discoveries and carbon dating methods began to reveal the earth's true age; it is billions of years old. Additionally, Darwin's "Origin of Species" began to challenge the story of creation in Genesis, leading to a period of religious and societal instability, resulting in a mass exodus of followers from the church. Throughout the novel, Stevenson illustrates this mass exodus through the idea of institutional decay. In the "Story of the Door", in his recount of how he first met Hyde, Enfield uses a simile to describe how "street after street" they were all "as empty as a church". It is interesting to note how Stevenson frames this simile, as though it had become part of vernacular language to describe an area of quiet and abandonment; it demonstrates to the reader, how science began to challenge the idea of "truth" in the Bible and what the effects were on the population.

Stevenson's purpose here may be to challenge science and point out that it is ungodly or, possibly, to question religion itself. The most notable symbolic criticism of science in the novella is the idea that the evil Hyde is a result of a scientific experiment; science creates him. Alternatively, we could view Hyde as a symbol of everybody's repressed desires; Hyde is what we are all really like.

LITERAL AND SYMBOLIC MEANING OF THE GREEK WORD "METAMORPHOSES"

Metamorphosis, a Greek word, means to change from one being to another; however, according to the Greeks, it represents a positive change; from one being to a better being. On one hand, Stevenson appears to subvert this idea by characterizing Hyde as evil; consequently Jekyll's "metamorphoses" into Hyde serve evil purposes. However, it is possible to read the story in a different way; that Hyde is actually a better way of being than Jekyll is. We may see Hyde as being happier than Jekyll because he does not have a conscience; he does not have guilt. He is not a better person morally, but he is a happier person because he is able to do what he wants and does not have to repress his desires and true nature.

Lanyon Chooses to Watch Hyde's Metamorphosis into Jekyll

Hyde says to Lanyon,

> "And now," said he, "to settle what remains. Will you be wise? will you be guided? will you suffer me to take this glass in my hand and to go forth from your house without further parley?

He is giving Lanyon a choice; to let Hyde take the potion in private and therefore he will never have to see what happens after (Hyde turning into Jekyll) or to witness it and "suffer" the consequences. He does not know he will see Hyde turn into Jekyll but he is aware that he is about to witness an evil experiment; however, like Utterson who politely asks Hyde "Will you let me see your face?" as though he is not confronting evil but accepting it, so too, Lanyon appears to accept evil before he sees it but is ignorant to the fact that his acceptance of evil reveals knowledge that is so far beyond his "narrow and material view" that it eventually leads to, what we can infer as, a premature death. Lanyon decides to watch the experiment anyway and Jekyll is avenged, vicariously through Hyde; Hyde proves to Lanyon that Jekyll was neither "fanciful" nor "wrong, wrong in the mind" but it was in fact Lanyon who whose mind was not able to transcend the limits of the human imagination that lead to his fallout with Dr. Jekyll.

Scientific Curiosity and Greed

Hyde then asks Lanyon "or has the greed of curiosity too much command of you?", illustrating the point that curiosity is not a good thing: it is a sign of "greed". Hyde's question about curiosity to Lanyon may be viewed as an attack, by Stevenson, on science; it appears as though Stevenson is suggesting, through Hyde, that science is greedy and that curiosity is may reveal that the Bible is just a story book; it Is not fact. As mentioned in the section "Fumes of Vapour (p.31)", calculations of the vents in the Bible suggested the earth is around 6,000 years old, yet in Victorian times, dinosaur bones were being discovered and examinations of the earth's layers began to reveal that the earth is much older: billions of years old in fact. The fact that the Bible was being disproven was extremely troubling for many Victorians.

How Repression Leads to Violence

Hyde then tempts Lanyon by saying: "think before you answer, for it shall be done as you decide", possibly reflecting the temptation story the Bible starts with, where Eve takes the fruit of "the knowledge of good and evil". Stevenson may be using Jekyll's potion as a way of representing the "forbidden fruit" in the "Garden of Eden". 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 how, after "years of reflection", he realized he "stood already committed to a profound duplicity".

Questioning Social Conditioning (and Some Sympathy for Jekyll)

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-llke state; one induced in him by the pressures and burdens of societal expectation and perfection; 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 society in pursuit of perfection. The verb "began" expresses connotations of 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 see how Stevenson's choice of Jekyll's age, a "man of fifty" helps to compound the sense of repression he must have been feeling, which, having been bottled up for several decades, leads Hyde to "break

out of all bounds and club" the "old gentleman" (Carew) "to the earth". On first reading, Stevenson's barbaric and sensational description of Hyde's actions here may seem indiscriminate, however, the novel's structure around mystery appears to repay a second reading because having gathered more facts about Jekyll's circumstances, we may be able to offer an alternative interpretation: that it is an intentional attack on father symbols and therefore, the patriarchy; an additional interpretation is that in accordance with the conventions of the "shilling shocker" form, Stevenson has illustrated a sensational incident of political shock; a catastrophic attack upon a symbol of imperial and political power. From this point, Hyde becomes a hunted man because he murdered a very important politician: "a crime of singular ferocity and rendered all the more notable by the high position of the victim" (The Carew Murder Case). Pay attention to Stevenson's use of the adjective "notable", rather than "noticeable"; notable is defined as "worthy of attention or notice", whereas noticeable means "easily seen or noticed". Stevenson also emphasises the importance of this "incident" by contrasting how people were less bothered about finding him after the attack on the girl, possibly because she was of a lower class than Sir Danvers, or possibly because of her gender. Additionally, in keeping with the conventions of the shilling shocker form, Stevenson employs a lurid description of the attack, which was witnessed by the maid: "he broke out in a great flame of anger, stamping his foot" and "with ape-like fury, he was trampling over 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". The total sum of this incident is that it demonstrates Stevenson's point about the explosive and dangerous results of the release of tension from repression.

THE FORBIDDEN KNOWLEDGE OF GOOD AND EVIL

Lanyon explains how it had been "more than ten years since Henry Jekyll became too fanciful for" him. From these clues, we can begin to see how respectability had become such a burden on Dr. Jekyll, that when "it chanced that the direction of" his "scientific studies, which led wholly towards the mystic and the transcendental, re- acted and shed a strong light on" his "consciousness of the perennial war among my members", he grasped at the chance to relieve himself of that burden. In other words, his pursuit "at the furtherance of (scientific) knowledge" taught him, not only "to recognise the thorough and primitive duality of man" but it gave him the "knowledge" of how to be good and evil at the same time; just as the Bible illustrates how the "forbidden fruit" gave Adam and Eve the "knowledge of good and evil". Just as they now had the knowledge to do both good and evil, so Jekyll could now do the same with his potion.

An alternative way of reading Stevenson's description of scientific knowledge may be to see it as containing both a good and an evil side in itself. In this reading, Stevenson may be sending a

warning to his readers about the dangers of science and to labour the point that just because we can do something scientific, it does not mean that we should do something scientific. He may be demonstrating a need for a "moral" view of science; perhaps a balance between Christianity and scientific pursuit. We see a similar warning portrayed in Mary Shelley's "Frankenstein" and as well as in William Golding's "Lord of The Flies" where he discusses the role of science in atomic warfare – a more modern reflection of Jekyll and Shelley's fearful description of power of science.

Knowledge vs Innocence vs Ignorance: Hyde's First Temptation

Hyde tells Lanyon, "you shall be left as you were before", meaning both ignorant and innocent. He also says "a man in mortal distress may be counted as a kind of riches of the soul" and it appears as though Stevenson deliberately gets Hyde to talk about the "soul" here to emphasise a point he is making about Christianity; if we live in a Christian world, our soul matters because it will either end up in heaven or in hell. Lanyon is given a choice by Hyde (perhaps reflecting the devil's temptation of Adam and Eve) to keep hold of his "soul" and to be "left as you were before", innocent but also ignorant; however, Lanyon choses not to be innocent perhaps because in a world of advancing scientific knowledge, he fears being left in the dark: being ignorant. His fears reflect the state Stevenson describes of Utterson in the "search for Mr. Hyde"; one of a "toiling mind, toiling in mere darkness and besieged by questions"; a mind not enlightened by scientific "knowledge". Paradoxically, Stevenson portrays Lanyon's sense of curiosity as being "greedy" and that by being greedy, science is going against religion (Christianity). Stevenson most obviously links this anti-Christian view of science with Hyde's "ape-like" descriptions throughout the novel, alluding to Darwin's "theory of evolution" and scientific publication, "On The Origin of Species", a book seen in the past and present (by some) as an attack on religious ideals. From this perspective, we can see how Stevenson is portraying the idea of science leading man astray; a possible criticism of the direction science has taken because instead of advancing us as a species, science suggests we are descended from "primitive" creatures; therefore, in essence we are all "ape-like" and Mr. Hyde can be seen as a reflection of all of us. Taking Stevenson's novel as an allegorical criticism about a scientific claim for humanity's primitive nature can be seen as an attack on an idea that legitimizes degeneration and would have not only crushed Victorian religious ideals, but also societal ideals; the idea that we are no different from animals would have been a devastating principle to accept, for a people who prided themselves as the global "pink of the proprieties" – a nation in search of, and on a journey to (in their view), societal perfection.

Fame and Power: Hyde's Second Temptation

Degeneration And Class

Both Lombroso and Nordau argue that degeneration was as endemic to a decadent aristocracy as to a troglodytic proletariat. And, indeed, Hyde can be read as a figure of leisured dissipation. While his impulsiveness and savagery, his violent temper, and his appear- ance all mark Hyde as lower class and atavistic, his vices are clearly those of a monied gentleman. This aspect of Hyde's portrayal has gone largely unnoticed, but for Stevenson's contemporaries the conflation of upper and lower classes into a single figure of degeneracy would not have seemed unusual. Lombroso's criminal may have been primitive in appearance, but his moral shortcomings -"excessive idleness, the irresponsible craving of evil" – make him a companion of Jean Floressas des Esseintes and Dorian Gray, not Vilella. Nordau took pains to insist that the degenerate population "consists chiefly of rich educated people" who, with too much time and means at their disposal, succumb to decadence and depravity.

Lombroso and Nordau have in mind not only the titled aristocracy but also a stratum of cultured aesthetes considered dangerously subversive of conventional morality. That Stevenson meant us to place Hyde among their number is suggested by the description of his surprisingly well- appointed Soho rooms, "furnished with luxury and good taste" (49). Hyde's palate for wine is discriminating, his plate is of silver, his "napery elegant." Art adorns his walls, while carpets "of many plies and agreeable in colour" cover his floors. This is not a savage's den but the retreat of a cultivated gentleman. Utterson supposes thatJekyll bought the art for Hyde (49), but Stevenson in a letter went out of his way to say that the lawyer is mistaken. The purchases were Hyde's alone.

> In the whole extent of the house, which but for the old woman remained otherwise empty, Mr. Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour.
>
> - The Carew Murder Case

Hyde: Underclass or Bourgeoisie?

In Edward Hyde, then, Stevenson created a figure who embodies a bourgeois readership's worst fears about both a marauding and immoral underclass and a dissipated and immoral leisure class. Yet Stevenson also shows how such figures are not so much "recognized" as created by middle-class discourse. He does this by foregrounding the interpretive acts through which his characters situate and define Hyde. Despite the confident assertions of the novel's professional men that Hyde is "degenerate," his "stigmata" turn out to be troublingly difficult to specify. Infact, no one can accurately describe him. "He must be deformed somewhere," asserts Enfield. "He gives a strong feeling of deformity, though I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir ...I can't describe him" (34). Enfield's puzzled response finds its counterparts in the nearly identical statements of Utterson (40), Poole (68), and Lanyon (77-78). In Utterson's dream Hyde "had no face, or one that baffled him and melted before his eyes" (36-37). "The few who could describe him differed widely," agreeing only that some "unexpressed deformity" lurked in his countenance (50). That last, nearly oxymoronic formulation – "unexpressed deformity" – nicely captures the troubled relation between the "text" of Hyde's body and the interpretive practices used to decipher it. Hyde's stigmata are everywhere asserted and nowhere named. The novel continually turns the question of Hyde back on his interlocutors so that their interpretive procedures become the object of our attention. "There is my explanation," Utterson claims. "It is plain and natural, hangs well together and delivers us from all exorbitant alarms" (66). It is also, we are immediately given to understand, wrong, though its delusions differ only in degree from other "plain and natural" explanations brought forward in the tale.

> "He is not easy to describe. There is something wrong with his appearance; something displeasing, something down-right detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment."

- *Enfield*
- Story of The Door

The Degenerate Bourgeoisie

Indeed, what makes Jekyll and Hyde compelling is the way it turns the class discourses of atavism and criminality back on the bourgeoisie itself. As Lang recognized, Stevenson's novel is finally more concerned with its middle-class professional "heroes" than it is with the figure of Edward Hyde. Among the story's first readers, F. W H. Myers (a poet and classicist) felt this aspect acutely, and it prompted him to protest in a remarkable series of letters which suggest that he interpreted Hyde as a figure not of degenerate depravity but of bourgeois "virtue."

Shortly after its publication Myers wrote to Stevenson, whom he did not know, enthusiastically praising Jekyll and Hyde but suggesting that certain minor revisions would improve the novel. After noting some infelicities of phrasing and gaps in plotting, Myers came to what he considered the story's "weakest point," the murder of Sir Danvers Carew. Hyde's mauling of Carew's "unresisting body" offended the decorous Myers ("no, not an elderly MP's!"), but his primary objection was that such an act was untrue to Hyde's nature. Because ".Jekyll was thoroughly civilized ...his degeneration must needs take certain lines only." Hyde should be portrayed as "not a generalized but a specialized fiend," whose cruelty would never take the form Stevenson gave it. At most "Hyde would, I think, have brushed the baronet aside with a curse."

> With a transport of glee, I mauled the unresisting body, tasting delight from every blow; and it was not till weariness had begun to succeed, that I was sud- denly, in the top fit of my delirium, struck through the heart by a cold thrill of terror.

- *Henry Jekyll*
- Henry Jekyll's Full Statement of The Case

INTERPRETING MYER'S RESPONSE

Stevenson's reply was polite, passing over the bulk of Myers's suggestions in silence. He did pause to correct him on one subject, though, that of a painting in Hyde's lodgings. Myers had questioned whether the doctor would have acquired artwork for his alter ego. Stevenson answered that Hyde purchased the painting, not Jekyll. Myers's response was disproportionately vehement. "Would Hyde have bought a picture? I think – and friends of weight support my view -that such an act would have been alto- gether unworthy of him." Unworthy? Myers and his weighty friends appear to feel that Hyde's character is being impugned, that his good name must be defended against some implied insult. Asking "what are the motives which would prompt a person in [Hyde's] situation" to buy art- work, Myers suggests three, none of which, he argues, applies to Hyde's case.

1. *There are jaded voluptuaries who seek in a special class of art a substitute or reinforcement for the default of primary stimuli. Mr. Hyde's whole career forbids us to insult him by classing him with these men.*

2. There are those who wish for elegant surroundings to allure or overawe the minds of certain persons unaccustomed to luxury or splendour. But does not all we know of Hyde teach us that he disdained those modes of adventitious attrac- tions? ...

3. There are those, again, who surround their more concentrated enjoyments with a halo of mixed estheticism ...Such, no doubt, was Dr. Jekyll; such, no doubt, he expected that Mr. Hyde would be. But was he not deceived? Was there not something unlooked for, something Napoleonic, in Hyde's way of pushing aside the aesthetic as well as the moral superfluities of life? ...We do not imagine the young Napoleon as going to concerts or taking awalk in a garden....I cannot fancy Hyde looking in at picture shops. I cannot think he ever left his rooms, except on business. (17 March 1886)

This is a most unfamiliar Hyde! On the evidence of Myers's letter we would have to pronounce him an upstanding citizen. Myers clearly perceives how easily Stevenson's Hyde could be taken not for a brute but for a dandy. At no point is Myers worried that Hyde might be considered atavistic. Instead, he is concerned that Hyde's reputation not be smeared by association with 'jaded voluptuaries" and aesthetes. In attempting to clear him of such charges, Myers presents Jekyll's alter ego as the very image of sobriety and industry, manfully disdainful of the shop window, the art gallery, the concert hall -of anything that might savor of the aesthetic or the frivolous. Myers praises Hyde's simplicity of dress: he is not a fop but a "man aiming only at simple convenience, direct sufficiency." Unconcerned with personal adornment, he is "not anxious to present himself as personally attractive, but [relies] frankly on the cash nexus, and on that decision of character that would startle" those less forceful than himself.

THE BOURGEOIS MALE

We might dismiss Myers's reading as eccentric, especially given the absence of any irony in his references to Hyde's "business," freedom from personal vanity, or reliance on the cash nexus (blackmail and prostitution appear to be the primary drags on his resources). Yet Myers's admittedly exaggerated response illuminates an important aspect of Stevenson's novel. Edward Hyde may not be an image of the upright bourgeois male, but he is decidedly an image of the bourgeois male. While Hyde can be read as the embodiment of the degenerate prole, the decadent aristocrat, or the dissipated aesthete, it is also the case that his violence is largely directed at those same classes. Of the three acts of violence we see Hyde commit, two -his trampling of the little girl and his striking of the prostitute – involve lower-class women. Hyde's third victim is the novel's only titled character, Sir Danvers Carew. That Hyde shares Myers's disdain for aesthetes is made plainer in Stevenson's manuscript draft of the novel. There, Hyde murders not Sir Danvers but a character who appears to be a caricature of the aesthetic stereotype, the "anoemically pale" Mr. Lemsome. Constantly "shielding a pair of suffering eyes under blue spectacles," Lemsome is considered by the respectable Utterson as both "a bad fellow" and "an incurable cad."The substitution of Carew for Lemsome suggests that the two characters were connected in Stevenson's mind, just as for Nordau aesthetes like Oscar Wilde are grouped with troubling aris- tocrats like Lord Byron as disruptive of middle-class mores.

Corruption

Stevenson develops the theme of corruption by making Utterson think that Jekyll has forged a note in order to protect a murderer. Notice how the servant is more perceptive than his master in seeing that Hyde's handwriting is the same as Jekyll's. Utterson is careful to keep everything a secret, locking the note in the safe. Secrecy is all. He wishes to hide Jekyll's corruption, his dirty secret, from the world. In such a way, Utterson is presented as being similar to Jekyll.

> 'Well, sir,' returned the clerk, 'there's a rather singular resemblance; the two hands are in many points

> identical; only differently sloped.' 'Rather quaint,' said Utterson. 'It is, as you say, rather quaint,' returned Guest. 'I wouldn't speak of this note,' said the master. 'No, sir,' said the clerk. 'I understand.' But no sooner was Mr. Utterson alone that night, than he locked the note into his safe, where it reposed from that time forward. 'What!' he thought. 'Henry Jekyll forge for a murderer!' And his blood ran cold in his veins.
>
> - Incident of The Letter

Hyde And Vengeance

Mr. Hyde thus acts not just as a magnet for middle-class fears of various "Others" but also as an agent of vengeance. He is the scourge of (a bourgeois) God, punishing those who threaten patriarchal code and custom. Indeed, the noun used most often in the story to describe Hyde is not "monster" or "villain" but – "gentleman." This novel portrays a world peopled almost exclusively by middle-class professional men, yet instead of attacking Hyde, these gentlemen more often close ranks around him.

> I ran to the house in Soho, and (to make assurance doubly sure) destroyed my papers; thence I set out through the lamplit streets, in the same divided ecstasy of mind, gloating on my crime, light-headedly devising others in the future, and yet still hastening and still hearkening in my wake for the steps of the avenger.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

Misogyny

Enfield's "Story of the Door," though it begins with Hyde trampling a little "girl" until she is left "screaming on the ground" (31), concludes with Enfield, the doctor, and the girl's father

breakfasting with Hyde in his chambers (32). Recognizing him as one of their own, the men literally encircle Hyde to protect him from harm: "all the time . ..we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, ...frightened too, I could see that" (32). The homosocial bonding that occurs in this scene is only intensified by its overt misogyny. Though both he and the doctor profess to feel a profound loathing for Hyde, Enfield refers to him with the politeness due a social equal, consistently calling him "my gentleman" or "my man." Indeed, Enfield derives vicarious pleasure from watching Hyde maul the girl. [14] Though he could easily have prevented their collision, Enfield allows them to run into one another "naturally enough" (31). Neglecting to intervene until Hyde has finished his assault, Enfield describes the incident with some relish nonchalantly admitting to Utterson that the beating "sounds nothing to 'hear" (31). (Though he goes on to say that it "was hellish to see," that does not unring the bell.) That Hyde acts out the aggressions of timid bourgeois gentlemen is emphasized once again in the beating of Sir Danvers. That gesture of "insensate cruelty" is performed with a cane "of some rare and very tough and heavy wood" (47), which was originally in the possession of Gabriel Utterson. The stick breaks in two, and Stevenson takes care to let us know that both halves make their way back into the lawyer's hands after the murder (47, 49).

> So we all set of, the doctor, and the child's father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in a body to the bank.
>
> - *Enfield*
> - Story of the Door

Patriarchal Rage

It is Edward Hyde's covert affinities with professional men that prompted Myers to describe him as a kind of bourgeois Napoleon. Myers recognised that Stevenson had created a figure whose rage is the rage of a threatened patriarchy. It is only a seeming paradox to say that Hyde is most like himself when he behaves like a gentleman. Yet to leave matters here would do an injustice to the complexity of Stevenson's vision, an injustice Myers himself is guilty of. While Jekyll and Hyde is a compelling expression of middle-class anger directed at

various forms of the Other, the novel also turns that anger back on the burgesses themselves, Stevenson included.

Educating Hyde

The way the novel turns anger back on the burgesses themselves is by taking as one of its themes the education of a gentleman, in this case Mr. Hyde. Most critical accounts of the novel have with good reason focussed on the social and psychological pressures that lead Jekyll to become Hyde.

> 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.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

Yet Stevenson is also concerned with the reverse transformation. That is, the novel details the pressures which move Hyde closer to Jekyll. It is one thing to say that Hyde acts out the aggressive fantasies of repressed Victorian men, another altogether to say that he comes eventually to embody the very repressionsJekyll struggles to throw off. Yet this is in fact a prime source of horror in the tale: not that the professional man is transformed into an atavistic criminal, but that the atavist learns to pass as a gentleman. Hyde unquestionably develops over the course of the novel, which is to say he becomes more like the "respectable" Jekyll, which in turn is to say he "degenerates." Degeneration becomesa function not of lower-class depravity or aristocratic dissipation but of middle-class "virtue."

The Cost of Educating Hyde

Needless to say, mr. Hyde's education into gentlemanliness exacts a considerable cost. The hyde who ends his life weeping and crying for mercy (69) is not the same man whose original "raging energies" and "love of life" jekyll found "wonderful" (95-96). By the time he is confined to the doctor's laboratory, hyde is no longer jekyll's opposite but his

mirror image. Where earlier the transitions between jekyll and hyde were clean and sharp (and painful), later the two personalities develop a mutual fluid- ity. By the end the doctor's body metamorphoses continually from jekyll to hyde and back again, as if to indicate that we need no longer distinguish between them.

> Poole nodded. "Once," he said. "Once I heard it weeping!"
> "Weeping? how that?" said the lawyer, conscious of a sudden chill of horror.
> "Weeping like a woman or a lost soul," said the butler. "I came away with that upon my heart, that I could have wept too."
>
> - *Poole and Utterson*
> - The Last Night

> "Jekyll," cried Utterson, with a loud voice, "I demand to see you." He paused a moment, but there came no reply. "I give you fair warning, our suspicions are aroused, and I must and shall see you," he resumed; "if not by fair means, then by foul-if not of your consent, then by brute force!"
> "Utterson," said the voice, "for God's sake, have mercy!"
>
> - *Hyde and Utterson*
> - The Last Night

> Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet.
>
> - The Last Night

How Hyde Becomes a Gentleman

How does one become a gentleman? If born into a good family, by imitating one's father. That Jekyll and Hyde stand in a father-son relationship is suggested by Jekyll himself (89) as well as by Utterson (37, 41-42), who suspects that Hyde is the doctor's illegitimate offspring. After "gentleman " the words used most often to describe Hyde are "little" and "young." The idea that Hyde is being groomed, as Utterson says, "to step into the said Henry Jekyll's shoes" (35), is reinforced by the doctor's will naming him sole heir, as well as by the lawyer's description of this "small gentleman" (46) as Jekyll's "protege" (37). Indeed, when Jekyll assures Utterson that "I do sincerely take a great, a very great interest in that young man" (44) he sounds like a mentor sheltering a promising disciple.

While the community gets to observe Hyde's crimes, such personal witnessing proves painful, as to look at Hyde is to loathe him. The doctor himself "turned sick and white with a desire to kill him" (Stevenson 2005: 33). An embodiment of pure evil, Hyde is an affront to the community. To look at him is to desire to exorcise him, to obliterate him, never to see him again. Nevertheless, while the assembled company threaten to make Hyde visible by making "his name stink from one end of London to the other," Hyde placates them (and remains invisible) by invoking his own belonging to the community, noting: "No gentleman but wishes to avoid a scene" (Stevenson 2005: 33-34). By calling himself a "gentleman" and naming a member of the community – the cheque he produces is made out in Dr Jekyll's visible ("well known and often printed") name – both Hyde and Jekyll escape exposure, as the tight-lipped Enfield "can't mention" the name on the cheque even to his cousin Utterson (Stevenson 2005: 34). Enfield defends his secrecy with a metaphor that hints at the interconnectedness of the society to which he belongs:

> 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."
>
> - *Enfield*
> - Story of The Door

JEKYLL: HYDE'S FATHER-MENTOR

If Hyde is to assume his mentor-father's position, he must be indoctrinated in the codes of his class. As Jekyll repeatedly insists, Hyde indulges no vices that Jekyll himself did not enjoy. What differs is the manner in which they enjoy them: Hyde openly and vulgarly, Jekyll discretely and with an eye to maintaining his good name. As Hyde learns from his encounter with Enfield, gentlemen may sin so long as appearances are preserved. Having collared Hyde after his trampling of the little girl, Enfield and the doctor are "sick . . .with the desire to kill him" (thus replicating Hyde's own homicidal rage), but "killing being out of the question" they do "the next best": they threaten to "make such a scandal ...as should make his name stink" (31-32). They extort money as the price of their silence, in the process teaching Hyde the value of a good reputation. "No gentleman but wishes to avoid a scene," Hyde acknowledges. "Name your figure" (32). When Enfield winds up his narration of this incident by telling Utterson that "my man was a fellow that nobody could have to do with" (33) he seems to be describing not a violent criminal but a man who cannot be trusted to respect club rules.

Reputation And Blackmail

The mystery of the Hyde deepens in the first chapter; his offer to pay for his misdeeds is initially regarded with scepticism, but, after waiting with him until the banks open, Enfield finds that the cheque is genuine. In other words, the brute is not a common criminal. Notice also how our notions of justice have changed: Hyde would today be jailed for a brutal assault; in those days paying the father of the child was enough recompense. At the heart of the novel, there is a huge contradiction: Hyde behaves like a brute, but has all the resources of a 'gentleman'. In other words, he does not conduct himself as should a person of his class.

> But he was quite easy and sneering. 'Set your mind at rest,' says he; 'I will stay with you till the banks open, and cash the cheque myself.' So we all set off, the doctor, and the child's father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in a body to the bank. I gave in the cheque myself, and said I had every reason to believe it was a forgery. Not a bit of it. The cheque was genuine.

- Story of The Door

In the narrative, a commitment to protecting the good names of oneself and one's colleagues binds professional men together. Utterson, remarkably unconcerned with the fates of Hyde's victims, directs all his energies toward shielding Jekyll from "the cancer of some concealed disgrace" (41). Sir Danvers' death awakens fears that the doctor's "good name . . . [will] be sucked down in the eddy of the scandal" (53). After the murder Jekyll him- self admits, "I was thinking of my own character, which this hateful busi ness has rather exposed" (52). As Enfield's actions indicate, blackmail is an acceptable way to prevent such exposure. Utterson mistakenly believes that Hyde is blackmailing Jekyll, but rather than going to the police he hits on the happier and more gentlemanly idea of blackmailing Hyde in turn (42). By far the most potent weapon these men possess, however, is silence. Closing ranks, they protect their own by stifling the spread not of crime or sin but of indecorous talk. In turn, the commitment to silence ultimately extends to self-censorship, a pledge not to know. Utterson's motto -"I let my brother go to the devil in his own way" (29) - finds its counterpart in Enfield's unvarying rule of thumb: "The more it looks like Queer Street, the less I ask" (33). (':,\ very good rule, too," Utterson agrees.) Enfield explicitly equates knowledge with scandal when he says that asking a question is like rolling a stone down a hill: "presently some bland old bird ...is knocked on the head ...and the family have to change their name" (33). Knowledge's harm is suffered most acutely by Dr. Lanyon, whose Christian name of Hastie nicely indicates his fatal character flaw. Warned by Hyde that it is always wiser not to know, Lanyon nevertheless succumbs to that "greed of curiosity" (79) which leads directly deathward.

> And the lawyer set out homeward with a very heavy heart. "Poor Harry Jekyll," he thought, "my mind misgives me he is in deep waters! He was wild when he was young; a long while ago to be sure; but in the law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace: punish- ment coming, *pede claudo*, years after memory has forgotten and self- love condoned the fault." And the lawyer, scared by the thought, brooded awhile on his own past, groping in all the corners of memory, least by chance some Jack-in-the-Box of an old iniquity should

> leap to light there. His past was fairly blameless; few men could read the rolls of their life with less apprehension; yet he was humbled to the dust by the many ill things he had done, and raised up again into a sober and fearful gratitude by the many he had come so near to doing yet avoided. And then by a return on his former subject, he conceived a spark of hope. "This Master Hyde, if he were studied," thought he, "must have secrets of his own; black secrets, by the look of him; secrets compared to which poor Jekyll's worst would be like sunshine.
>
> - Search for Mr. Hyde

Reputation, though, could be easily shattered by any wrongdoing that might change the perception of the person; Utterson runs considerable risk in associating with people of lower respectability. Additionally, respectable people with something to hide were sometimes blackmailed by people who knew their disreputable secrets. Often, lower-class people who knew of a reputable person's unacceptable deeds would hold this secret against them for money or favors. These bribes were generally granted in order for the respectable person's secrets to remain undisclosed. The need for the appearance of social perfection often caused people to cover up the things that would not have been deemed acceptable in society. Accordingly, people would go to any length to appease someone who was blackmailing them. Covering up unpleasant aspects of society included ignoring scandalous situations, avoiding public acknowledgment of disreputable sections of London, and avoiding conversations that delved below superficial topics. For instance, an upstanding Victorian would not speak of the sexual affair their neighbor was having nor would they make a trip to a tavern public knowledge. There was a general dislike for unpleasant topics, such as human fault or any personal subject that granted a glimpse into the undesirable parts of human nature. Arising from this dislike came the abhorrence of prying. To someone who does not wish to speak of these unacceptable topics, being asked about them would be uncomfortable and appear rude. Mr. Enfield, Utterson's upstanding relation, takes offense when Utterson asks about his encounter with Hyde. This event is not one that is welcomed in Victorian society because it shows a side of society that is undesirable, so Enfield is very unwilling to divulge details about it. Uncovering the details of unacceptable circumstances pointed out the flaws in another person or situation by exposing one's flaws and making them a point of conversation; Victorian people tended to believe that what could not be seen and was not spoken of did not exist.

Therefore, Enfield's dislike of questions shows how bad situations were simply ignored in order to maintain the façade of social perfection.

The Burden Of Respectibility

By means of Mr. Hyde, Jekyll seeks of course to slough some of the burdens of respectability, reticence, decorum, self-censorship -of gentle- manliness – and "spring headlong into the sea of liberty" (86). In tracing the arc of Hyde's brief career, however, Stevenson shows how quickly he becomes simply one of the boys. Over the last half of the novel Stevenson links Hyde, through a series of verbal echoes and structural rhymes, to various bourgeois "virtues" and practices. Not only do we discover Hyde beginning to exercise remarkable self-control – that most middle-class of virtues and seemingly the furthest from his nature – but we hear him speaking confidently in Jekyll's tones to Lanyon concerning the benefits of science and the sanctity of "the seal of our profession" (So; my emphasis). The kind of structural rhyming I refer to is most noticeable during Hyde's death-scene, when Utterson and Poole, having violently burst in the door of the rooms above Jekyll's laboratory, are startled by what they find.

> "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!"
>
> - *Hyde and Lanyon*
> - Dr. Lanyon's Narrative

Duality

In Dr Jekyll and Mr Hyde, it first appears that the relation between Jekyll and Hyde themselves is one of pure opposition, duality, polarity; one is what the other is not. And that's the way, it appears, people tend to remember the novel and think about the Jekyll and Hyde archetype that is so famous.

Stevenson is interested in the psychology of doubles in Jekyll and Hyde – he sets up a novel which allows two versions of the same person to have a public life and observes the way in which they are so different. What he's pointing to there is the way in which normal human psychology is driven by doubles: that we have an outer self which presents one version to the wider world and an inner self which is full of your own interests and desires and the things that you want and can't say and things that you're ashamed of which you keep inside yourself, and I think Stevenson is really interesting in exploring how that sort of doubling works in normal human beings.

> 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… I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

Duality and Singularity

interestingly in the novel, while the two characters start opposed, they appear to assimilate into one another as the plot evolves. Consequently, what happens to the idea of duality, essentially, is that it becomes troubled and starts to seem – the longer the novel goes on – that they are actually one and the same. And in the end, by the conclusion of his testimony and his life, Jekyll tells the reader that 'I saw Hyde in myself because Hyde was myself – he's not something to which I can simply point as my other, he is myself'.

Stevenson's Dual Feelings About "Strange Case of Dr. Jekyll and Mr. Hyde"

In keeping with the theme of duality, it is interesting to note that despite being able to fall back on his father (financially), Stevenson desperately wanted to earn his living as a writer and it should be kept in mind, therefore, that "Strange Case of Dr. Jekyll and Mr. Hyde" was

deliberately packaged to be a best seller in the (then) popular format of a 'shilling shocker'. Although aimed at the 1885 Christmas market, it was withheld from booksellers until the new year, as a result of delays (Swearingen 99). Consequently, having to produce his book in the 'shilling shocker' format might not have agreed with Stevenson's sense of the higher aims of literature; however, it agreed with his desire for financial independence and popularity. "Strange Case of Dr. Jekyll and Mr. Hyde," therefore was written with a focus on popularity over seriousness and there is a feeling that had he produced a more serious novel, it may not have been quite as successful. Stevenson's wife, Fanny, is said to have also played a role in its success; despite widespread acclaim from critics, Stevenson ironically referred to his story as a "Gothic gnome," a "fine bogey tale," but Fanny was said to have advised Stevenson to convert it into a moral allegory and this aspect may have been a crucial detail in its success. However, despite the success of his "shilling shocker," Stevenson often portrayed a sense of ambivalence towards it, as if it were a despised double or at least the unwanted spawn of the weaker Hyde-like side of himself.

Stevenson's life appeared to be made up of a number of dichotomies, such as the conflict between bourgeois respectability and bohemianism, engineering and art, and Calvinism and free thought; all of which marked Stevenson's troubled relations with his family.

The Psychology of Duality

> ...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 when I reached years of reflection, and began to look around 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.

- *Henry Jekyll*
- Henry Jekyll's Full Statement of The Case

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. Hyde 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 pleasure of sexual gratification, 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.

Duality and Darwinism

The splitting of the two sides of man became a 'beloved day-dream' because Jekyll was 'radically both'. It is interesting to note that he views the duality of man as primitive. Once again, we can see how the novel is influenced by the ideas of Darwin: it was a perception of the time that all men were essentially apes at heart, when stripped of their civilised veneers. What Jekyll doesn't realise is that this duality is created by a society which prizes 'respectability' above all else, which demands that people appear to be pious and good, which has strict moral codes that suppress desire and indeed label it as sinful.

> 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 day-dream, on the thought of the separation of these elements.

- *Henry Jekyll*
- Henry Jekyll's Full Statement of The Case

Hypocrisy

> 'Yes,' said he, 'I recognise him. I am sorry to say that this is Sir Danvers Carew.'
> 'Good God, sir,' exclaimed the officer, 'is it possible?' And the next moment his eye lighted up with professional ambition. 'This will make a deal of noise,' he said. 'And perhaps you can help us to the man.' And he briefly narrated what the maid had seen, and showed the broken stick.
>
> - The Carew Murder Case

Notice how Stevenson explores a theme of the book here: that of hypocrisy. The police officer almost seems pleased that Carew, a respected member of society, has been murdered because solving the case would advance his own professional reputation. Notice also how the murder of Carew contrasts with the assault on the child at the beginning of the novel: while the assault was covered up with 'hush money', Carew's social position means his murder will be properly investigated.

"Incident of The Letter": A Chapter on Hypocrisy

"The Incident of The Letter" is entirely about hypocrisy. Carew has just been murdered by Hyde who we will later discover is Jekyll. Jekyll says, "Utterson, I swear to God … I swear to God I will never set eyes on him again"; this again is deeply hypocritical, swearing to God about something that's absolutely not true and we will discover later that he keeps a mirror close at hand so that he can actually see the moment when he's changing into Hyde. Stevenson is clearly portraying Jekyll as a hypocrite here and he invites a similar hypocrisy in Utterson. Utterson says "If it came to a trial, our name might appear." in other words he is proposing to cover up for Jekyll, to keep his name out of the papers to keep, out of the trial and in fact, to stop the trial happening at all; Utterson's objective clearly is not justice, his

priority is to cover up for his friends; covering up for people who are like him – gentlemen: in other words, the hypocrites that Stevenson is attacking in Victorian society.

Part of Jekyll's genius is that he knows how to manipulate Utterson; he knows that Utterson is a hypocrite and he knows that he has a hold over his friend, be it one based on hidden desire or not. Jekyll says:

> "I have-I have received a letter; and I am at a loss whether I should show it to the police. I should like to leave it in your hands, Utterson; you would judge wisely, I am sure; I have so great a trust in you."
>
> - *Dr. Henry Jekyll*
> - Incident of The Letter

Of course, Utterson looks at it and decides not to take it to the police because he will protect the good name of his friend even though his friend does not have a good name. He is harbouring, as far as Utterson knows, a murderer in Hyde. Consequently, Utterson takes them the letter from Jekyll and ruminates about it um but he decides not to take it to the police even though "I suppose, that it might lead to his detection". That possibility is certainly clear; they could catch a murderer but he doesn't do that; instead he takes it to his Clarke, who inspects the handwriting. Being an expert in handwriting, the clerk realises that it's the same handwriting as Dr jekyll's; he asks "Is that from Dr. Jekyll, sir? … I thought I knew the writing". Utterson can only conclude Henry Jekyll has forged this letter of a murderer to try and get him off; "his blood ran cold in his veins" and he feels betrayed; he feels that a great evil has been committed and the Henry Jekyll is in fact covering up for Hyde - a murderer – and despite this, he still doesn't go to the police and this is crucial - hypocrisy wins out of justice.

> There was a pause, during which Mr. Utterson struggled with him- self. "Why did you compare them, Guest?" he inquired suddenly.
> "Well, sir," returned the clerk, "there's a rather singular resemblance; the two hands are in many points identical: only differently sloped."
> "Rather quaint," said Utterson.
> "It is, as you say, rather quaint," returned Guest.

"I wouldn't speak of this note, you know," said the master. "No, sir," said the clerk. "I understand."

- *Utterson and the clerk*
- Incident of The Letter

Repression

Why Hyde Is So Difficult to Describe

The fact that Hyde can't be traced or described creates much of the suspense in the novel, especially on a second reading. There are a number of ways we can look at this structural and linguistic aspect of the novella: the first is that Stevenson appears to be articulating a point about Hyde being all of us: he is our repressed, inarticulate rage, our hidden desires, our 'unexpressed' deformities. The reason why people can't describe him is because they can't describe their own dark side. The novel is about being inarticulate, about not being able to describe the very thing that most threatens us all: our own destructive instincts.

However, we could also see the novel as a discriminate attack on the bourgeoisie male, specifically, because those who are unable to describe him are in fact the bourgeoisie males of Victorian society; therefore, their inability to describe Hyde could actually be a reflection of Stevenson's theme about the hypocrisy of Victorian society, in particular the men who are in control. They are incapable of describing Hyde either because he is foreign, or because, he is one of them and Stevenson has structured the story in such a way that the men maintain silence whenever something threatens their power, status and patriarchal order. Their inarticulacy and silence about Hyde's description may be a reflection of their refusal recognize the truth about the evil that is within them.

Mr. Hyde had numbered few familiars! – his family could nowhere be traced; he had never been photographed; and the few who could describe him differed widely, as common observers will. Only on one point were they agreed; and that was the haunting sense of unexpressed deformity with which the fugitive impressed his beholders.

- The Carew Murder Case

> For two months, however, I was true to my determination; for two months I led a life of such severity as I had never before attained to, and enjoyed the compensations of an approving conscience. But time began at last to obliterate the freshness of my alarm; the praises of conscience began to grow into a thing of course; I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed the transforming draught.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

Repression vs Christian Morality

Now we have it conclusively: Jekyll wants Hyde back! He needs to free Hyde, to free his repressed emotions, to live his life properly, to be whole again. He views this as weakness, but we, reading the book from the perspective of the 21st century, see it very differently: the need for Hyde is the need to express his desires. To this extent, Jekyll is a proto-existentialist: someone who realises that to live properly one has to leave conventional Christian morality behind.

How Repression Leads to Insanity

The way in which Stevenson presents the murder of Carew is interesting. Perhaps on initial reading we think there is some real reason for it: for example, that Carew had found out the truth about Hyde. But here it becomes clear that Hyde kills him because he has been pent up in Jekyll's mind for too long. In this sense, we realise that Jekyll's experiment has made him psychotic: by repressing his natural instincts for so long he has turned himself into a murderer. Notice how Jekyll has started to use a language which is not based upon conventional morality at all; he describes the murder as being like a sick child breaking 'a plaything'.

> My devil had been long caged, and he came out roaring. It must have been this, I suppose, that stirred in my soul that tempest of impatience with which I listened to the civilities of my unhappy victim; I declare at least, before God, no man morally sane could have been guilty of that crime upon so pitiful a provocation; and that I struck in no more reasonable spirit than that in which a sick child may break a plaything... With a transport of glee, I mauled the unresisting body, tasting delight for every blow; and it was not till weariness had begun to succeed that I was suddenly, in the top of my delirium, struck through the heart by a cold thrill of terror. A mist dispersed; I saw my life to be forfeit; and fled from the scene of these excesses, at once glorying and trembling, my lust of evil gratified and stimulated, my love of life screwed to the topmost peg.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

Surveillance

Robert Louis Stevenson's The Strange Case of Dr Jekyll and Mr Hyde depicts a world in which crimes are constantly being "overlooked": witnessed and then ignored. Mr Utterson and his gentlemen's network strive to maintain silence about the crimes of their fellows, yet they find their authority threatened by those on the periphery of this community, especially servants, who transmit knowledge of crime to the new authorities of the police and the law.

Reading Dr Jekyll and Mr Hyde through the lens of modernity refocuses the text's concerns with the observation and recording of crime and its anticipation of surveillance technology. Additionally, Stevenson's nineteenth-century text highlights questions about the control of knowledge and power. In the text, a small community of gentlemen relies on the subjectivity

of vision to record and control reports of Hyde's activities. Surveillance technologies are suggested by Utterson's cinematic nightmares of Hyde trampling children on every street corner and the maid's camera-like position above a lamp-lit street; however, the actual absence of such technologies and the fact that Hyde has "never been photographed" allows Utterson to control the dissemination of information in order to protect the power of his gentleman's network from the encroaching eyes of the police (Stevenson 2005: 49).

The narrative critiques Utterson's unwillingness to release information about Jekyll's activities to the authorities and warns that regardless of recording technologies, the observer must maintain a responsibility to society; whether the evil is internal or external, it must be witnessed and confronted.

In Henry Jekyll's account of his double life, he remembers rejoicing at the knowledge that his murder of Sir Danvers Carew had been "overlooked"; because his crime has been witnessed, he can no longer assume the shape of Hyde without risking death (Stevenson 2005: 88). His choice of word is apt, for Robert Louis Stevenson's The Strange Case of Dr Jekyll and Mr Hyde (1886) is a story of "overlooked" in both senses of the term – witnessing and pretending not to see. Importantly, the witnesses all belong to the same social group; as a result, while what they have seen is uncontrollable, what they say and whom they say it to is fiercely guarded, and they take justice into their own hands to protect the community. It is only when a peripheral member of this network of gentlemen calls on outside law enforcement that Jekyll can no longer hide, prompting the chain of events that leads to his suicide.

> The next day, came the news that the murder had been overlooked, that the guilt of Hyde was patent to the world, and that the victim was a man high in public estimation. It was not only a crime, it had been a tragic folly. I think I was glad to know it; I think I was glad to have my better impulses thus buttressed and guarded by the terrors of the scaf- fold. Jekyll was now my city of refuge; let but Hyde peep out an in- stant, and the hands of all men would be raised to take and slay him.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

The Victorians tried to contain crime by coding the city into areas of light and dark, rich and poor, safe and unsafe; however, Dr Jekyll and Mr Hyde demonstrates the fragility of such boundaries. After all, Hyde commits his most notable crimes not in darkened, impoverished Soho but under the bright lamps of bourgeois neighbourhoods. In his essay 'A Plea for Gas Lamps', Stevenson describes the new electric street lighting as "a lamp for a nightmare!" because, he claims, "[s]uch a light should shine only on murders and public crime, or along the corridors of lunatic asylums, a horror to heighten horror" (Stevenson 1905: 131). Rather than preventing crime, shining a light on it merely creates awareness of its existence. As Linda Dryden points out, Hyde's crimes "occur under the lamplight designed to reduce crime, or enable its detection. The fact that such illumination does not deter Hyde's brutality is even more sinister" (Dryden 2003: 93). Just as the Victorians could not seem to reduce crime by illuminating it, so Western governments have been unable to eliminate major or minor offences through surveillance. As Laura K. Donohue explains, CCTV cameras offer valuable opportunities for collecting evidence after disasters have happened (such as the London transit bombings of July 2005); however, the secrecy surrounding the use of surveillance by governments makes it difficult to collect reliable information about whether crime is actually prevented by cameras (Donohue 2008: 214). Paradoxically, in the nineteenth century and today, shedding light on criminals can breed distrust, which seems only to increase the presence of 'evil' in our streets.

Surveillance, Darwinism And Eugenics

With their penchant for classification and control, the Victorians not only divided neighbourhoods into safe and unsafe, but also notoriously classified people into law-abiding and criminal types. Inspired by the evolutionary writings of his half-cousin Charles Darwin, Francis Galton used composite photography to determine the facial features shared by the "criminal type." Galton's process superimposed the portraits of criminals, making their common traits appear bolder and their individual traits fade away, resulting in ghostly, almost-human "criminal" faces. In his essay 'Composite Portraiture', Galton explains: "Nobody who glanced at one of them for the first time would doubt its being the likeness of a living person, yet, as I have said, it is no such thing; it is a portrait of the type and not of an individual" (Galton 1883: 222). Galton's composite photographs of criminals, which depict a "criminal type" but not an individual, eerily evoke Hyde, who is virtually impossible to describe yet seems to possess all the known features of evil. While Galton's ideas now seem terribly outdated, the Victorian desire to recognise and quantify evil continues to motivate our current surveillance environment.

Surveillance in Modern Britain

With ten percent of the world's CCTV cameras operating on British soil (with an estimated 2.5-4 million such cameras distributed around Britain in 2003), Britons are the most observed people on earth. Furthermore, some of these cameras now include facial recognition software, which searches the crowd for known criminals (Donohue 2008: 214). While this software seeks individual faces, whereas Galton's composite photographs sought "criminal types", in both cases technology is used to recognise the features of criminality in an attempt to control aberrant and illegal behaviour. Stevenson's novel conveys a distrust of the powers of anonymous surveillance.

Overlooking Evil

"Strange Case of Dr Jekyll and Mr Hyde" is a tale of witnessing and remaining silent, of wilful blindness about the evils that exist within the community. Importantly, 'overlooking' crimes is a feature of this tight communal network: crimes are witnessed, and criminals are protected, at least for a time. The smallness of the community soon becomes apparent, for all the major characters belong to the same tight network, what Raymond Williams would call a "knowable community", distinct from the unknowable city. Williams stresses that community is less a question of geographical proximity than of consciousness; in much of Jane Austen's fiction, for example, large sections of the population are simply erased from view (Williams 1973: 65-66). In Dr Jekyll and Mr Hyde, the knowable community is largely comprised of bourgeois gentlemen, including Hyde; on the periphery of this community are the servants, who belong both to the novel's knowable community and to an unknown network outside the boundaries of the novel.

> Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon.
>
> - The Carew Murder Case

Virtually everyone in the novel is connected to this community: Enfield is Utterson's cousin; Dr Lanyon is an old friend of both Utterson and Jekyll; the maid who witnesses the murder of Sir Danvers Carew knows Mr Hyde, who has visited her master on business; Sir Danvers Carew is

Utterson's client; the butler Poole and the rest of Jekyll's servants transact with their master and his entire circle, including Hyde, Utterson, and Lanyon. Importantly, though he has "numbered few familiars," even at the beginning of the narrative Hyde is an implicit member of this community, known not only to Jekyll but also to the witnessing maid, to her master, to Poole, and (in name) to Utterson (Stevenson 2005: 49). Paradoxically, while Jekyll hopes that each of his selves "could but be housed in separate identities" (Stevenson 2005: 79), going so far as to set up an apartment in Soho, a separate bank account, and practicing a different handwriting, his self-contained and vigilant community ensures that Hyde soon becomes known to everyone.2 Hyper-visible and strange to look upon, Hyde is an evil hidden in plain sight, invisible to the community's members exactly because he is known to them. Watching its borders to keep evil out, the community does not observe the evil within its midst or, when it does, it protects the offender.

> This was brought to the lawyer the next morning, before he was out of bed; and he had no sooner seen it and been told the circumstances, than he shot out a solemn lip. "I shall say nothing till I have seen the body," said he; "this may be very serious. Have the kindness to wait while I dress." And with the same grave countenance he hurried through his breakfast and drove to the police station, whither the body had been carried. As soon as he came into the cell, he nodded.
>
> - *Mr. Utterson*
> - The Carew Murder Case

> "There was a third enclosure?" asked Utterson.
> "Here, sir," said Poole, and gave into his hands a considerable packet sealed in several places.
> The lawyer put it in his pocket. "I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit. It is now ten; I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police."

- *Poole and Mr. Utterson*
- The Last Night

Mr. Utterson sighed deeply but said never a word; and the young man presently resumed. "Here is another lesson to say nothing," said he. "I am ashamed of my long tongue. Let us make a bargain never to refer to this again."
"With all my heart," said the lawyer. "I shake hands on that, Richard."

- *Enfield and Mr. Utterson*
- Story of The Door

Silence and Secrecy

Repeatedly in the novel, characters fail or refuse to articulate themselves. Either they seem unable to describe a horrifying perception, such as the physical characteristics of Hyde, or they deliberately abort or avoid certain conversations. Enfield and Utterson cut off their discussion of Hyde in the first chapter out of a distaste for gossip; Utterson refuses to share his suspicions about Jekyll throughout his investigation of his client's predicament. Moreover, neither Jekyll in his final confession nor the third-person narrator in the rest of the novel ever provides any details of Hyde's sordid behavior and secret vices. It is unclear whether these narrative silences owe to a failure of language or a refusal to use it. Ultimately, the two kinds of silence in the novel indicate two different notions about the interaction of the rational and the irrational. The characters' refusals to discuss the sordid indicate an attribute of the Victorian society in which they live. This society prizes decorum and reputation above all and prefers to repress or even deny the truth if that truth threatens to upset the conventionally ordered worldview. Faced with the irrational, Victorian society and its inhabitants prefer not to acknowledge its presence and not to grant it the legitimacy of a name. Involuntary silences, on the other hand, imply something about language itself. Language is by nature rational and logical, a method by which we map and delineate our world. Perhaps when confronted with the irrational and the mystical, language itself simply breaks down. Perhaps something about verbal expression stands at odds with the supernatural. Interestingly, certain parts of the novel suggest that, in the clash between language and the uncanny, the uncanny need not always win. One can interpret Stevenson's reticence on the topic of Jekyll's and Hyde's crimes

as a conscious choice not to defuse their chilling aura with descriptions that might only dull them.

Interestingly, due to the "unprecedented depression" of the paper industry in 1861 caused by foreign competition, book production had to be economized, meaning shilling shockers and bluebooks were often printed in a four-by-seven-inch size: convenient enough to slip into a pocket unseen (Williamson, p52). Because critics labelled shilling shockers as 'encouraging an amoral imagination that was a socially subversive force,' readers of such books were often forced to read them in secret, thus the secretive themes and structure of the novel aligned perfectly with the physical nature of the book and perhaps helped the reader immerse themselves further into the story and feel as though they were part of the narrative.

The Sweetness of Getting Away With Criminal Behaviour

> ...sweetness of relief, it came back upon my mind that the servants were already used to the coming and going of my second self. I had soon dressed, as well as I was able, in clothes of my own size: had soon passed through the house, where Bradshaw stared and drew back at seeing Mr. Hyde at such an hour and in such strange array; and ten minutes later, Dr. Jekyll had returned to his own shape, and was sitting down, with a darkened brow, to make a feint of breakfasting.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

The relief that Jekyll feels is the relief of the criminal who has got away with it; the relief of the person with a secret who has managed to maintain the secret. The reader feels in a strange position: we, too, are relieved, and yet we feel that what Jekyll is doing is totally reprehensible.

Fear Of The Unknown

Hyde exploits the community's fear of the unknown by striking when the streets are virtually empty. He then quickly invokes his membership in the knowable community, so that the crime is absorbed by the network of gentlemen to which he belongs. With a name suggesting a lack of utterance (utter-sans), Mr Utterson acts as the community's primary witness and secret keeper, "the last reputable acquaintance and the last good influence on the lives of down-going men" (Stevenson 2005: 31). He listens quietly to accounts from eyewitnesses before enjoining them to an increasingly untenable silence on the subject of his friend Dr Jekyll. Mr Enfield, who narrates Hyde's first crime in the novel, tells Utterson that the night Hyde struck was so silent it seemed "as empty as a church" and invoked "that state of mind when a man listens and listens and begins to long for the sight of a policeman" (Stevenson 2005: 33). Significantly, it is the absence of community – not the presence of crime – that compels Enfield's desire to see law enforcement. Into this void, Hyde strikes, trampling a little girl in a manner that Enfield notes was "hellish to see" (Stevenson 2005: 33). As Linda Stirling observes, Stevenson's rendering of the nocturnal city sets the scene for "a clear eyewitness account of events".

Institutional Decay

Decay of The Church

Gothic settings such as crumbling cathedrals and cloisters and colonial outposts pique the imagination with implications of institutional decay. The phobias and visceral fears represented by MONSTERS, phantasms, and ABERRANT BEHAVIOR acquire immediacy. Nineteenth-century allegory developed psychological aberrations through close-up images of human oddities.

> 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 (institutional decay) -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.
>
> - Story of the Door

> 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* (institutional decay) rang out the hour of twelve, when he would go soberly and gratefully to bed.
>
> - Search for Mr. Hyde
>
> Six o'clock stuck on the bells of the *church* (institutional decay) that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem.
>
> - Search for Mr. Hyde

Decay of Educational Institutes

In the chapter, "Incident of The Letter", Utterson begins to delve deeper and deeper into the mystery of Jekyll and Hyde. Symbolically, he enters a part of the house he has never been in before. There is an air of abandonment about the operating theatre – once crowded with students. The cupola is 'foggy' and the quarters are 'windowless': there is a deep sense of secrecy, of covering things up, of confusion and fogginess. Entering through another door, he penetrates Jekyll's lair: the place where Hyde was created. Significantly, it is barred with iron and shrouded in fog. Jekyll is now deadly sick, and quite unlike the happy, complacent person Utterson spoke about to Hyde a year before. There is the stink of corruption about the place: the sense of a sordid hiding place.

> The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students and now lying gaunt and silent, the tables laden with chemical

> apparatus, the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this, Mr. Utterson was at last received into the doctor's cabinet.
>
> It was a large room, fitted round with glass presses, furnished among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr. Jekyll, looking deadly sick.
>
> - The Incident of The Letter

Drug Addiction

Jekyll is behaving like a drug addict, demanding chemicals from the wholesale chemists in town.

> 'Well, sir, every day, ay, twice and thrice in the same day there have been orders and complaints, and I have been sent flying to all the wholesale chemists in town. Every time I brought the stuff back there would be another paper telling me to return it, because it was not pure, and another order to a different firm. This drug is wanted bitter bad, sir, whatever for?'
>
> - The Last Night

Loss of Control

Jekyll Loses Control Over Hyde

> I was still so engaged when, in one of my more wakeful moments, my eye fell upon my hand. Now, the hand of Henry Jekyll (as you have often remarked) was professional in shape and size; it was large, firm, white and comely. But the hand which I now saw, clearly enough in the yellow light of a mid-London morning, lying half shut on the bedclothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde. I must have stared upon it for near half a minute, sunk as I was in the mere stupidity of wonder, before terror woke up in my breast as sudden and startling as the crash of cymbals; and bounding from bed, I rushed to the mirror. At the sight that met my eyes, my blood was changed into something exquisitely thin and icy. Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde. How was this to be explained? I asked myself; and then, with another bound of terror – how was it to be remedied? It was well on in the morning; the servants were up; all my drugs were in the cabinet – a long journey, down two pairs of stairs, through the anatomical theatre, from where I was then standing horror-stricken. It might indeed be possible to cover my face; but of what use was that, when I was unable to conceal the alteration of my stature?
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

Here we see how Hyde is beginning to take over. Jekyll has gone to sleep and woken up as Hyde, finding the 'lean, corded knuckly' hand of Hyde in the bed. This is a superb literary touch: this is the hand of the murderer, of the rapist, of the profligate, of the psychopath; and yet it is the mind of Jekyll who sees it. Jekyll inhabits the body of Hyde because the truth is dawning upon him: it wasn't Hyde who committed those terrible deeds, but Jekyll. The fiction of Hyde is both

being stripped away and coming to fruition. It is stripped away because Jekyll is being forced to realise that Hyde is himself. The invented character of Hyde is also coming to fruition because he is dominating: the fiction is becoming real permanently. Jekyll's reaction is to cover his face – to hide the truth, to make it a secret.

SYMBOLS AND MOTIFS

Keys

> 'I saw Mr. Hyde go in by the old dissecting-room door, Poole,' he said. 'Is that right, when Dr. Jekyll is from home?'
>
> 'Quite right, Mr. Utterson, sir,' replied the servant. 'Mr. Hyde has a key.'

Stevenson's feel for the symbolic is wonderful here. Hyde has the key! The key to Jekyll's innermost chamber, to his laboratory of secrets, to his dissecting room. Hyde has, in metaphorical terms, dissected Jekyll's character, cut off the extraneous elements, leaving the inner core of malevolence, of lust, of rage.

Doors

Throughout the novel, the pages are soaked with imagery, which is well illustrated here: the idea that behind the respectable facade of the street, with its clean, well-kept houses, there is this place of 'prolonged and sordid negligence'. The very city itself reflects the disease of mankind – our negligence of inner desires and dreams; the door is the gateway to the dark parts of the human soul, a threshold through which we step to find our true desires. In this way, Stevenson cleverly manages to make much of his novel metaphorical, with the city a metaphor for the divided human soul. What's more, the ordinary, everyday objects of the city become full

of sinister resonances: doors, pavements, windows, shops, even parks are merely facades, cover-ups, disguising the inherent Hyde-like ugliness of mankind.

> Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature the marks of prolonged and sordid negligence. Mr. Enfield and the lawyer were on the other side of the bystreet; but when they came abreast of the entry, the former lifted up his cane and pointed. '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.'

Notice how Enfield's description of Hyde – whose identity we don't know yet – is full of wonder, almost admiration. The adverb 'calmly' suggests that Hyde has no scruples about crushing the child. When Enfield says that it 'sounds like nothing to hear' he means that he can't quite convey in words how 'hellish' it was to see. His description of Hyde as 'some damned Juggernaut' suggests that his horror of the deed is tinged with admiration. Obviously, in Stevenson's time the word Juggernaut did not mean a lorry; it referred to a massive, immoveable force which crushes everything in its way, the origin of the word coming from the Hindu term Jagannath, an avatar of Vishnu, a crude idol of Krishna. Some critics have suggested that Enfield's description is actually a veiled account of a brutal rape. This is possibly the case. Certainly, though, on re-reading we are made aware that there is a sense of wonder from Enfield that Hyde should be so brazen, so open, so unstoppable in his actions.

As an enhancement of character duality, Stevenson places his protagonist in an aggressively sinister GOTHIC SETTING at a home laboratory and former dissecting theater protected from prying eyes by a foggy cupola, closed windows, heavy doors, and a courtyard. Staying apart from the handsome, respectable home of Dr. Jekyll, the troglodytic Hyde resides to the rear of the block in a windowless residence behind a discolored wall lacking bell and knocker, a suitable dwelling for a man with the evocative name of Hyde.

Locked Doors

> '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!'
>
> - The Last Night

The audio version of the book is incredibly powerful here, with the strangulated mingled voice of Jekyll and Hyde speaking from behind the locked door. There is something unbearably frightening about someone locking himself in a room, refusing to come out and only speaking in strangulated phrases through the door. Once again, on second reading we sense the corruption: the Jekyll we knew has fallen very low indeed, his subconscious, in the form of Hyde, now becoming manifest.

There is now a real tension in the narrative: Utterson has in his possession a letter from Lanyon which is not to be opened until the death or disappearance of Henry Jekyll. The reader is desperate to know what is in the letter; Utterson, being the faithful lawyer that he is, keeps it sealed. Likewise, the door is locked. The reader has reached an impasse, a locking away of secrets, which we know will be overcome soon.

Masks

In "The Last Night', the horror deepens when we realise that Jekyll is wearing a mask. Again, we have more images of secrecy, of hiding bodily corruption, of covering up moral decay. Jekyll, who was once so arrogant and content, is now reduced to scuttling around like a frightened rat in his own home. The reaction of the loyal servant, Poole, who passes a hand over his face, is moving: he is aware that something terrible has happened. It will mean nothing is ever the same again.

> 'Seen him?' repeated Mr. Utterson. 'Well? 'That's it!' said Poole. 'It was this way. I came suddenly into the theatre from the garden. It seems he had slipped out to look for his drug, or whatever it is; for the cabinet door was open, and there he was at the far end of the room, digging among the crates. He looked up when I came in, gave a kind of a cry, and whipped upstairs into the cabinet. It was but 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? Why did he cry out like a rat, and run from me? I have served him long enough. And then…' the man paused and passed his hand over his face.
>
> - The Last Night

Hyde, Masks and Inarticulacy

> The pleasures which I made haste to seek in my disguise were, as I have said, undignified; I would scarce use a harder term. But in the hands of Edward Hyde, they soon began to turn towards the monstrous. When I would come back from these excursions, I was often plunged into a kind of wonder at my vicarious depravity. This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently

> malign and villainous; his every act and thought centred on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone. Henry Jekyll stood at times aghast before the acts of Edward Hyde; 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. Jekyll was no worse; he woke again to his good qualities seemingly unimpaired; he would even make haste where it was possible, to undo the evil done by Hyde. And thus his conscience slumbered.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

This is a fascinating section as much as for what is excluded as for what is included. First, consider the subject matter that Jekyll decides not to dwell upon: he does not describe in detail the beatings and, the escapades that Hyde engages upon. For all his way with words, he remains inarticulate upon these matters. This is, in part, an inarticulacy of the age: the Victorians did not describe the his perverse acts in detail. Fascinatingly, Jekyll describes this as 'vicarious depravity': in other words, he believes that he is not committing these awful acts because his bodily shape has changed. But, of course, we must remember that it is Jekyll who has committed these deeds. Don't be deceived by his self-serving words! He blames Hyde for his crimes, but, in actual fact, there is no Hyde, there is only a transformed version of Jekyll. However, the doctor is insistent that he has had nothing to do with the crimes: '… it was Hyde, after all, and Hyde alone, that was guilty'. This allows Jekyll to leave his unimpeachable life at home. But there is a sense of guilt in the way Jekyll says 'his conscience slumbered'. There is an awareness that the fiction of Hyde is a cover-up, a mask, a facade which hides the truly ugly Jekyll..

Dreams

Utterson's dream is very important for a number of reasons. It is probably very similar to Stevenson's dream in which he first found the inspiration to write the novel. Moreover, the dream highlights some of the key themes of the novel: the secrecy with which the Juggernaut appears, its face never being seen, its sneaking into a 'rich house', its unstoppable nature, the way

in which it compels its subjects to 'do its bidding'. In this way the Juggernaut is an embodiment of all our unconscious desires, the things we would rather repress but can't, the hidden part of ourselves. And the dream is scary because it is about our most innermost places of safety being penetrated by a monster: our homes, our bedrooms, our beds.

> ...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…
>
> - Search For Mr. Hyde

Containers

> Between these two, I now felt I had to choose. My two natures had memory in common, but all other faculties were most unequally shared between them. Jekyll (who was composite) now with the most sensitive apprehensions, now with a greedy gusto, projected and shared in the pleasures and adventures of Hyde; but Hyde was indifferent to Jekyll, or but remembered him as the mountain bandit remembers the cavern in which he conceals himself from pursuit. Jekyll had more than a father's interest; Hyde had more than a son's indifference.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

Again, one is tempted to think that Jekyll's interpretation is a false one because it is clear that Hyde is already predominant. It is not so much that there is a choice to be made, but that the veneer of Jekyll is being stripped away and revealing what is underneath, which is Hyde. The huge 'iceberg' subconscious of Hyde is now crashing into the fragile ship of Jekyll. The fact that Hyde is so much more powerful is shown by the way he is utterly indifferent to Jekyll: he only remembers him as a 'cavern' to hide banditry. Jekyll is a shell. There is no choice between the two.

Ill-Fitting Clothes

> I looked down; my clothes hung formlessly on my shrunken limbs; the hand that lay on my knee was corded and hairy. I was once more Edward Hyde. 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.
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

The imagery here is wonderful, Shakespearean even. It recalls Macbeth's line 'why do you dress me/In borrowed robes?'. Macbeth, like Jekyll, is a man who appears very respectable and honourable but harbours a dark side which comes out when he murders the king. Shakespeare constantly uses the imagery of ill-fitting clothes to describe Macbeth's position: he is a man whose own dark side does not fit the respectable clothes he wears. Stevenson uses similar imagery to describe Jekyll's position: he is a man whose respectable clothes no longer fit.

FORM

Epistolary Form

Definition

An epistolary work of literature is one written through a series of documents. Most often, these documents are letters, though they can also be diary entries, newspaper clippings, and, more recently, blog posts and emails. The definition of epistolary novels can be further classified into monologic (the letters or diary entries of only one person), dialogic (letters written by two characters), or polylogic (three or more characters who write letters, have diary entries, etc, as well as other external documentation like newspaper articles).

A monologic epistolary novel only contains letters written by one character.. A dialogic work is made up of letters from only two characters, as demonstrated in Marie Jeanne Riccoboni's *Letters of Fanni Butlerd.* The monologic and dialogic forms may contain more than one or two characters, but these characters are only revealed through descriptions and recounts of the letters being written by the main characters. The third form, polylogic, contains letters written by three or more characters. The polylogic form with its letters written by multiple characters allows for a unique transparency throughout the novel and adds depth and character to the story because it contains multiple points of view and perspectives. Not being limited to one or two characters writing letters, many polylogic works manage to maintain an omniscient narrator without actually having one.

Function

The epistolary form can add a sense of realism to a narrative, as it imitates real-life workings and has the ability to describe different points of view. The primary function of this form of writing is to give readers an intimate view of characters' feelings and thoughts and develop a direct connection with the events through letters without interference from the author. Letters introduce a firstperson perspective to the narrative which serves the following primary functions:

- It gives the reader access to the narrator's thoughts, feelings, emotions, experiences, memories, imagination and ideas
- affords the reader a genuine depiction of what the narrator was feeling at the time of writing
- represent characters' internal states
- present accounts of recent events
- establish the fact that language can clearly reveal the subjective experience
- can be an accurate method of introducing testimonials, confessions and witness accounts

This technique thus makes the literary piece a real experience for the readers. Also, presentation of events from different viewpoint gives the story verisimilitude and dimensions.

The Epistolary form offers a different experience for the reader, as it presents the story in a more fragmented way than traditional novels do. Originally, epistolary works did not have a narrator or stable setting, but rather presented the story line and hints of setting through description in the letters; however, it is now not so uncommon to find examples form the 19th Century onwards of novels being told partly in an epistolary form The exclusivity of narration through letters allows for a deeper and more personal characterization, as the reader is able to see the character's most intimate thoughts and personal views (and who doesn't like reading someone's personal reflections?). And for the author, this form creates an opportunity to play with an unreliable narration in the letters, as they are the only narration available to the reader. All these aspects make an Epistolary novel unique among its counterparts.

Drawbacks

- being a subjective account means the truth of the events being described can become distorted by the narrator's experience, in direct contrast to the objective third person narrative perspective
- the narrator can intentionally distort or hide the truth, whether to a lesser or larger extent, as he or she sees fit
- the narrator can chose whether or not they want to provide a reliable account

The subtitle, "drawbacks" here may be a little misleading because the ideas mentioned under it are not drawbacks at all; rather, a skilled writer can use intentional distortion of events and information to deepen the sense of mystery, intrigue and dynamics of the reading experience.

Letters and the shaping of Stevenson's fiction

Because letters were important materially as well as emotionally, professionally and intellectually it is not surprising that they occasionally played a vital role in shaping Stevenson's fiction. Although he was well aware of the tradition of telling a story through exchanged letters, diaries and documents, this epistolary practice was not as important to him at his own experiences with writing and receiving letters. Because correspondence helped Stevenson inscribe his own life's narrative it naturally suggested a means of organising his fiction. Stevensons immersion in the daily necessity of letter writing was I suggest considerably more compelling than a genre, already at the end of the 19th century, beginning to lose its voice.

In particular the material presence of the letter contribute to the structure and metaphoric contents of the three novels written by Stevenson in the late 1880s, including "Strange Case of Dr Jekyll and Mr Hyde" (1886).

In addition, it could be argued that these letters convey an increasingly unromantic and negative view of humanity. The Way a letter is written, in a sense, measures the state of affairs and the deterioration of the novels' protagonists. The Polished letters within Dr Jekyll and Mr Hyde degenerate into the compromised documents Reproduced in "The Master of Ballantrae" and then fall further to become the degrading letters Scratched out buy the failed frio in "The Ebb-Tide". Letters, therefore, not only help structure these novels but are also a means by which Stevenson illustrates the decline of their characters. Correspondence that was necessary for the fashioning of Stevenson's life is as crucial to the building of his fiction.

The Epistolary Form of Strange Case of Dr Jekyll and Mr Hyde

Strange case of Dr Jekyll and Mr Hyde is incredibly indebted to the epistolary form for the very framework of this novella depends on letters (some sent through registered mail), handwritten notes delivered by servants as well as signed papers such as Jekyll's will. They do the telling and drive the story. If utterson is to "seek" Hyde and find answers, he must unseal these documents.

To the naive reader, the importance of the letter is not immediately apparent, for Stevenson opens the novella with an impersonal narrator relating the goings, comings and conversations of Utterson, Enfield, Jekyll, Lanyon and Poole. It is only when the narrator starts to draw attention to a series of written documents:

- Jekyll's signed will
- a cheque signed by Jekyll
- a sealed, stamped envelope brought to Utterson
- a letter supposedly written by Hyde
- a note from Jekyll delivered to Utterson
- a crumpled note written by Jekyll
- a group of 3 sealed letters, as well as a registered letter sent to Dr Lanyon)

… that the reader begins to realise their significance and becomes increasingly eager to reach the last two sections of the book, " Dr Lanyon's narrative" and " Henry Jekyll's Full Statement of the Case" In which envelopes are unsealed to reveal letters that tell all.

How The Epistolary Form Contributes To Structure

These epistolary disclosures conclude a novel that has laid out a series of papers that must be looked at, opened and read. Indeed, the structure of Dr Jekyll and Mr Hyde resembles a series of envelopes within envelopes that Stevenson (as author) opens, one at a time, as one enclosure after another falls to the floor. This structural device is most obvious when Utterson and Poole break down the door to Jekyll's laboratory and discover an envelope containing several sealed envelopes, each of which contribute to the solution of the tale's mystery. Even within these letters, there is occasionally the frame of another letter, such as the registered letter that prefaces "Dr. Lanyon's narrative".

THE EPISTOLARY FORM AND THE NARRATIVE'S METAPHOR

These sealed documents not only serve to organise the story but also to import it's metaphor. To begin with, the letter, as Stevenson well knew, could itself be a vehicle for the divided self. That is to say, when a letter is written, one aspect of a person takes over the writing and controls what is on the page or the other part watches that hand at work - more than common experience for the correspondents who find that they adopt a persona when composing a letter. While working on Dr Jekyll and Mr Hyde, Stevenson wrote a letter to Auguste Rodin in which he describes this experience of doubleness. He Jokingly imagined that another self has gotten hold of his pen and momentarily taken control of the missive's content. This December 1886 letter, sent from Skerryvore, could be Jekyll speaking of Hyde, though, of course, in a lighter, less threatening and more humorous mode:

> "I wish I could write to you, but it isn't me who holds the pen - it's the other one, the stupid one, who doesn't know French, who doesn't love my friends as I love them, Who doesn't appreciate things of art as I appreciate them; he whom I disavow, but whom I control sufficiently to make him take up a pen and write this twaddle. That creature, dear Rodin, you do not like; you must never know him. Your friend, who is asleep just now, like a bear, in the depths of my being, will awaken before long. then he will write to you in his own hand. Wait for him. The other one doesn't count; he is only a poor Unfaithful secretary with a cold heart and a wooden hand"

There are other ways in which the letter serves as a metaphor in the narrative. For instance, when Utterson tries to understand exactly what Hyde's hold over Jekyll is, he immediately thinks in terms of the letter and concludes that Hyde is blackmailing Jekyll for some youthful indiscretion. More to the point, however, Stevenson creates the setting for the action in a cityscape that replicates the sealed envelope. The London of Dr Jekyll and Mr Hyde is replete with firmly fastened spaces that must also be opened to disclose what lives inside. Doors (equipped with neither bell nor knocker) I locked; Windows of trusts down; safes shut; and interior doors bolted. They must be rent open, knocked down, and unlocked in an attempt to find the truth. Breaking through these clothed barriers, such as Hyde's door all the entrance to Jekyll's laboratory, take their cue from the rupturing of a sealed envelope so as to expose or read the narrative. Envelopes protect the truth until their seals are removed; Utterson's safe, for instance, when tightly shut, functions like an envelope that protects the strange implications embedded in Jekyll's will and hides from view Jekyll's note to lanyon begging for help. Moreover, The metaphor of the sealed envelope also known as the waves in which the characters in Dr Jekyll and Mr Hyde are enclosed or obsessed, like Utterson who storks Hyde, or Jekyll who is six sided on his desire to release the bestial element within. Even Hyde, uncomfortably enclosed in the envelope of Jekyll's body longs for his own freedom.

The Epistolary Form and Discretion

Letters are more important to the social setting of the text because they are discreet. In the upper-middle-class society of Dr Jekyll and Mr Hyde where it is preferable neither to speak candidly of difficult matters nor openly to acknowledge the bestial side of humanity particularly in the civilised body of a gentleman, the letter sealed within an envelope offers a safe means of addressing the subject. For these reasons Silence is the frequent companion of Jekyll's friends. For instance, Enfield and Utterson, after accidentally witnessing the transformation of Jekyll through a window, leave the court without a word. In silence, the traverse the by-street beyond the window that is now clamped shut. Moreover, When the clerk and Utterson notice the similarity between Hyde's and Jekyll's handwriting in a note delivered by a servant, they keep their thoughts sealed within the envelope of their silence: Utterson tells the clerk, " I wouldn't speak of this note, you know".

The Epistolary Form and Identity

Because of this reticence to speak, letters or notes become more integral to identity, Ford they are its appendage and affirmation. As a result, if a character wishes to hide his or another's existence, that individual must destroy or crumple the paper that reveals it. (Recall Jekyll's burning of the letter he has supposedly received from Hyde, or consider the charred remains of the papers in Hyde's rooms in Soho). In this regard, it is interesting to note that one of the few remaining items on Carew's murdered body is a stamped letter to Utterson - a detail which contributes to the understanding that letters are part of the materiality of being, especially when the one found on Carew's mangled body helps Utterson identify Carew and say to the police "I recognise him".

Even though the contents of the printed letters in Dr Jekyll and Mr Hyde are disturbing, the style in which events are related is gentlemanly, measured and truthful. The letters in this book are discreetly and elegantly written (a characteristic that Stevenson admired in James's correspondence). They uphold the idea of the gentleman. Dr Lanyon's narrative (sent in the form of a letter to Utterson), for instance, is carefully composed so as to retain a sense of rank as well as scientific standing. Lanyon's syntax and vocabulary do not surrender to the horror of the narrative's subject matter; nor does the subject of his letter's disclosure disrupt the composition's balance (even though the revelation of Jekyll and Hyde destroys the equilibrium of Lanyon's physical being - he died two weeks later). Rather, the letter's prose retains the genteel side of Lanyon: "What he told me in the next hour I cannot bring my mind to sit on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet, now when the site has faded from my eyes, I ask myself if I believe it, and I cannot answer" Educated and balanced, the style reads like a paradigm from a rhetoric manual.

It Is interesting that, no matter to what extent Hyde's "ape-like" self eventually takes over Jekyll's body, that beastly, degenerative undertone of the human psyche neither appears in print no sees the light of day on the page, The reader is told that Hyde burns Jekyll's letters and scrolls "blasphemies"on Jekyll's books, but this profanity is not reproduced in the text. Furthermore, Hyde, with his hairy hand, does not, in the end, compromise Jekyll's final letter to Utterson. Jekyll's narrative retains the measured voice, vocabulary and syntax of a gentleman. It is forthright, but discreet, straightforward, yet respectful. No matter that Jekyll is finally overwhelmed by Hyde and must " lay down the pen", the "old powers" are not yet lost. The letter remains, untainted by Hyde's ugly scrawl. Jekyll writes:

> "About a week has passed, and I am now finishing this statement under the influence of the last of

> the old powders. This, then, is the last time, short of a miracle, that Henry Jekyll can think his own thoughts or see his own face (now how sadly altered!) in the glass. Nor must I delay too long to bring my writing to an end; for if my narrative has hitherto escaped destruction, it has been by a combination of great prudence and great good luck. Should the throes of change take me in the act of writing it, Hyde will tear it in pieces; but if some time shall have elapsed after I have laid it by, his wonderful selfishness and Circumscription to the moment will probably save it once again from the action of his ape-like spite."

Source: Robet Louis Stevenson and the Great Affair: Movement, Memory and Modernity

Verisimilitude

Definition

In a literary work, verisimilitude is likeness to the truth i.e. resemblance of a fictitious work to a real event even if it is a far-fetched one.

Notice how Stevenson contrasts science fiction – the metamorphic drug, Jekyll's transformation into Hyde – with realistic details such as a real setting in London, the epistolary form detailed descriptions, inclusion of professional characters etc

Verisimilitude ensures that even a fantasy must be rooted in reality, which means that events should be plausible to the extent that readers consider them credible enough to be able to relate them somehow to their experiences of real life.

Origin of Verisimilitude

The theory of verisimilitude comes from a Platonic and Aristotelian dramatic theory called "mimesis". According to this theory, a work of art should convince the audience by imitating and representing nature and having basis in reality. The playwright, conforming to the above-mentioned theory, had to draw themes from sources well-known to the common people of his

time and maintain the unities of action, place and time. Besides, he had to bring a realistic union between the style and the subject.

Suspension of Disbelief

The theory of verisimilitude leads to the idea of "suspension of disbelief" or "willing suspension of disbelief," a term coined in 1817 by Samuel Taylor Coleridge. He was of the opinion that if a writer was able to fill his work with a "human interest and a semblance of truth", the readers would willingly suspend or delay their judgment in relation to the doubtfulness of a narrative. In his *Biographia Literaria*, Coleridge says:

> "… It was agreed, that my endeavours should be directed to persons and characters supernatural, or at least romantic, yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr. Wordsworth on the other hand was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention from the lethargy of custom, and directing it to the loveliness and the wonders of the world before us …"

Function of Verisimilitude

A literary work throws a lasting impression on its readers if it presents the theme in such a way that readers could relate to real life. Conformity to the theory of verisimilitude ensures the existence of reality in a literary work. Political satires are abundant with verisimilitude examples.

Penny Dreadfuls, Shilling Shockers and Slum Fiction

A Brief History on Penny Dreadfuls

COMMERCIAL INTERESTS IN AN INCREASED LITERACY RATE

In the first half of the nineteenth century in Britain, developments in printing and an increased literacy rate amongst the general population encouraged the production of publications aimed at a wide range of people, many of whom had little money to spend on reading material and limited reading skills. Thus arose the market for the "penny dreadfuls"; magazines published on inexpensive paper with fairly simple but exciting stories crammed together with often crude, vivid visuals seen at the time as being just as important as the written material. In 1873, Hottens Slang Dictionary defined them as "those penny publications which depend more upon sensationalism than upon merit, artistic or literary, for success." The term is also sometimes used to refer to the stories and serialized novels themselves. They are also sometimes known as "bloods" or "shilling shockers".

The serialized cheap publications of the 1830s to 1850s are generally referred to as bloods, while the dreadfuls followed soon after, with a touch less gore and more adventure. Thomas Frost recalls that, Edward Lloyd, the first publisher to target the semi-literate, working-class British readership, offered the following explanation of his strategy for success: Our publications circulate among a class so different in education and social position from the readers of three-volume novels, that we sometimes distrust our judgement and place the manuscript in the hands of an illiterate person--a servant or a machine boy for instance. If they pronounce favourably upon it, we think it will do (Frost).

CHARACTERISTICS OF A PENNY DREADFUL

The works that appeared in the penny dreadfuls fall between and are indebted to the rough-hewn Newgate Calendar stories and the more complex and more expensive gothic novels of the period. It is primarily the sensationalism, terror, and threat of violent action that unites these three types of literature. Newgate Calendar stories, however, lack the suspense of the other two. Meanwhile, as Robert Morrison and Chris Baldick note, the authors of the tales of terror published in Blackwoods Magazine during the first half of the nineteenth century differ markedly from the Gothicists not just in their concise scope but also in their sharper and more explicit rendering of terror. . . . The usual tone in these stories is one of clinical observation (although without the customary detachment) rather than of genteel trepidation, and for the most part the terrors are unflinchingly witnessed, not ambiguously evoked (xv).

While most of the dreadful pieces were published by hack writers working for next to nothing, a number of respected authors also contributed to the magazines, just as the impact of the dreadfuls can be found in works by Mary Elizabeth Braddon, Wilkie Collins, Charles Dickens, Bram Stoker, and others. Despite the similarities, the cheaper materials appear to have drawn a notably larger audience than either gothic novels or the sensation novels whose popularity peaked in the 1860s. Dreadfuls existed as a major form of popular literature for much of the nineteenth century.

"Strange Case of Dr. Jekyll and Mr. Hyde" as a Shilling Shocker

CHARACTERISTICS OF A SHILLING SHOCKER

Shilling shockers shared many characteristics with penny dreadfuls but were of a longer format, such as in the form of a novel or novella. They were cheap, and often plagiarized or summarized, derivatives of the Gothic novel, which from its inception, was regarded as of a low cultural status, despite – or perhaps partly due to – its immense popularity. Gothic novels, shilling shockers and penny dreadfuls were considered to cater to 'the perverted tastes for excitement among degenerate readers' (Haining 1978:12). Additionally, shilling shockers would have been between 36 to 72 pages in length; edtions of Jekyll and Hyde typically range from between 64 to 71 pages in length.

Shilling shockers were often characterized by sensational incidents as well as lurid writing, and by the 1890s, due to their popularity, had displaced the realist, three-decker novel as the literary mainstay. Whilst penny dreadfuls and shilling shockers were generally looked upon negatively, some critics such as G.K. Chesterton, admitted to liking them. He said, "literature that represents our life as dangerous and startling is truer than any literature that represents it as dubious and languid. For life is a fight and is not a conversation." Chesterton provides an interesting perspective and a further clue as to why Victorians were so attracted to shilling shockers and penny dreadfuls.

SHILLING SHOCKERS AND POLITICAL SHOCK

Shilling shockers often also contained incidents of political shock and appeared to bear no patience for the subtleties of intrigue and instead preferred to luridly describe or read about catastrophic attacks upon sites and symbols of imperial and financial power like the Palace of Westminster and the City of London. Hyde becomes a hunted man because he murdered a very important politician, Sir Danvers Carew: "a crime of singular ferocity and rendered all the more notable by the high position of the victim" (The Carew Murder Case). Pay attention to

Stevenson's use of the adjective "notable", rather than "noticeable"; notable means "worthy of attention or notice", whereas noticeable means "easily seen or noticed". Stevenson also emphasises the importance of this "incident" by contrasting how people were less bothered about finding him after the attack on the girl, possibly because she was of a lower class than Sir Danvers. Additionally, apparently in keeping with the conventions of shilling shockers, Stevenson employs a lurid description of the attack, which was witnessed by the maid: "he broke out in a great flame of anger, stamping his foot" and "with ape-like fury, he was trampling over 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".

SHILLING SHOCKERS AND THE BRITISH EMPIRE

The shilling shocker's evolution into its popular form in the late 1800s, coincided with the end of the period of British imperial expansion and can therefore be seen to be connected. As result, many shilling shockers were written from either a pro- or anti-imperial position. Consequently, Stevenson can be seen to adopt a pro-empire stance which takes the form of a quest narrative, in which a Fenian (Hyde) is hunted across London.

SHILLING SHOCKERS AND THE STRUGGLE BETWEEN GOOD AND EVIL

Peter Haining has defined the struggle between good and evil as the common factor of all dreadfuls and this is also a common theme in shilling shockers. While many a reader might have observed a certain flexibility in his own moral code, he writes, in the heroes and heroines of the penny publications this was not only inexcusable, but also unthinkable (14). This claim is basically accurate, although of course readers did not have a unified moral code with which they measured the heroines and heroes, leaving room for ambiguity. As with gothic works, when consuming dreadfuls, one often develops an attraction to or even compassion for the villain. The excitement of their adventures is utter escapism. Highwaymen are especially seductive, often using flattery, charm, and their dashing good looks as tools in crime. Conversely, the good guy on occasion is so flatly righteous that one suspects that readers might have had some difficulty in sympathizing with this unattainable ideal. The simple plot of good versus evil may have been a standard expectation but, as the allure of the criminals and their lifestyles suggests, other values and interests were also affirmed in the characters' various moral standards, classes, genders, races, ethnicities, and careers.

CRITICISMS OF SHILLING SHOCKERS

Despite the narrative's standard good vs. evil dichotomy, critics argued that the dreadfuls and shilling shockers glorified the subversion of cultural conventions by seducing working-class youths toward crime, debauchery, or simply an unproductive, immoral lifestyle. When Lord Shaftesbury warned the Religious Tract Society that the literature's influence was creeping not only into the houses of the poor, neglected, and untaught, but into the largest mansions; penetrating into religious families and astounding careful parents by its frightful issues, he depicted the relation between the works and their readers as an aggressive infiltration by alien forces (qtd. in Dunae). However, just as Dracula cannot enter any home uninvited, the middle-class interest that Shaftesbury acknowledges reveals that the dreadfuls responded to instabilities in the foundation of the Victorian image of moral rectitude. Needs and desires felt by members of the middle-class were not being addressed by the literature and art sanctioned by the dominant moral voice, and so these people turned to the dreadfuls for pleasurable fulfillment. And we, as readers, can turn to characters such as the Blue Dwarf, Starlight Nell, Spring Heel'd Jack, and Tyburn Dick to gain a better understanding of the diverse needs and desires of the Victorians themselves.

A major part of the anxiety voiced by James Greenwood (quoted above), Edward Salmon, and others regarding the popularity of the dreadfuls was based in the fact that a distinct majority of the readership consisted of children and young adults, especially males. In 1870, the Forsters Education Act had made elementary education compulsory for all children. However, as Kevin Carpenter has noted, few books for children were available at this time and libraries attentive to young readers did not appear for decades (6). Meanwhile, most of the penny dreadful publications were aimed directly at this audience, with the hero often being a virtuous boy or young man who finds himself trapped within a dangerous and seedy community of adult criminals such as highwaymen or pirates. The poor, young readers didnt need libraries to consume this material because, like lemonade-stand subversions of Mudies monopolizing Lending Library, the youths would often establish clubs to combine their incomes and purchase the publications (6).

Interestingly, due to the "unprecedented depression" of the paper industry in 1861 caused by foreign competition, book production had to be economized, meaning shilling shockers and bluebooks were often printed in a four-by-seven-inch size: convenient enough to slip into a pocket unseen (Williamson, p52). Because critics labelled shilling shockers as 'encouraging an amoral imagination that was a socially subversive force,' readers of such books were often forced to read them in secret, thus the secretive themes and structure of the novel aligned perfectly with the physical nature of the book and perhaps helped the reader immerse themselves further into the story and feel as though they were part of the narrative.

The Gothic Novel and Its Influence on Jekyll and Hyde

An outgrowth of Jacobean tragedies of blood, such as John Webster's The Duchess of Malfi (ca. 1613), and Samuel Richardson's sentimental virgin- testing novel Pamela (1740), Gothic fiction depicts through story the deepest human dread. The genre grew into a phenomenon of reader demand for SU- PERSTITION and the macabre. The sinister novel profited from a marriage of high ROMANTICISM to pseudo-MEDIEVALISM, a dizzying, at times volup- tuous union. From 1765, with Horace WALPOLE's THE CASTLE OF OTRANTO, until 1806, one-third of Britain's published novels were Gothic in style and contained recognizable formulae and predictable elements, notably menace and fear, according to critic Elizabeth R. Napier's The Failure of the Gothic (1987).

Gothic literature thrives on a murky, terror-ridden atmosphere, ominous tone and mood, and vague geographical settings among Gothic structures and ruins, particularly caves, abbeys, towers, castles, crypts, and oratories. Implying duplicity and danger to innocent or naïve characters were formulaic elements, sliding panels, underground passageways, shuttered windows, and trapdoors.

Gothic Conventions

As mentioned in the previous section entitled "shilling shockers", the form of "Strange Case of Dr. Jekyll and Mr. Hyde" is that of a shilling shocker (although today, it is often called a novel or novella) and its characteristics have been discussed in some detail; however, we also noted that shilling shockers were in fact derivatives of the Gothic genre. In this section, we will look briefly at some conventions of the Gothic genre and analyse how they relate to Stevenson's shilling shocker.

Gothic conventions emerged through a long and complex literary and philosophical evolution. The ornate elements that invest Gothic literature with its unique energy range from chivalry, piety, mystery, vendettas, and medieval magic to the grotesque, illusion, terror, repression, sensationalism, dissipation and perversity that flourished during the romantic era and continue to colour fiction and film today.

> There were several books on a shelf; one lay beside the tea things open, and Utterson was amazed to

find it a copy of a *pious* work, for which Jekyll had several times expressed a great esteem, annotated, in his own hand with startling blasphemies.

- The Last Night

Had I approached my discovery in a more noble spirit, had I risked the experiment while under the empire of generous or *pious* aspirations, all must have been otherwise, and from these agonies of death and birth, I had come forth an angel instead of a fiend.

- Henry Jekyll's Full Statement of the Case

"Ay, ay," said the lawyer. "My fears incline to the same point. Evil, I fear, founded-evil was sure to come-of that connection. Ay truly, I believe you; I believe poor Harry is killed; and I believe his murderer (for what purpose, God alone can tell) is still lurking in his victim's room. Well, let our name be *vengeance*. Call Bradshaw."

- *Mr. Utterson*
- The Last Night

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 me. 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.

- *Henry Jekyll*
- Henry Jekyll's Full Statement of the Case

"I hope not," said Utterson. "Did I ever tell you that I once saw him, and shared your feeling of *repulsion*?"

- *Mr. Utterson*
- Incident At The Window

PIETY

They mounted the stair in silence, and still, with an occasional awestruck glance at the dead body, proceeded more thoroughly to examine the contents of the cabinet. At one table, there were traces of chemical work, various measured heaps of some white salt being laid on glass saucers, as though for an experiment in which the unhappy man had been prevented. 'That is the same drug that I was always bringing him,' said Poole; and even as he spoke, the kettle with a startling noise boiled over. This brought them to the fireside, where the easy chair was drawn cosily up and the tea things stood ready to the sitter's elbow, the very sugar in the cup. There were several books on a shelf; one lay beside the tea things open, and Utterson was amazed to find a copy of a pious work, for which Jekyll had several times expressed a great esteem, annotated, in his own hand, with startling blasphemies.

- The Last Night

Stevenson's imagination is chilling here. Perhaps more spooky than the discovery of Hyde's dead body in the over- sized clothes of Jekyll is the description of the dead man's things, the noise of the kettle boiling over, the sugar waiting for the cup of tea, and the 'pious' book scrawled with

blasphemies. On second reading it's apparent that Jekyll had been trying to make himself comfortable and attempting to guide himself in a religious and pious direction when suddenly he was overwhelmed by Hyde and realised that he had to kill himself. The blasphemies indicate Hyde's childish nature, his rebellion against the strictures of conventional Christianity, his wish to step outside normal moral boundaries into the realm of unfettered desire and unchained emotions.

GOTHIC ROMANCE: A REBELLION AGAINST RATIONALISM

The traditional Gothic romance was a conscious rebellion against cold, sterile rationalism, which dismayed readers with its precise regularities, artificial control, and banishment of emotion. During the neoclassic era (1660 - 1798). Fastidious writers and critics held resurgences of fancy at bay and brandished the term "Gothic" contemptuously as a pejorative meaning crude, barbaric, unlettered, disorderly, and licentious.

Unlike the self-controlled, intellectual neo- classics, Gothic writers gave full reign to intuition, exuberance, variety, improbability, rough behaviors, and morbid fantasies. To create the stark, sometimes shocking contrast that fuels Gothic romance, they often focused on the control, torment, and/or murder of an inexperienced female NAIF. The early Gothic masters ornamented verse and fiction with outrage, the SUPERNATURAL, mystery, PATHETIC FALLACY, CHIAROSCURO, and a foreign EXOTICISM against a backdrop of dim, stormy nights and characters peering through the mist from massy battlements at dismaying rogues, stalk- ers, or MONSTERS. Contributing to a terror of ob- scure phantasms and entrapment was a collection of sinister paraphernalia, the hidden passageways, sliding panels, and trapdoors that allowed VILLAINs access to hapless victims. Heightening reader response were ominous sense impressions.

doppelgänger

A mirroring or duality of a character's persona, the concept of the doppelgänger refers to the twin, shadow double, demon double, and split personal- ity, all common characterizations in world folklore. Dating back to playwright Plautus in Republican Rome and his separated twins in Menaechmi (186 B.C.) and to possession by a DYBBUK in Jewish KAB- BALISM, the concept of paired characters evolved into a psychological study of duality in a single per- son. The term doppelgänger derives from the Ger- man "double goer" or "double walker," a complex characterization that novelist Jean Paul Richter coined in Siebenkäs (1796), a novel depicting a bi- sected persona. The story was the beginning of a subset of Gothic psychological fiction in

which characters gaze inward at warring dichotomies through shadowscapes, look-alikes, sexual doubles, mirror images, portraits and statues, and DREAMS and NIGHTMARES.

The doppelgänger motif typically depicts a double who is both duplicate and antithesis of the original

CONVENTIONAL GOTHIC MOTIFS

Recurrent motifs of Gothic fiction consist of the vulnerable female naif, heartless villains, physical and emotional confinement and liberation, and an expansive play of light on dark, all archetypal essentials of psychological fiction. In 1765, British author Horace WALPOLE established the basics of Gothic convention with THE CASTLE OF OTRANTO, a deliberately scary novel filled with the creaking trap doors, shadowed stairs, subter- ranean passages, and mysterious sounds and OMENS that generate the standard ATMOSPHERE of the GOTHIC NOVEL. Grandiose but bleak set- tings redolent with decay tended toward rambling estates and cloisters in remote locales, where unexplained disappearances and deaths or eerie por- tents and manifestations contributed to SUSPENSE, dark tone, and a disturbingly vague foreboding and dread.

The Victorians looked back on a century of Gothic literature with sophistication and under- standing of the psychological basis of horror fiction.

FOCUS ON SUBCONSCIOUS IMPULSES

in the 1900s, a shift from the castle setting and medieval trappings of formulaic Gothicism preceded a focus on mystery, eeriness, surreality, subconscious impulses, and terror, as found in a classic example from the American South, the novel Their Eyes Were Watching God (1937).

The peculiarities of behavior in Gothic literature derive from author's intent to explain the perverse, cruel, and murderous tendencies in human nature. By examining dialogue, dreams, visions, and delusions, Gothic authors provide psychological insight into human perversity and the survival instincts that enable individuals to combat terrifying experiences, as in Robert Louis STEVENSON's lab scientist's suicidal ending of schizophrenic bouts in DR. JEKYLL AND MR. HYDE (1886);

The presentation of literal and symbolic meaning through allegory heightens meaning, makes themes more striking and vivid and promotes ATMOSPHERE and characterization.

Institutional Decay

Decay of The Church

Gothic settings such as crumbling cathedrals and cloisters and colonial outposts pique the imagination with implications of institutional decay.

Representing the collapse of the old order were Gothic settings in the ruins of ecclesiastical and secular institutions, SYMBOLS of obsolete seats of power and control.

> 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 (institutional decay) -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.
>
> - Story of the Door

> 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* (institutional decay) rang out the hour of twelve, when he would go soberly and gratefully to bed.
>
> - Search for Mr. Hyde

> Six o'clock stuck on the bells of the *church* (institutional decay) that was so conveniently near to

> Mr. Utterson's dwelling, and still he was digging at the problem.
>
> - Search for Mr. Hyde

Decay of Educational Institutes

In the chapter, "Incident of The Letter", Utterson begins to delve deeper and deeper into the mystery of Jekyll and Hyde. Symbolically, he enters a part of the house he has never been in before. There is an air of abandonment about the operating theatre – once crowded with students. The cupola is 'foggy' and the quarters are 'windowless': there is a deep sense of secrecy, of covering things up, of confusion and fogginess. Entering through another door, he penetrates Jekyll's lair: the place where Hyde was created. Significantly, it is barred with iron and shrouded in fog. Jekyll is now deadly sick, and quite unlike the happy, complacent person Utterson spoke about to Hyde a year before. There is the stink of corruption about the place: the sense of a sordid hiding place.

> The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students and now lying gaunt and silent, the tables laden with chemical apparatus, the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this, Mr. Utterson was at last received into the doctor's cabinet.
>
> It was a large room, fitted round with glass presses, furnished among other things, with a

> cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr. Jekyll, looking deadly sick.
>
> - The Incident of The Letter

Allegory And The Human Condition

As a reflection of the human condition, allegory accommodates a wide range of individual failings and weaknesses. The phobias and visceral fears represented by MONSTERS, phantasms, and ABERRANT BEHAVIOR acquire immediacy. Nineteenth-century allegory developed psychological aberrations through close-up images of human oddities.

The depravity of a MONSTER on the prowl requires GOTHIC SETTINGs

Domestic Gothic is a woman-centered hybrid of Gothic terror novels that blends SENSATIONALISM with the epistolary novel, the novel of manners, and sentimental fiction.

Conservative Rejection of Thrillers

A conservative element in society rejected thrillers by defaming them as prefaces to personal ruin. In june 1797 in an article for scots magazine, an anonymous opponent of gothicism alerted soci- ety to the dangers of gothic novels to impression- able, susceptible women, whose "tender emotions, which, not to speak of other possible effects, have been known to betray women into a sudden attachment to persons unworthy of their affection, and thus to hurry them into marriages terminating in their unhappiness" (stevens, 23). Taken as a left-handed compliment to gothic novels, the warning suggests that male readers are unimperiled by reading them, but that women, weakened by a predilection for tenderness, lack the emotional strength to withstand a dangerous allure.

The Gothic genre was intricately self-nourishing. As appealing as an adult FAIRY TALE, the style became a fad after Walpole's beginnings.

dreams and nightmares

Gothic fiction was born as a methodology for writing nightmares. Horace Walpole claimed that he wrote the very first Gothic novel, The Castle of Otranto, after having a nightmare in June 1764 of a giant armoured hand reaching out of a castle hallway; and since that one night of unquiet sleep in the mid-eighteenth century the form has gone on to articulate the nightmares, hallucinations, phobias, anxieties, and drug-induced deliriums of generations of subsequent writers. Whether or not they are literally dreamed into being, all works of Gothic fiction, if they are to function as such, must reflect the fears and anxieties of their readers and writers, and indeed often do so with an almost embarrassing obviousness: many of the Gothic novels written in the 1790s are clearly deeply concerned with the French Revolution, whatever their notional subject matter, just as much of the horror fiction of the 1960s and 70s, with its apocalyptic terrors and zombie plagues, is transparently about the threat of nuclear war.4 Thus, at the heart of almost all such fiction lies a scene of fear, a traumatic encounter with the terrible, and in literature and film alike these scenes are often marked with characteristics redolent of the experience of nightmare: the dilation of time, the rupture of linear experience, and feelings of helplessness, horror, and dread.

Nighttime phantasms are realistic landscapes on which the psyche combats terrifying threats. In childhood, the battles are so real that young dreamers have difficulty separating dreamscape from the waking world. Because children hear FOLKLORE and FAIRY TALES involving ogres and great flying beasts, in their early years, they begin to connect fiction with darkness and Gothic hor- rors—pursuit, suffocation, dismemberment, de- vouring, and the unidentified MONSTER that lurks in the shadows. Into adulthood, Gothic literature taps the uncertainties that lurk in the mind when the body stretches out for rest and surrenders thoughts to the fantasies of sleep, the scenario in Katherine Anne Porter's deathbed dreamscape in "The Jilting of Granny Weatherall" (1930). Granny misidentifies the people around her as she relives unsettled problems from the past and seeks relief from old resentments.

Dreams were integral to the plots of 19th- century fiction; retreats into the subconcious are gender-neutral probings that illuminate universal realities—the curiosities, impulses, and urges that drive the conscious mind to strange actions. Dream-states reflect the psychological under-pinnings of mid-19th-century Gothic fiction. Late-Victorian and modern Gothic retained the dreamscape as an enduring internal setting for hauntings and psychological terror.

Nightmares and Repetition

Repetition seems built into the form at every level: not only do Gothic works repeat each other, with very similar scenes appearing in many different stories, but they also tend to repeat themselves, their plots enacting the same scenes over and over again. How many times does Dracula rise from the dead and feed upon the living? How many times does Melmoth the Wanderer try to tempt innocent souls to destruction? How many times does Dr Jekyll undergo his fearful metamorphosis? How many secret passages do Emily and her allies discover in The Mysteries of Udolpho? How many times does Hannibal Lecter have his old friends for dinner?

This massive architecture of repetition, these endless loops turning in circles like wheels within wheels, suggest that the nightmares articulated by Gothic fiction tend to be recurring ones.

If one undergoes an event traumatic enough to cause nightmares, one seldom dreams of it only once; instead, it comes up many times, the nightmares recurring over weeks or months or years. A trauma is a traum, a wound, a rupture in our life-experience, and as such it is obviously not going to be possible to adequately assimilate it into a smooth, linear narrative progression: if it was, it wouldn't have been traumatic in the first place. We can absorb normal events into our ongoing mental narrative of ourselves, but traumas are the places we get stuck, where we trip up, and as a result they tend to generate mental stutters: we keep coming back to them, in our thoughts, our flashbacks, our fears, and above all in our dreams.

Besides, repetition itself can be fearful. The fact that nightmares recur is often part of what makes them nightmares at all: the inescapable awareness that one must undergo this event not just once, but many times, knowing what is to come but helpless to evade it. Such patterns of expectation are used all the time in horror fiction, as means of creating tension and anxiety in the audience: once something terrible has happened not just once, but two or three times, the audience will inevitably fear that it can only be a matter of time before it happens again, and while once or twice the strange noise upstairs may turn out to be just the cat, sooner or later we know it will be the murderer instead. Repetition militates against hope, against the belief in the possibility of improvement or redemption, as in the Gothic wood or labyrinth where all paths twist back on themselves, leading to the place where the monster waits: you may have believed you were making progress, that you were heading in the right direction, and yet, look, here you are again… If the novel itself, with its steady, linear progression from beginning to middle to end, articulates the forward-looking belief in progress that characterised the age which created it, then it is only fitting that the Gothic novel, which embodies that same era's anxieties, should be characterised by backsliding, loops, and repetitions, articulating the fear that our lives and our history are not necessarily going anywhere except around in bloody and hopeless circles.

escapism

Escapism is a mainstay of Gothic fiction, cropping up in the flight from mortality in the MAD SCIENTIST and FAUST motifs and permeating tales of SOMNAMBULISM, flight, runaway lovers, and DREAMS AND NIGHTMARES. Readers value Gothic escape plots as entertainment, a diversion that buoyed the GOTHIC BLUEBOOK to success in the early 1800s.

Escapism lightens the cares and trials of fictional characters, authors, and readers. Some characters flee for their lives, tyranny, repression etc.

exoticism

Exoticism refers to the inclusion of foreign customs, ethnic groups, religious practices, and settings in art and literature. Critics today often find exoticism subjective, judgmental, and even racist. Exoticism satisfies curiosity and voyeurism.

Authors dress up Gothic literature with exotic detail as an intensification of weirdness and a heightening of ESCAPISM from the ordinary.

fairy tale

An amazing Gothic convention in fairy tales is the creation of beings that take multiple shapes, rendering them faster, stronger, invisible, or uncatchable Enhancing the menace of unpredictable and improbable attackers and spell-casters are the abili- ties of supernatural disappearances at will or SHAPE- SHIFTING.

When the fictional motifs of the fairy tale ap- pear as adult Gothic, they represent a psychological triumph over nightmares, SUPERSTITION, confine- ment, domination, and lethal menace.

foreshadowing

Writers of Gothic literature rely on ATMOSPHERE and foreshadowing of significant events and revelations to come, especially horrific surprise endings.

The Gothic writer arranges data and episodes as a means of preparing the reader for climactic events. Foreshadowing is an organic device of the DETECTIVE STORY and FILM NOIR, particularly in the presentation of details, witnesses, and clues that later turn out to be either red herrings or signifi- cant components of the solution.

Gothic setting

Gothic settings provide an allegorical and psychological extension to the human character and behavior in Gothic literature.

As the critic Anne Williams ex- plains in Art of Darkness: A Poetics of Gothic (1995), Gothic draws on "the (fantasy) epitome of that distant time and place, a vast, mysterious structure built at a time benighted as well as 'beknighted,' when the population believed in ghosts and witches and superstitions of all kinds" (Williams, 20). Intersecting past with present, dark and sinister dwellings and edifices surrounded by ivy, shrubbery, or encroaching wolds contribute to SECRECY, MYSTERY, CLAUSTROPHOBIA, and the medieval appeal of lapsed care, default, or ruin of buildings that once were well kept and serviceable.

Novelist Mary Charlton, a bestselling author for MINERVA PRESS, summarized the predictability of (Radcliffean) Gothic settings. In commentary in Rosella; or, Modern Occurrences (1799), the author states the importance of "pale moons, blue mists, gliding figures, hollow sighs, shaking tapestry, reverberating voices, nodding pic- tures, long corridors, deserted west towers, north towers, and south towers, ruined chapels, suspi- cious vaults, damp charnel-houses, great clocks striking twelve, wood embers expiring, dying lamps, and total darkness" (Tarr, 6). Her poetic summary blends two essentials of evocative place: human architecture and the embellishments of NATURE. demons pull the sinner limb from limb during his tumble into eternal hellfire.

Gothic fiction emphasises the importance of setting by using it as a form of embroidery

illusion

Illusion is a core motif that connects readers of Gothic fiction with the human frailties of fictional characters.

Central to fearful stories is the blurring of differences between godly and godless, licit and il- licit, and real and SUPERNATURAL. The prototypi- cal self-deception dominates Christopher Marlowe's The Tragicall Historie of DR. FAUSTUS (ca. 1588), a touchstone for subsequent Gothic ap- plications of the FAUST LEGEND. By deceiving him- self into believing that true power derives from heresy, Dr. Faustus abandons Christianity to ally with the powers of Satan. The defeat of Faustus's misbeliefs provides the MELODRAMA of the final act, in which he screams

for Christ's salvation as demons pull the sinner limb from limb during his tumble into eternal hellfire.

As a GOTHIC CONVENTION, distorted beliefs trigger audience identification with suffering. During the romantic period, false beliefs lay at the heart of the BYRONIC HERO, a fictional stereotype who chooses to feed egotism and wallow in MELANCHOLY rather than disencumber the spirit of erroneous and ill-conceived tenets.

insanity

Insanity is a pivotal theme in Gothic literature, in part as a retreat of the mind from sensational or macabre events and apparitions that overthrow reason. The emotion-charged ATMOSPHERE of mental disorder rivets the reader

James Prichard was an early-nineteenth century physician who developed the idea of 'moral insanity'. He initially proposed this as a state in which 'the active powers are primarily disordered, without any affection of the intellectual faculties' (***A Treatise on Diseases of the Nervous System***, 1822). 'Moral insanity' came to be seen as a distortion of the emotions and a sign of moral perversion, which did not have any noticeable effect on the intellect.

Where do these ideas appear in Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*?

Dr Jekyll's 'creation' of Hyde, and the way that being Hyde allows him to explore amorality, gives Jekyll the opportunity to avoid the classification of 'moral insanity' himself. By the end of the 19th century, this had come to be seen as a psychiatric condition in which wealthy and responsible adult males were seen as abandoning behaviour appropriate to their class and status.

Jekyll's companions view with alarm his behaviour – shutting himself away, refusing to trust Lanyon with his secret, appearing to be suspicious of his friends; by not behaving by the rules of his class, he is threatening them. His actions are seen as a 'case' by his peers, who are doctors and lawyers.

Robert Mighall points out[1] that Jekyll/Hyde's pattern of behaviour, swinging between embracing the amoral actions of Hyde and the remorse of Jekyll, is typical of the pathology of the morally insane, as seen in this case described by James Prichard.

- See more at: https://www.bl.uk/collection-items/on-the-different-forms-of-insanity#sthash.eX9RuQJI.dpuf

Dr. Jekyll and Mr. Hyde **Robert Louis Stevenson** (1886)

The Scottish romancer Robert Louis STEVENSON focused on fictional studies of moral ambiguity, crime, and villainy. Writing rapidly to earn money from the "shilling shocker" market, he produced a classic application of the DOPPELGÄNGER motif in The Strange Case of Dr. Jekyll and Mr. Hyde, a com- plex novella influenced by the serial narrators in Wilkie COLLINS's The Woman in White (1860). Stevenson builds his story on elements of SUSPENSE that imply a shocking, deadly outcome. Through a perversion of science, Dr. Henry Jekyll, a variation on the MAD SCIENTIST stereotype, concocts a chemical salt to free the bestial elements of his per- sonality. Jekyll represents the curious man of sci- ence; his double and FOIL, Mr. Edward Hyde, whose name implies the act of hiding and the hide that covers a beast, acts out the primitive, murder ous, STALKING urges of the MONSTER. After a series of experiments on himself, the seriously fragmented Dr. Henry Jekyll speaks of himself both as "I" and as "Jekyll." His descent into evil appears to have wrenched his original self from its psychological moorings and turned him at intervals into a brute.

As an enhancement of character duality, Stevenson places his protagonist in an aggressively sinister GOTHIC SETTING at a home laboratory and former dissecting theater protected from prying eyes by a foggy cupola, closed windows, heavy doors, and a courtyard. Staying apart from the handsome, respectable home of Dr. Jekyll, the troglodytic Hyde resides to the rear of the block in a windowless residence behind a discolored wall lacking bell and knocker, a suitable dwelling for a man with the evocative name of Hyde. Because Hyde is given to puerile tricks of scrawling blas- phemies in books, burning letters, and marring a portrait of Jekyll's father, the scientist acquires a flat for Hyde in Soho. The area is known for lowlife pubs, cabarets, cheap eateries, and brothels "with its muddy ways, and slatternly passengers . . . like a district of some city in a nightmare" (Steven- son, 22–23). In the CHIAROSCURO common to his late hours, Hyde can prowl Soho's disreputable streets, then disappear for months when Jekyll consumes him by SHAPE-SHIFTING back into his normal self.

Stevenson's Gothic crime story reaches its cli- max when the overconfident Jekyll realizes that he has no control of Hyde, who emerges uncensored in Regent's Park. Hyde drubs an old man to

death and harms a child who is selling matches; the lat- ter act is a SYMBOL of darkness in the soul that costs Jekyll his life and reputation. Critics have for- mulated PSYCHOLOGICAL INTERPRETATIONs of the duality as a study of Victorian principles—the indi- vidual's outward respectability and the hidden chaos and VIOLENCE within. Another interpreta- tion describes the novella as an ALLEGORY depict- ing the rash scientist fleeing less challenging, less dramatic inquiry to dabble in occult secrets of life.

STRUCTURE

Suspense and Mystery

Dr Jekyll and Mr Hyde has a complex structure because it has several different narrators. This is largely because Stevenson wishes to make the story a mystery, the central issue in the reader's mind being: who is Edward Hyde and what is his connection to Henry Jekyll? In order to construct a mystery story, Stevenson could not have Jekyll narrating until the very end of the book when the mystery has been solved. In this sense the novel is a prototype detective novel. The lawyer Utterson plays the role of the detective as well as a proxy for the reader; he asks questions on behalf of the reader and therefore leads us through the investigation. The fourth section is Lanyon's narrative, which at the end reveals that Jekyll is Hyde; and then the final section is Jekyll's story, which tells us, with the mystery solved, how he became Hyde.

After the practical mystery of where Hyde gets his money from, the reader is faced with a more intractable one: his physical appearance. In many of the film versions of the novel, Hyde is portrayed as an out-and-out monster, deformed and grotesque. And yet in the novel itself, it is clear that this is not the case. Enfield says: '…he gives a strong feeling of deformity, although I couldn't specify the point'. In other words, there is nothing actually physically wrong with his appearance, no noticeable deformity; it is much more to do with the way his inner soul is played out on his face – he merely has a 'detestable' look. Ultimately, though, he escapes description. There is a marvellous irony here: Hyde is beyond description in words and yet is a character in a novel. Stevenson doesn't actually want to describe him at all, other than he is a 'small, hairy man'. He wants his readers to construct their own visions of inner ugliness; he wants Hyde

to infiltrate our imaginations. For me, Hyde looks like some people I know who have an angry, sneering sense of superiority spread all across their face.

> 'He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.'
>
> - *Mr. Enfield*
> - Story of The Door

A Narrative Structured Around The Themes of Repression and Secrecy

The novel is structured around the theme of repression. The majority of the novel's most striking images are connected in one form or another to the idea of repression. The locked doors and curtained windows of Jekyll's house form the imagery of a man locking away the truth that lurks inside; Jekyll turning into Hyde is a metaphor of what happens when the unconscious mind is revealed; the murder of Carew symbolises the repressed mind striking out at the conscious mind. The whole narrative is about unpeeling the layers that hide the repressed desires inside Jekyll.

We could break down the novel into the following structure:

opening (section 1: The Story of The Door)

- *This is Utterson's narrative, in which he tells us about his cousin witnessing a brutal assault upon an eight-year-old child*
- *Suspecting that Jekyll is involved with this brutal character, Utterson spies upon Hyde and meets him. He suspects that Jekyll is being blackmailed by Hyde.*
- *We meet the slick, superficial Dr Lanyon and hear about Jekyll's strange experiments*

complications (section 2: The Carew Murder Case)

- *London is shocked by the murder of Danvers Carew, a respectable MP. Hyde is suspected. His flat is raided but he is not found.*

- *When Utterson visits Jekyll, he finds him sick and depressed. He suspects that Jekyll has forged a letter to protect Hyde.*

crisis (section 3: The Remarkable Incident of Dr Lanyon)

- *Hyde has vanished. Jekyll once again joins society, socialising widely. For two months, Jekyll is once again the respectable man, but then returns to seclusion.*
- *The pompous Lanyon is also much changed, apparently mortally ill and wanting nothing to do with Jekyll*
- *Lanyon dies. He has written a letter which is not to be opened until Jekyll dies or disappears.*
- *Jekyll continues to decline. A strange man is spotted in his house. At the request of Jekyll's servant, Poole, Utterson breaks into Jekyll's laboratory and finds Hyde lying dead, dwarfed by Jekyll's larger clothes.*

climax (section 4: Dr Lanyon's Narrative)

- *Utterson reads Lanyon's account in which he learns that Lanyon was asked to find some powders for Jekyll*
- *Hyde arrives at Lanyon's house, mixes a potion and becomes Jekyll before Lanyon's eyes*

resolution (section 5: Henry Jekyll's Statement of The Case)

- *Jekyll tells his story, talking about his essential dual nature, his search for a potion which will enable him to become someone else, his transformation into Hyde.*
- *He explains how Hyde begins to take over. He can no longer control his transformations. Jekyll has become utterly corrupted.*

Setting

Throughout the novel, the pages are soaked with imagery, which is well illustrated here: the idea that behind the respectable facade of the street, with its clean, well-kept houses, there is this place of 'prolonged and sordid negligence'. The very city itself reflects the disease of mankind – our negligence of inner desires and dreams; the door is the gateway to the dark parts of the human soul, a threshold through which we step to find our true desires. In this way, Stevenson cleverly manages to make much of his novel metaphorical, with the city a metaphor for the divided human soul. What's more, the ordinary, everyday objects of the city become full of sinister resonances: doors, pavements, windows, shops, even parks are merely facades, cover-ups, disguising the inherent Hyde-like ugliness of mankind.

> Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind

> forehead of discoloured wall on the upper; and bore in every feature the marks of prolonged and sordid negligence. Mr. Enfield and the lawyer were on the other side of the bystreet; but when they came abreast of the entry, the former lifted up his cane and pointed. '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.'

Notice how Enfield's description of Hyde – whose identity we don't know yet – is full of wonder, almost admiration. The adverb 'calmly' suggests that Hyde has no scruples about crushing the child. When Enfield says that it 'sounds like nothing to hear' he means that he can't quite convey in words how 'hellish' it was to see. His description of Hyde as 'some damned Juggernaut' suggests that his horror of the deed is tinged with admiration. Obviously, in Stevenson's time the word Juggernaut did not mean a lorry; it referred to a massive, immoveable force which crushes everything in its way, the origin of the word coming from the Hindu term Jagannath, an avatar of Vishnu, a crude idol of Krishna. Some critics have suggested that Enfield's description is actually a veiled account of a brutal rape. This is possibly the case. Certainly, though, on re-reading we are made aware that there is a sense of wonder from Enfield that Hyde should be so brazen, so open, so unstoppable in his actions.

Gothic Setting

As an enhancement of character duality, Stevenson places his protagonist in an aggressively sinister GOTHIC SETTING at a home laboratory and former dissecting theater protected from prying eyes by a foggy cupola, closed windows, heavy doors, and a courtyard. Staying apart from the handsome, respectable home of Dr. Jekyll, the troglodytic Hyde resides to the rear of the block in a windowless residence behind a discolored wall lacking bell and knocker, a suitable dwelling for a man with the evocative name of Hyde.

The Weather

- Reflects the impending (something that is about to happen) doom of the story's events.
- 'Story of the Door' - Mr. Enfield recounts the tale of the savage (fierce, violent) man that trampled on the innocent girl - he says to Mr Utterson that it was "about three o'clock of a

black winter morning". The adjective "black" reinforces (confirms) the feeling that Mr Enfield is about to tell a tale which will be dark and unnerving (unsettling).

- 'The Carew Murder Case ' - before the brutal attack of Sir Danvers Carew - the maid (who witnesses the attack) says that "never had she felt more at peace with all men or thought more kindly of the world". This feeling of calm is reflected in the description of the weather as "cloudless" and "brilliantly lit by the full moon".

In contrast, when Mr Utterson decides to visit Mr Hyde's home (only a page or so later), even though it is only "about nine in the morning" the weather during the journey is described as "dark like the back end of evening". As Mr Utterson approaches the district My Hyde lives in, the fog was "quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths". The word "haggard" means looking quite pitiful or weak, so it shows that only a tiny, pathetic beam of light manages to break through the grey and gloomy weather. As he travels through this area of London, Mr Utterson feels as if he is in "some city in a nightmare". Like the weather, his thoughts are of the "gloomiest dye"(dye meaning colour).
- 'The Last Night'- Poole and Mr Utterson approach Dr Jekyll's cabinet with intent (planning to) to break in. As they walk from the yard to the theatre, the weather is described as "quite dark" because "the scud had banked over the moon". This means that a group of clouds had swiftly covered the moon, preventing any moonlight. The wind is described as breaking in "puffs and draughts" as "it tossed the light of the candle to and fro". Once again, the weather builds suspense - its description adds to the tension and anticipates something haunting which is about to take place.

The Mystery Surrounding Hyde

Mr Hyde
- A powerful, vicious and violent figure
- He is enigmatic (mysterious, puzzling) as no-one knows who he is or where he has come from- at the end of 'The Carew Murder Case' it states "his family could nowhere be traced" and "he had never been photographed"

- Chapter one- Mr Enfield says Mr Hyde "wasn't like a man; It was like some damned Juggernaut" ("Juggernaut" means a huge and powerful force). The use of the impersonal (the opposite of personal) pronoun "it", reinforces the idea that Mr Hyde is not quite human.

- Mr Hyde is said to have "snarled aloud into a savage laugh"- the verb "snarl" suggests Mr Hyde is like some kind of animal. This builds suspense as the reader is unsure of who this Mr Hyde character could be...
- Every description of him, is deliberately vague (unclear), which creates an air of mystery and uncertainty.
- None of the characters can give an accurate picture of him, but all are united (agreed) that he is a sinister figure, capable of evil doings. Even just one glimpse of Mr Hyde, stirs feelings of deep unrest and panic in the other characters.

The mystery of the Hyde deepens in the first chapter; his offer to pay for his misdeeds is initially regarded with scepticism, but, after waiting with him until the banks open, Enfield finds that the cheque is genuine. In other words, the brute is not a common criminal. Notice also how our notions of justice have changed: Hyde would today be jailed for a brutal assault; in those days paying the father of the child was enough recompense. At the heart of the novel, there is a huge contradiction: Hyde behaves like a brute, but has all the resources of a 'gentleman'. In other words, he does not conduct himself as should a person of his class.

> But he was quite easy and sneering. 'Set your mind at rest,' says he; 'I will stay with you till the banks open, and cash the cheque myself.' So we all set off, the doctor, and the child's father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in a body to the bank. I gave in the cheque myself, and said I had every reason to believe it was a forgery. Not a bit of it. The cheque was genuine.
>
> - Story of The Door

"DR, JEKYLL WAS QUITE AT EASE" – A CHAPTER ON HYPOCRISY

The next chapter "Dr Jekyll Was Quite at Ease" is deeply ironic as the heading suggests; Jekyll's life is actually about to spiral out of control as Hyde takes control.

> "Jekyll," said Utterson, "you know me: I am a man to be trusted. Make a clean breast of this in

> confidence; and I make no doubt I can get you out of it."
>
> - *Utterson*
> - Dr. Jekyll Was Quite At Ease

Again the theme of duality is present here; Utterson is a man who can be trusted, who is good but he is what is going to cover up whatever is gone on in confidence; he is not going to reveal it and he's going to get Jekyll out of this problem even if it's criminal. Jekyll reacts in full praise of his friend here but you can read into this some deep irony from Stevenson:

> "My good Utterson," said the doctor, "this is very good of you, this is downright good of you, and I cannot find words to thank you in.
>
> - *Dr. Henry Jekyll*
> - Dr. Jekyll Was Quite At Ease

The quick repetition suggests that the opposite might be the case: Utterson's choices are anything but good; they will help his friend but at what cost? and now he asks for quiet, a cover up; "but indeed it isn't what you fancy; it is not as bad as that" and whatever it is that Utterson suspects, Jekyll doesn't allow him to voice it; in other words this is a culture in which everything is hushed up and that's just accepted.

> "I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep."
>
> - *Dr. Henry Jekyll*
> - Dr. Jekyll Was Quite At Ease

This is the wording of a hypocrite asking his friend to keep things private and not to allow them to become open.

The fact that the chapter, "Dr Jekyll Was Quite at Ease" is about pretense hypocrisy is backed up by its ending:

"I can't pretend that I shall ever like him," said the lawyer.

- *Mr. Utterson*
- Dr. Jekyll Was Quite At Ease

The subtext here is that Utterson will frequently pretend; that is what gentlemen do to allow other gentlemen to do whatever they want.

Stevenson Withholds Information About HYde

- Robert Louis Stevenson cleverly withholds information about Mr Hyde. This encourages the reader to use their imagination which can be a far more powerful force than when all the details are spelt out on the page.

Enfield's Description of Hyde

Mr Enfield says: "He gave me one look, so ugly that it brought out the sweat on me like running", "I had taken a loathing to my gentleman on first sight", "There is something wrong with his appearance; something displeasing, something downright detestable." "He must be deformed somewhere; he gives a strong feeling of deformity". The detailed list makes it vivid for the reader just how grotesque Mr Hyde really is to look at. However, the precise details of his appearance remain hidden as well as the reason why just looking at him, fills the other characters with dread. Mr Enfield says, "I never saw a man I so disliked, and yet I scarce know why", "He's an extraordinary-looking man, and yet I really can name nothing out of the way"

- Mr Utterson's dedication to finding out who Mr Hyde is, moves the story forward as the reader goes on the nerve-racking journey with him: "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", "If he be Mr Hyde", he had thought "I shall be Mr Seek".

Hyde Contrasts Jekyll

- Mr Hyde is in complete contrast to Dr Jekyll, which causes Mr Utterson great confusion as to why his friend should want to protect such an dangerous character. In 'Dr Jekyll was quite at

Ease', Mr Utterson describes Dr Jekyll as, "a large, well-made, smooth faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness"

- In contrast, Mr Utterson describes Mr Hyde as "pale and dwarfish" and similar to Mr Enfield, he says Mr Hyde "gave an impression of deformity" and had a "displeasing smile". However, it remains "unknown" why Mr Hyde makes him feel so disgusted- even upon looking at his features, they fail to explain why Mr Utterson felt filled with "disgust, loathing and fear"

Dr. Jekyll: The Stereotypical Obsessive Scientist

Stevenson virtually invented the stereotype of the obsessive scientist with his smoking potions and fumes of colour. This is an incredibly cinematic, visually compelling scene and has been played out countless times on stage and screen. Stevenson excelled in writing such scenes; his descriptions have been much copied but never bettered.

It must be remembered that the power of this description overwhelmed his audience – they'd never read anything like this before. Even in *Frankenstein*, Mary Shelley had avoided theatrical descriptions of scientific creation.

> He thanked me with a smiling nod, measured out a few minims of the red tincture and added one of the powders. The mixture, which was at first of a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly, and at the same moment, the ebullition ceased, and the compound changed to a dark purple, which faded again more slowly to a watery green.
>
> - Dr. Lanyon's Narrative

Drama

- It is a dramatic moment when Mr Utterson finally sees Mr Hyde in the chapter 'Search for Mr Hyde'. It is a scene filled with tension and suspense as "the pair stared at each other pretty fixedly for a few seconds".

- Despite these hideous descriptions of Mr Hyde, Dr Jekyll explains to Mr Utterson: "I have really a very great interest in poor Hyde". Furthermore, he pleads with Mr Utterson, that if anything should happen to him, please would he (Mr Utterson) take care of Mr Hyde: "I wish you to promise me that you will bear with him and get his rights for him". Mr Utterson promises, but is confused as to why Dr Jekyll wants him to. This builds suspense and mystery, as at this point, the reader is unsure as to why Dr Jekyll and Mr Hyde are so strongly linked...

"INCIDENT OF THE LETTER": A CHAPTER ON HYPOCRISY

"The Incident of The Letter" is entirely about hypocrisy. Carew has just been murdered by Hyde who we will later discover is Jekyll. Jekyll says, "Utterson, I swear to God … I swear to God I will never set eyes on him again"; this again is deeply hypocritical, swearing to God about something that's absolutely not true and we will discover later that he keeps a mirror close at hand so that he can actually see the moment when he's changing into Hyde. Stevenson is clearly portraying Jekyll as a hypocrite here and he invites a similar hypocrisy in Utterson. Utterson says "If it came to a trial, our name might appear." in other words he is proposing to cover up for Jekyll, to keep his name out of the papers to keep, out of the trial and in fact, to stop the trial happening at all; Utterson's objective clearly is not justice, his priority is to cover up for his friends; covering up for people who are like him – gentlemen: in other words, the hypocrites that Stevenson is attacking in Victorian society.

Part of Jekyll's genius is that he knows how to manipulate Utterson; he knows that Utterson is a hypocrite and he knows that he has a hold over his friend, be it one based on hidden desire or not. Jekyll says:

> "I have-I have received a letter; and I am at a loss whether I should show it to the police. I should like to leave it in your hands, Utterson; you would judge wisely, I am sure; I have so great a trust in you."
>
> - *Dr. Henry Jekyll*
> - Incident of The Letter

Of course, Utterson looks at it and decides not to take it to the police because he will protect the good name of his friend even though his friend does not have a good name. He is harbouring, as far as Utterson knows, a murderer in Hyde. Consequently, Utterson takes them the letter from Jekyll and ruminates about it um but he decides not to take it to the police even though "I suppose, that it might lead to his detection". That possibility is certainly clear; they could catch a murderer but he doesn't do that; instead he takes it to his Clarke, who inspects the handwriting. Being an expert in handwriting, the clerk realises that it's the same handwriting as Dr jekyll's; he asks "Is that from Dr. Jekyll, sir? … I thought I knew the writing". Utterson can only conclude Henry Jekyll has forged this letter of a murderer to try and get him off; "his blood ran cold in his veins" and he feels betrayed; he feels that a great evil has been committed and the Henry Jekyll is in fact covering up for Hyde - a murderer – and despite this, he still doesn't go to the police and this is crucial - hypocrisy wins out of justice.

> There was a pause, during which Mr. Utterson struggled with him- self. "Why did you compare them, Guest?" he inquired suddenly.
> "Well, sir," returned the clerk, "there's a rather singular resemblance; the two hands are in many points identical: only differently sloped."
> "Rather quaint," said Utterson.
> "It is, as you say, rather quaint," returned Guest.
> "I wouldn't speak of this note, you know," said the master. "No, sir," said the clerk. "I understand."

- *Utterson and the clerk*
- Incident of The Letter

THE DRAMATIC ENDING OF CHAPTER 8

Chapter 8, "The Last night" ends not with Utterson possessing Jekyll or ever seeing them again but possessing the documents he has left behind and once again the theme of hypocrisy and cover up is present. He tells Poole, "I would say nothing of this paper ... I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police." Interestingly, Stevenson ends the novel before we ever find out if Utterson does

go to the police or whether in fact, he covers the whole thing up; this would mean he is covering up a murderer, Jekyll, because through Hyde, he has murdered (Sir Danvers Carew).

Detective Element: "Hyde And Seek"

The development of the story is based on the notion of "hide -and-seek": "If he be Mr Hyde, he had thought, "I shall be Mr Seek" reveals Mr Utterson's attempt at clearing the mystery. This pattern is one of the structural backbones of the story, which is a detective story. The "search for Mr Hyde" is one of the titles that describe the early pages of the book since the demise of the person who is to inherit Dr Jekyll's "possessions" is a vital ingredient to the unravelling of the mystery.

Key events and Narrative structure

THIRD PERSON LIMITED NARRATOR

The narrator of The Strange Case of Dr. Jekyll and Mr. Hyde is an anonymous third person limited narrator who directs how the story will be told, beginning in Chapter 1 where the narrator says:

> "Mr. Utterson the lawyer was a man of a rugged countenance that was never lighted by a smile; cold, scanty and embarrassed in discourse..."

This narrator tells the story through the experience, thoughts, feelings, actions, motives of Mr. Utterson, which is why a story about Jekyll and Hyde starts out with a description of Mr. Utterson. Since the narrator is limited and not omniscient, (1) Stevenson always orients the story from Utterson's point of view and (2) Stevenson was free to expand his narratorial options by having three different people, therefore three different voices, take over the narration at various points in the story.

FIRST CHANGE IN NARRATORIAL VOICE

The first place in which another narratorial voice takes over the story is in Chapter 1 in which Mr. Enfield, Utterson's distant cousin and confidant, introduces Mr. Hyde by telling Utterson about a most peculiar incident that he was involved in that centered on Hyde. So in this instance, Stevenson employs the literary technique of an embedded narrator: a third person narrator telling about a character narrating a story to another character, a technique Joseph Conrad also used in Heart of Darkness.

THE EPISTOLARY FORM OF CHAPTERS 9 AND 10

In Chapters 9 and 10, Stevenson employs another technique to vary the narratorial voice although the narrator remains the same third person limited narrator, as is confirmed in Chapter 8: " Mr. Utterson was sitting by his fireside one evening after dinner,...." In chapters 9 and 10, Stevenson employs two letters, one from Dr. Lanyon to Mr. Utterson and one from Dr. Jekyll to Mr. Utterson, to continue the story of Dr. Jekyll and Mr. Hyde. This is called an epistolary (letter) technique.

A VARIETY OF EMBEDDED NARRATION

So, while the narrator is an invovled ("Never (she used to say, with streaming tears, when she narrated that experience), never had she felt...") though objective third person limited (one point of view through one character) narrator, the narratorial voice varies through embedded narration (Mr. Enfield) and two instances of epistolary narration in which Dr. Lanyon speaks (Chapter 9) and then Dr. Jekyll speaks (Chapter 10).

A NON-LINEAR STRUCTURE

The story does not use a linear structure; it begins with the recounting of an incident in the recent past (Enfield's description of the trampling of the child by Mr. Hyde), which immediately triggers associations with other past events in the mind of the lawyer and central narrative focus, Utterson (the recent creation of a strange will by Dr. Jekyll, naming Edward Hyde as heir) and ends with an epistolary revelation by Dr. Jekyll of his secrets. This revelation serves as a n explanation for the actions recounted in the body of the story, closing the circle of the story's construction and bringing us back to a point before the novel's point of attack with new insights.

MULTILAYERED REVELATIONS AND CIRCULAR STRUCTURE

The multilayering of revelations by the circular structure is accomplished through the manipulation of narrative voices and the structural arrangement of the story into three major sections, each of which provides information and layers of insight not provided by the others.

> What is most striking about them is… the ways that they are all shaped to fit together like the pieces of a puzzle or mechanism. Thus the first narrative segment, Enfield's "Story of the Door", meshes with Utterson's knowledge of both Jekyll's house and will to trigger his "Search for Mr. Hyde." Coincidences help assemble information efficiently: the murder of Crew is quickly assimilated because the maid who witnesses it can identify Hyde and because the victim was carrying a letter addressed to Utterson, who, having already encountered Hyde, can provide his address. Just as these contrivances work to make connections, other work to avoid redundancy: Lanyon's narrative reveals the identity of Jekyll and Hyde, leaving Jekyll the task of explanation… Such devices not only serve to accelerate the narrative and make it the "masterpiece of concision" that James (Henry James) admired; they also implement a drive toward an all-inclusive coherence. (Garrett, 60)

In providing this coherence and closure through circular form, the text serves as an example of what Barthes calls the "hermeneutic code," a conservative "Voice of Truth," coherence created through deferral, expectation and, finally, confirmation through closure. "Truth," writes Barthes, "is what completes, what closes" (76). By providing a "circle of solidarities… everything holds together" (156). Although the bare actions of the story can be strung together from the sections preceding Lanyon's and Jekyll's narratives, full understanding of the vents is impossible without those clarifying voices; and, without the evidence supplied by Jekyll's narrative, it is impossible to understand the moral world of the story. The meanings of motifs, therefore, are reassigned through the imposition of a linear narrative structure. But it also has another powerful effect, circumscribing a point of view that forces a "realist" reinscription upon the events.

SHORT CHAPTERS AND THEIR EFFECTS

- For a relatively short story, this book bursts with twists, turns and surprises.
- The short chapters keep the narrative moving forward at a very quick pace. This keeps the reader engaged as mystery and suspense increases- the story unfolds, grows more complex and leaves many questions unanswered throughout e.g.

Why does Dr Jekyll seem to care for this brutal 'murderer' Mr Hyde?
Why is Mr Hyde on such a respected gentleman's will?

Why do Mr Hyde and Dr Jekyll have almost identical hand writing as spotted by Mr Guest?
Why does Dr Lanyon refuse to speak of Mr Hyde in the 'Remarkable Incident of Dr Lanyon'?

What really happened at the end of 'Incident at the Window? Why was the smile so sharply "struck out" of Dr Jekyll's "face and succeeded by an expression of such abject and terror"? How come this event "froze the very blood" of both Mr Utterson and Mr Enfield?

QUICK SUCCESSION OF EVENTS

- The reader is told about events in quick succession (one after the other): the girl is trampled on, the murder of Carew, the unexpected death of Dr Lanyon. For example, as soon as Mr Utterson makes the promise to Dr Jekyll that he will look after Mr Hyde (in the event of Dr Jekyll's disappearance/ death), the next chapter 'The Carew Murder Case' launches straight in with the news that "Nearly a year later...London was startled by a crime of singular ferocity"

- Mr Hyde is described as acting with 'ape-like fury'- he was 'hailing down a storm of blows' under which his victim's body was 'audibily shattered'. This violent choice of language, launches (throws) the reader straight into the next chapter. This immediately engages us in the story and the drama.

- The protection of reputation was of utmost (significant) importance in this Victorian era- especially for the upper classes.

A SECRETIVE STRUCTURE

- Throughout the book, characters refuse to speak of disturbing events that have happened e.g. on both occasions when Mr Enfield and Mr Utterson meet, they refuse to speak further of what they have just talked about or what they have just witnessed. In the opening chapter- Mr Utterson says "Here is another lesson to say nothing...Let is make a bargain never to refer to this again" and 'The Incident at The Window' closes with the sentence "Mr Enfield only nodded his head very seriously, and walked on once more in silence". This refusal to have direct conversations, encourages a society of hidden secrets. This builds the atmosphere of mystery and suspense as no one discusses openly why such bizarre and horrific events are happening in their society. Much of the story depends on letters and what they may reveal.

- Even up until the final discovery that Dr Jekyll and Mr Hyde are in fact just one person, Mr Utterson fights to protect his friend's reputation. His determination to do this throughout the majority of the book, means the final revelation of what Dr Jekyll has really been experimenting with, is a dramatic shock for the reader.
- It is not until the final two chapters, 'Dr Lanyon's Narrative' and 'Henry Jekyll's Full Statement of the Case' that the truth is finally exposed (shown) to Mr Utterson and the reader. However, suspense and mystery continues after the final chapter- the book finishes with Dr Jekyll's letter, but we are never told what Mr Utterson finally thinks, feels or does about what he reads in these letters (even though he has worked so hard throughout the book to solve the mystery). Does he have a similar reaction to when Dr Lanyon found out the truth about Mr Hyde? Does he tell the authorities? By leaving the reader to have to consider this, the mystery continues, beyond the final word of the story...

A VARIETY OF NARRATIVE TECHNIQUES

Stevenson uses a wide variety of narrative techniques in The Strange Case of Dr Jekyll and Mr Hyde. Parts of the story are told in great detail, while others are only hinted at. Stevenson uses direct speech and action to describe some events, while others are reported by another character and never witnessed by the reader. In a letter to fellow author Henry James, Stevenson describes his writing style as 'a cross between a ballad and a ledger book', mixing poetic ideas with matter-of-fact delivery. Parts of his novel are bursting with startling imagery. Others are simply and plainly told. These contrasting techniques help to keep the story fresh.

Amongst the really interesting narrative effects and techniques that Stevenson explores is the introduction of various narrative techniques and effects into the story itself. Much of the novel's plot and intrigue is built by the relation of different texts to one another that are often

said cannot be read until a certain time. Analysing the texts reveals the fact that numerous important points consist of the passing of various documents form one character to another which have injunctions that state they cannot be read until a certain time. Such a technique helps to build menace, intrigue and suspense; therefore, the way we, as readers, come to encounter to different texts that make up the novel is thought about as a theme within the text itself.

The narrative techniques depend on the way Stevenson has built up the novel as a case or a dossier of documents and when we analyse the text, we can begin to understand that Stevenson has taken care to give each document its own feeling or tone; therefore, whether or not the document is a personal letter, a will, a forensic memoir or a report, for example, each of them has its own set of literary techniques and it is worth taking time to understand how Stevenson has established the differences between the different types of texts in the novella. The beginnings and endings are very important because they show how he shifts between the different types of documents and the novella will reproduce the textual markers of some of the different types documents.

> A purse and gold watch were found upon the victim: but no cards or papers, except a sealed and stamped envelope, which he had been probably carrying to the post, and which bore the name and address of Mr. Utterson.
>
> - The Carew Murder Case

READER PARTICITPATION IN THE FORENSIC INVESTIGATION

Additionally, Stevenson asks us to put these documents together in order to participate in the forensic investigation; something terrible as happened and novella has different types of reports and evidence providers and testimony which the reader has to put together in order to solve the case. Each type of document has its own type of literary technique which come together in the novella as a whole.

> 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 re- fused 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 eye- sore. 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.
>
> - Search for Mr. Hyde

NUMEROUS VIEWPOINTS

The novel is told from several points of view. It begins as a third-person narrative from an unknown storyteller, followed by two first-person accounts (a letter and a confession). These shifts in point of view allow Stevenson to surprise the reader by holding back key information. The reader only discovers Jekyll and Hyde are the same person towards the end of the book. Until then, the novel appears to be a story of blackmail. The letter and confession suggest there is documentary evidence for Stevenson’s weird tale. Mary Shelley's Frankenstein (1818) and Bram Stoker's Dracula (1897) also use documents to bolster their credibility.

The form of the novel refers to the choices That the writer makes in terms of how he tells a story or in other words the narrative point of view. Stevenson could have written the whole story in the first person in which case Utterson would be given a blow by blow account of events from his point of view; this could have been rather tedious as we know his character to be rather dull and unimaginative. instead for the first HR to Stevenson chooses to write in the third person Comma admittedly much of the time from Sanderson's point of view comma as this method allows him to include dialogue and a dream sequence and to maintain a sense of

objectivity in order to allow the reader to interpret events and form his his or her own opinion full stop this message also allows the author to include his own comments for to include in the narrative, for example: now that the evil Innocence has been withdrawn a new life began for Dr Jekyll full stop this quotation exemplifies the way Stevenson import information by entering into the narrative full stop

Using this form Stevenson allows the reader to see the different perspectives through the dialogue and the description of the thoughts and actions of the different characters. for instance the reader learns of his first atrocity to Richard Enfield I witness account in chapter 1 the door. Justin's reaction to the event is shown through the dialogue in which in what the reader is led to believe is one of their rare conversations.

The same anonymous third person continues to record events revealed mostly through the actions and dialogue between utterson and other characters until the end of chapter 8 the last night. This gives authenticity to the story as utterson is a lawyer and therefore seen as dependable. Stevenson present same as a man who is precise and accurate and not a man of ideas neither does he possess a vivid imagination. he is down to earth girl and trustworthy and above all securely grounded in reality and as such the reader can't believe in him and in his judgement.

By structuring the novel in this way Stevenson can avoid revealing too much information since the readers knowledge is clearly restricted to the explanations of what the characters themselves Witness and are prepared to accept. he can include descriptions of buildings streets and weather. the fact that most events happen late at night and in the early hours of the morning apart from the Sunday afternoon walks of utterson and Enfield enable Stevenson to manipulate the reader's reaction by creating an at an atmosphere of secrecy Darkness and supernatural activity in order to add to the fear and horror experience by the reader as the suspense builds. all this lead to a Greater horror at the truth when it is revealed. the readers worst fears of confirmed and find the office and can no longer hide increasingly implausible rational explanations of events.

Stevenson chooses to deliver chapter 9 in the form of a letter from London to utterson and chapter 10 in the voice of Jacob again address to utterson in the form of a statement. hearing a voice in the first person allows the reader more freedom to interpret. the reader is very familiar with the events that lanyon is recalling in his letter but lanyon is giving the meaning. one outcome of this is that the reader comes to a better understanding of learning sudden Decline and ultimate death. the reader of this point of the novel is completely familiar with the characters of lanyon and Jekyll and it's not been told what to think by Stevenson. for

example in the next chapter 1 Jekyll states I'm in no way a hypocrite the reader will not necessarily agree.

the novel ends abruptly after Jekyll's testimony which effectively is a suicide note. the reader is left to draw his own conclusions concerning the significance of the events leading up to treacle suicide. there is no more commentary from artisan no more attempts to rationalize events or to save details Credit or reputation. there is no natural explanation the readers left to contemplate a supernatural one.

choosing to write in this particular form Stevenson adds to The Terror and horror of the tale. there is a climax the story ends. we as readers do not know what happens next. does Alison return to jiggles Residence and call the police? does he eventually accept the events that have taken place of Supernatural, or is he so entrenched in seeing life through his loyal and that he continues to rationalize what happened? Do he and Poole come to an agreed interpretation of events? by the end of the novel the reader has been abandoned by all the characters and by Stevenson himself and it's left only with these chilling words I bring the life of that unhappy Henry Jekyll to an end.

Professor Markman Ellis, Queen Mary University of London: Jekyll and Hyde's a really interesting novel in terms of its structure because it's a composite. It's not a novel which just has a narrative that starts at the beginning, tells you the story from beginning to end – it's sort of made up of different accounts and documents. So there are really important parts which are letters or reports, so the book sort of feels a bit like a sort of dossier in a way: a collection of different kinds of material that presents us with different points of view. So you get the feeling when you're reading it that you've sort of opened a file and in it different kinds of report and reflections and letters and things; evidence which points to a series of events, which, in a way the reader has to put together in their mind. And that sort of portfolio novel was a really interesting experiment for 19th century novelists – in a way Dracula does a similar thing with its compilation of reports and letters and telegrams and things. So I think Stevenson like other 19th century writers saw that as a way of making it more credible. Dr Sam Halliday, Queen Mary University of London: The structure of Jekyll and Hyde is arranged to make its central mystery something that is seen from all sides and is seen as enigmatic and unaccountable before the last piece of testimony the novel presents, which is a bit of text written by Jekyll himself. So the point is, the relation between Jekyll and Hyde remains mysterious until the end through the way the different points of view of the different characters who speak and write within the text never have the totality and never perceive the truth until the final revelation is revealed. Another thing that is interesting about the structure is that Stevenson begins with third person narration, which is often associated with omniscience; all-seeing-ness, being able

to know everything about a given text and tale, and then it shifts towards the end to the first person, which is often associated with partially, a single point of view that cannot know all things. But of course it's in the third person section of the novel that things are enigmatic, mysterious, we don't know everything, and it's in the first person bit of the conclusion that we do. And that inversion of our typical assumptions about how third person narration is different from first person narration is very interesting and quite unusual.

Effects of the Epistolary Form

In the course of the story the author raises many questions by describing a concrete situation and its consequences but he never tells the all the facts. As an omniscient narrator he knows everything but only reveals a little bit of it, so the story still is suspense-packed. From chapter to chapter the reader's point of view changes many times but none of them can enlighten the occurrence completely. In the letters finally you can find most of the key facts, which mainly press the story ahead. In the case of "Dr Jekyll and Mr Hyde" the letters can be any documents.

In the second chapter the first letter comes up. It is Dr Jekyll's will. That is the first time you can see clearly that there is definitely a connection between Dr Jekyll and Mr Hyde. It says that when Dr Jekyll died, all his possessions, money and property would go to Mr Hyde and if he disappeared, Mr Hyde would look after it as well. That is quite surprising, because up to that point you only have a lot of confusing fragments about Mr Hyde. None of Dr Jekyll's friends have heard about him, though he seems to be a very good friend of Dr Jekyll.

In the fourth chapter a testimony shows that Mr Hyde was the murderer of a friend of Dr Jekyll, Sir Danvers Carew. This is a development in his character. Before that he only had been seen as an unfriendly and violent person but now it turns out that he is even a criminal.

In the next chapter Jekyll receives a note from Hyde which says that Hyde had done a terrible thing (the Carew murder) and had to escape from the police because of that. Jekyll told Utterson the envelope had no postmark because someone delivered the note personally and that he didn't keep the envelope. Jekyll claims as well that Mr Hyde threatened to harm him if he wouldn't leave him all his property. But when Utterson asks Dr Jekyll's servant, Mr Poole, who had delivered the note, Poole tells Utterson that there had not been delivered any notes that day. When Utterson comes home he compares the handwriting in Dr Jekyll's will and Mr

Hyde's note and he finds out that it is the same. So the author uses again a letter, in this case Mr Hyde's note, to transmit important information.

The subsequent chapter contains three more letters. Two of them come from a correspondence between Mr Utterson and Dr Jekyll. Mr Utterson worries about Dr Jekyll because he is always busy when Utterson tries to visit him. Dr Jekyll answers that he doesn't want Utterson to visit him. Utterson also gets information on an argument about Dr Jekyll's secret scientific work between Dr Lanyon and Dr Jekyll himself. Dr Lanyon is a friend of Utterson and Dr Jekyll. After the argument Dr Lanyon told Jekyll to leave his house and never return. So here we only get a few facts but the Dr Jekyll's letter shows that his work seems to be dubious. A week later, Dr Lanyon dies. Because Mr Utterson is Dr Lanyon's layer he takes all his private documents. Among them is an envelope marked "Private. For J.G. Utterson" and inside of it is a second envelope marked "Read this after the death of Dr Jekyll." Later on that letter becomes very important.

In the eighth chapter there is only a short but important note by Dr Jekyll. In the note he begs a chemist to get a special chemical for him which he needs urgently. Jekyll even seems to be some kind of addicted to it, anyway he is desperate. In the same chapter Mr Hyde and so Dr Jekyll as well dies. Utterson finds an envelope marked "For Mr John Gabriel Utterson from Dr Jekyll".

The ninth and tenth chapter consist mainly of the two letters by Dr Lanyon and Dr Jekyll. In the ninth chapter Dr Lanyon tells how he became witness of Mr Hyde's transformation to Dr Jekyll. So you get that fact that Dr Jekyll and Mr Hyde are the same man. Dr Jekyll's letter finally completes the story by explaining the background of his experiments and how they got out of control.

In the whole book Stevenson uses the letters to answer the questions which are raised by the actions but also they sometimes raise new questions. I think Stevenson wants to increase the suspense by using that epistolary structure. This structure is typically for horror literature of the 19th century. Other novels which date from that time have also an epistolary structure, for example Richardson's Clarissa, Burney's Evelina and Stoker's Dracula. I guess the authors try to make their stories more authentic, lively and eventful.

Manipulation Of Time

> The contents increased my wonder; for this is how the letter ran:
> '10th December
> At midnight, then, I have to ask you to be alone in your consulting room, to admit with your own hand into the house a man who will present himself in my name and to place in his hands the drawer that you will have brought with you from my cabinet. Then you will have played your part, and earned my gratitude completely. Five minutes afterwards, if you insist upon an explanation, you will have understood that these arrangements are of capital importance; and that by the neglect of one of them, fantastic as they must appear, you might have charged your conscience with my death or the shipwreck of my reason.'
>
> - Dr. Lanyon's Narrative

At this point in the novel Stevenson backtracks and provides the reader with Lanyon's story. The writer still hasn't revealed the solution to the mystery, although we have had some strong clues. Stevenson plays around with time here to create a sense of tragic irony: we are aware that everything is going to end with Jekyll's disappearance and possible death, but we don't know how. Here, we are reading Jekyll's urgent orders to Lanyon, with a promise to reveal all if he wants to hear it. Jekyll has to rely upon a fellow scientist in order to prop up the 'shipwreck of his reason'.

CHARACTERISATION

Dr. Jekyll

Dr Jekyll is willing to acknowledge Hyde as an aspect of himself only after his life is endangered by the fact that his murder of Sir Danvers Carew has been witnessed. In his "Full Statement of the Case," Jekyll vacillates between the first and third person pronouns when speaking of himself and Hyde.5 Even after he has transformed into Hyde for the first time without the potion, he speaks of sleeping and waking in the first person: "I had gone to bed Henry Jekyll, I had awakened Edward Hyde" (Stevenson 2005: 84). Hurrying back to his laboratory, he switches from first to third person:

> I … had soon passed through the house, where Bradshaw stared and drew back at seeing Mr Hyde at such an hour and in such a strange array; and ten minutes later, Dr Jekyll had returned to his own shape and was sitting down, with a darkened brow, to make a feint of breakfasting.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

Jekyll's use of the third person for both his selves demonstrates that they are still on an equal footing. Importantly, though he will later distance himself from the act, he narrates the murder of Sir Danvers Carew in the first person: "With a transport of glee, I mauled the unresisting body, tasting delight from every blow" (Stevenson 2005: 87). He also describes his second unplanned metamorphosis in the first person: "the hand that lay on my knee was corded and hairy. I was once more Edward Hyde" (Stevenson 2005: 89). Throughout his planned and unplanned metamorphoses, therefore, Jekyll acknowledges Hyde to be a part of himself. It is only once he fears becoming visible to the community as a criminal, "an object marked out for observation," that Jekyll begins to distance himself from his evil side (Stevenson 2005: 90). Once he lacks the certainty of returning to his socially invisible self, he starts to speak of Hyde as a foreign "creature", distancing himself from the deeds of his visibly evil side: "He, I say – I cannot say I" (Stevenson 2005: 90). Once the maid has reported Hyde to the authorities, Jekyll fears rejection and punishment. Hyde's suicide provides Jekyll with the desired escape from the prying eyes of his community.

Jekyll's Degradation

Jekyll locks himself away from everyone, demanding secrecy from Utterson. Later, Utterson and Mr Enfield stop at the back door of Jekyll's laboratory. To their surprise they see Jekyll, who

is clearly pleased to see them. But then, as we learn from the passage above, an expression of 'abject terror and despair' comes upon him and the window is 'thrust down'. The two men have glimpsed the face and are disturbed by what they have seen. On second reading, we realise that Jekyll has suddenly changed into Hyde again and has to hide himself away. The two men have an inkling of this; they are gaining a sense of Jekyll's degradation.

> '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.
>
> - . Incident at The Window

Dr. Jekyll: The Stereotypical Obsessive Scientist

> He thanked me with a smiling nod, measured out a few minims of the red tincture and added one of the powders. The mixture, which was at first of a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly,

> and at the same moment, the ebullition ceased, and the compound changed to a dark purple, which faded again more slowly to a watery green.
>
> - Dr. Lanyon's Narrative

Stevenson virtually invented the stereotype of the obsessive scientist with his smoking potions and fumes of colour. This is an incredibly cinematic, visually compelling scene and has been played out countless times on stage and screen. Stevenson excelled in writing such scenes; his descriptions have been much copied but never bettered.

It must be remembered that the power of this description overwhelmed his audience – they'd never read anything like this before. Even in *Frankenstein*, Mary Shelley had avoided theatrical descriptions of scientific creation.

Why Dr. Jekyll Wants To Be Mr. Hyde

> There was something strange in my sensations, something indescribably new, and, from its very novelty, incredibly 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 mill race in my fancy, a solution of the bonds of obligation, an unknown but not an 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 stretched out my hands exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost my stature.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

Here we come to the essence of why Jekyll wants to be Hyde. He says: 'I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked.' It is important to think

about what he means by 'wicked' here: Hyde is interested only in pursuing his desires, and suppresses no emotions; the transformation 'delighted me like wine'. Here we get the sense that there is something intoxicating and drug-like about the transformation. The master stroke for Stevenson was to make Jekyll lose his stature and become the small, wiry Hyde.

What Changes Dr. Jekyll? His Drug or His Nature?

> That night I had come to the fatal cross roads. Had I approached my discovery in a more noble spirit, had I risked the experiment while under the empire of generous or pious aspirations, all must have been otherwise, and from these agonies of death and birth I had come forth an angel instead of a fiend. The drug had no discriminating action; it was neither diabolical nor divine; it but shook the doors of the prison-house of my disposition; and, like the captives of Philippi, that which stood within ran forth. At that time my virtue slumbered; my evil, kept awake by ambition, was alert and swift to seize the occasion; and the thing that was projected was Edward Hyde.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

This is a vital point. Jekyll makes it clear that he has changed into Hyde because of his innate nature, and not because the drug turns everyone into Hyde. In other words, the drug's effects depend upon the personalities of those who take it. For Jekyll, it 'shook the doors of the prison-house of my disposition', suggesting that Jekyll felt that all his emotions and desires were imprisoned before the drug released them like 'the captives of Philippi'. This is a reference to an episode in the Bible (Acts, 16 : 26) where God causes an earthquake at the prison in Philippi, in which Paul and Silas are held, and 'immediately all the doors were opened, and everyone's bands were loosed'. Paul and Silas remain behind, turning themselves in, while the rest of the criminals run free. The reference suggests that, like Paul and Silas, part of Jekyll remains in the prison house, while the rest of his desires are allowed to be 'loosed'. Furthermore, we see how Hyde is actually a projection of Jekyll; in other words, Hyde is Jekyll made manifest. This

illustrates how the novel is very psychological in approach: it is more about the nature of Jekyll's mind than anything else at this point.

How Jekyll Represents Victorian Inarticulacy

> The pleasures which I made haste to seek in my disguise were, as I have said, undignified; I would scarce use a harder term. But in the hands of Edward Hyde, they soon began to turn towards the monstrous. When I would come back from these excursions, I was often plunged into a kind of wonder at my vicarious depravity. This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently malign and villainous; his every act and thought centred on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone. Henry Jekyll stood at times aghast before the acts of Edward Hyde; 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. Jekyll was no worse; he woke again to his good qualities seemingly unimpaired; he would even make haste where it was possible, to undo the evil done by Hyde. And thus his conscience slumbered.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

This is a fascinating section as much as for what is excluded as for what is included. First, consider the subject matter that Jekyll decides not to dwell upon: he does not describe in detail the beatings, the escapades that Hyde engages upon. For all his way with words, he remains inarticulate upon these matters. This is, in part, an inarticulacy of the age: the Victorians did not describe anything considered indecent in detail. Fascinatingly, Jekyll describes this as 'vicarious depravity': in other words, he believes that he is not committing these awful acts because his bodily shape has changed. But, of course, we must remember that it is Jekyll who has

committed these deeds. Don't be deceived by his self-serving words! He blames Hyde for his crimes, but, in actual fact, there is no Hyde, there is only a transformed version of Jekyll. However, the doctor is insistent that he has had nothing to do with the crimes: '… it was Hyde, after all, and Hyde alone, that was guilty'. This allows Jekyll to leave his unimpeachable life at home. But there is a sense of guilt in the way Jekyll says 'his conscience slumbered'. There is an awareness that the fiction of Hyde is a cover-up, a mask, a facade which hides the truly ugly Jekyll..

Jekyll In The Final Chapter

Jekyll's introduction to himself reveals both his vanity and the ideal of a Victorian gentleman; so the final chapter begins by describing his "excellent parts" this is the same language used by the nurse in Romeo and Juliet to describe Romeo; there's a subtle joke going on here to suggest that like Romeo he's also doomed and it's another clue that Stevenson gives that Jekyll has perished when Hyde perished. The flaws in his character are presented quite subtly so instead of being fond of wisdom he is "fond of the respect of wise men" and so there's an element of hypocrisy here; Jekyll is just presenting himself in such a way that he might seem honourable and distinguished but actually he may not be. Finally it may be the male world of Victorian Society has been criticised because it is "the respect of his fellow men" that he craves; the theme of his vanity and self-aggrandisement is picked up with these descriptions of himself as "imperious" like a king or queen; some kind of royalty; this desire to carry his head high again suggests deep vanity but this also leads him to conceal his true nature and to conceal all the things that he takes pleasure in.

JEKYLL: A DUPLICITOUS NARRATOR

Jekyll says this flaw is quite "profound"; "profound duplicity" but later he to takes pleasure in the fact that he is able to conceal it so skillfully. This is contrasted with his "almost morbid sense of shame" but perhaps here Jekyll takes the place of the Victorian reader: appalled at what he has done in exploiting the "duplicity" of his nature. Jekyll sees himself as remarkable; he is not like the majority of men but what he focuses on is this "trench", "the exacting nature of…" his "aspirations" that "severed" in him his impulse to "good and ill"; he explains this "trench" as the "provinces of good and ill which divide and compound man's dual nature". In other words, Jekyll's world view is that we are all eternally battling with our good and evil selves and perhaps this is also Stevenson's view. His explanation that although he was a "double dealer" he was in no sense a hypocrite simply doesn't ring true; a hypocrite is

someone who presents a certain face, a certain persona while actually doing the opposite or going against what they profess to be good; that is exactly what he does in his nature as Hyde. His problem is that when he is indulging, his vices he sees himself is just being himself. He says:

> 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 futherance of knowledge or the relief of sorrow and suffering.

Of course that is not the definition of a hypocrite; that is the definition of someone who has lost self control, who appreciates the difference between right and wrong but does wrong anyway before he becomes Heidi then tries to make up for whatever since he's been committed in the Night-Time as he says in the eye of day he spends his time trying to alleviate the sorrow and suffering of others perhaps through charity work or perhaps working as a doctor next Jekyll 6/8 on what is the truth of man's nature I have been doing to such a dreadful shipwreck key claims that man is not truly one but truly two and his ship wreck is finding out that his own personality is split between the complex 1 of Jekyll and the Holy evil one of hard but in his choice all for Cadbury and imagery he completely failed to take responsibility for this he calls it a dreadful shipwreck as though it is an accident of nature or fate something that was outside of his own control despite this the imagine the future where scientists will recreate more personalities more people than light hide not in their nature but in the fact that they differ from the original human has created them but instead of describing these new creatures as a new beans or new personalities he uses an extraordinary for Cadbury quality of multifarious in Congress and independent denizens this is over the top hyperbolic language even for the Victorian era and it answers to question whether he truly believes it's possible that more personalities will be developed weather actually he knows that the only personality that will be revealed by this drug is Mandy Moore nature This then becomes a religious argument that asks whether morally we are all born with sin the original sin of the Catholic church with a we are all predispose to evil and only through learning and teaching do we acquire the capacity of a good kettle deliberately calls the moral than problem the primitive duality of man and again this reminds us of Darwin's theory of evolution that are evil nature is something that comes from our past if we take a Christian view of this we might argue that Christianity saves us from our innermost nature however Jekyll turns this on its head he thinks of the creation of Hyde as a miracle in itself in other words this ability to split it to personality into two beings one of whom is Holy evil is somehow blessed by God it's a

miracle this is perhaps a deeply cynical view of Christianity here we can see that you talked about the just who are able to walk steadfast in securely on an upward path and other words the creation of his evil height allows Dr Jekyll to become holy good and do good works but this is deep me Ironik instead of jackal then having to do penance for The Sims II commits he looks at to hide committing them for him so that he is no longer exposed to disgrace and penitence by the hands of his extraneous evil hide becomes that extraneous evil and of course he feels no guilt and therefore neither does jackal jackal man present himself as a heroic figure I knew well that I wished death in creating the potion and then taking it the one that turns him into Hyde he then uses the biblical language of temptation but the Temptation of the discovery so single and profound that last overcame the suggestions of alarm and other words it is science that's tempted him from the path of the moral behaviour and Christian belief and soul Christian reading might suppose that this is an anti scientific tail it's a warning about the dangers of science turning it away from Christianity however another way of looking at the ending it is to see how it's only jackals own personality that is being revealed the science itself is neutral as he says it might create different personalities in other people it doesn't necessarily bring out an evil side and then a further view that is neither scientific no religious could merely be the mankind through self interest is always prone to evil acts and this would fit either the theory of evolution or a Christian view

Mr. Hyde

What Makes Mr. Hyde So Scary? Disability As A Result Of Evil And Cause Of Fear

HYDE: A CHILLING CHARACTER

The reader is first introduced to Mr. Hyde through testimony of Richard Enfield, a distant cousin of the lawyer, Mr. Utterson. He describes his encounter with Hyde in a distressful manner, raising alarm in Mr. Utterson. The first time in the novel that Hyde is associated with evil is when Enfield describes the shock of witnessing Hyde trample over a young girl and leaves her lying in the street.

Sami Schalk

"There was something queer about that gentleman — something that gave a man a turn…you felt it in your marrow kind of cold and thin…it went down my spine like ice" (Stevenson 39).

This statement describes an encounter with Mr. Hyde of Robert Louis Stevenson's ***Strange Case of Dr. Jekyll and Mr. Hyde*** and it describes just one of the many fearful reactions caused by this man. Since the story's publication, its plotline has become commonly known. In conjunction, Mr. Hyde's position as a frightening villain or monster is also widely accepted, but is this position really understood? Why is Mr. Hyde so terrifying, causing literally chilling reactions for other characters in the book? Some would suggest that Hyde is simply evil and that is what scares us, but such an answer doesn't explain why the ***sight*** of Hyde is terrifying. Evil after all isn't visible. Or is it? In both literature and film villains and monsters are shown to be evil not simply through horrible deeds, but also through visible disfigurement or impairment. Indeed, physical disability has come to signify deviance in our culture (LaCom 547). Perhaps this is where the answer to the fear of Mr. Hyde lies. In looking closely at the text through a critical disability studies lens, it appears that Mr. Hyde is not only frightening because he is evil which causes his unidentifiable disability, but also because he appears outside of the typical controlled contexts that people with disabilities are expected to be in. Combined, three factors result in the terror that Mr. Hyde infamously causes for the story's characters and readers alike.

> "But for all that," continued the lawyer, "there's one point I want to ask: I want to ask the name of that man who walked over the child." "Well," said Mr. Enfield, "I can't see what harm it would do. It was a man of the name of Hyde."
> "Hm," said Mr. Utterson. "What sort of a man is he to see?"
> "He is not easy to describe. There is something wrong with his ap- pearance; something displeasing, something down-right detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment."
>
> - *Enfield and Mr. Utterson*
> - Story of The Door

Hyde: A Part of Jekyll

Mr. Edward Hyde is a part of Dr. Henry Jekyll. He is, as Dr. Jekyll himself puts it, "the evil side of [Jekyll's] nature" brought into existence by a mysterious drink created in Jekyll's laboratory (Stevenson 55). Mr. Hyde is the embodiment of unfulfilled desires and experiences that Jekyll must forgo in order to be a reputable member of society. By consuming the color-changing drink, however, Dr. Jekyll is able to temporarily be Mr. Hyde. By undergoing this change, Jekyll as Hyde can live out his evil or selfish desires and, after returning to himself, fix whatever horrible things Hyde has done. It's a form of escape that seems at first truly ideal: Jekyll lives a seemingly perfect life and gets his kicks in an entirely different body and life. As Dr. Jekyll puts it, "all human beings, as we meet them, are commingled out of good and evil and Edward Hyde alone in the ranks of man, was pure evil" and "that child of Hell had nothing human; nothing lived in him but fear and hatred" (55, 63). As this quotation shows, Mr. Hyde is characterized in absolutes and in intensely negative terms. He is described as having "complete moral insensibility and insensate readiness to evil" (60).

Hyde: Disabillity as a Result of Evil

In the course of the text, however, Mr. Hyde is only seen to do two real acts of evil. He first tramples a small girl (after which she lives and he gives the family a retribution check) and he later kills an innocent elderly gentleman. Granted, these are not two easily forgotten acts, but are they enough to result in the description of Hyde as "wholly evil" (55) or the statement that "if I ever read Satan's signature upon a face it is on that of [Mr. Hyde]" (16)? One must wonder how people can be so sure about him, and perhaps ask what else there is about Mr. Hyde that makes "the look of him, even at a distance, [go] somehow strongly against the watcher's inclination" (14). There must be something more in order for a man to say that one look from Hyde "brought out the sweat on me like running" (7). In a closer look at the text one finds that in addition to characterizations of evil, it is also said that there is a "haunting sense of unexpressed deformity" (23) about Mr. Hyde. It is in such descriptions as this where the concept of disability begins to factor into what makes Mr. Hyde so scary.

In the appendix of Martha Stoddard Holmes' ***Fictions of Affliction***, Mr. Hyde is listed among the characters with "unspecified disabilities" (Holmes 199). Such a category is appropriate because while there are several references to Mr. Hyde as being "deformed somewhere" or of giving "an impression of deformity," nothing specific about this deformity is ever stated (Stevenson 9, 15). This lack of detail may be difficult for a television- and movie-oriented audience in need of descriptive images, but it probably would not have been significant or

impeding for Victorian readers. As Holmes states in her introduction, Victorians did not particularly distinguish between mental and physical disability; rather, most people assumed a "meshing" of mind and body, where the two were equally connected as well as equally healthy or ill (13). Therefore, Mr. Hyde did not need a particular physical or mental trait, to be considered disabled, but only the suggestion of one.

Deformity and Mental / Spiritual State of Being

Physical deformity or impairment has often been traditionally seen as connected to a bad mental or spiritual state of being. This connection, within disability studies, is referred to as the moral model of disability. This model of, or attitude toward, disability is not necessarily a conscious choice, but simply the fact that "somewhere in the backs of our minds we associate disabilities with sin, evil and danger" (Bowe 109). This attitude appears in the text in reference to Mr. Hyde as in the statement that "evil…had left on that body an imprint of deformity and decay" (Stevenson 55). Just as Victorians did not particularly distinguish between mind and body, the moral model does not regulate which comes first, the evil or the disability. As a result it is not clear if Hyde is disabled because he is evil or if he is evil because he is disabled. The two are not necessarily perceived to be the same, but are so intensely linked in the back of our minds that it becomes hard to not make the assumption of their coexistence. Given this societal connection between evil and disability, it is important to now explore disability adds another layer of fear and aversion toward Mr. Hyde that is not present when viewing him as simply evil.

Deformity: Unmanly and Un-human

In Victorian England, and still somewhat today as well, the male body is, as James Adams explains it, a "central locus of masculine authority," meaning a man's "status thus derives from, and is made visible in, his body" (Adams 151, 152). In a time when "athleticism and physical stamina" were associated with "true masculinity and moral strength," the disabled body was considered unmanly, and often un-human (LaCom 547). Throughout ***Strange Case of Dr. Jekyll and Mr. Hyde***, Mr. Hyde is referred to in ways that take away not only his manhood, but his personhood as well. For example, Mr. Enfield states "It wasn't like a man; it was like some damned Juggernaut" (Stevenson 7). Mr. Utterson declares that Mr. Hyde "seems hardly human!" (16). Dr. Lanyon calls him "a disgustful curiosity" (48). Through such descriptions, Mr. Hyde becomes not a man, not a person, but some ***thing*** to be feared and hated. It is through viewing Mr. Hyde's disabled body as monstrous and sub-human that Dr.

Lanyon can state that "there was something abnormal and misbegotten in the very essence of the creature that now faced me — something seizing, surprising and revolting" (48). It is also through this view that the disabled body becomes something to fear, for it not only represents evil as already established, but as deviance, the unexplainable and the unknown.

Separating Abnormal from Normal

Despite seeing people with disabilities as abnormal or inhuman and associating them with sin or evil, Victorians did not always necessarily fear them in the way Stevenson's characters and readers fear Mr. Hyde. English society at the time had ways of exerting legal and social control in order to keep people with disabilities contained thus subduing the instinct to fear them. By keeping people with disabilities in prisons, workhouses and freak shows Victorian society created a boundary between the "normal" and the "abnormal," allowing those on the normal side to feel safe from the possible evil and monstrosity of the abnormal (LaCom 548, 550). In Victorian England, people with disabilities "were decidedly constituted as a social problem in need of a program of management" (Holmes 191) which often took a paternalistic form such as "in factories and workhouses, where managers often described their employees and inmates as children and themselves as father figures" (LaCom 551).

Paternalism Between Jekyll and Hyde

Echoes of paternalism exist between Dr. Jekyll and Mr. Hyde, where Dr. Jekyll claims to have "had more than a father's interest" while he says "Hyde had more than a son's indifference" (Stevenson 59). Mr. Hyde, however, rejected Dr. Jekyll as a controlling father figure, coming into existence without Jekyll's permission while he slept. As Dr. Jekyll puts it, "I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse" (59). In short, Hyde was taking over. He was rejecting Dr. Jekyll as a father figure. Rather than being confined and controlled, as people with disabilities were at the time, Mr. Hyde crossed the boundaries and dared to enter "normal" society and wreak whatever havoc he could on those who mocked, feared or rejected him. The "murderous mixture of timidity and boldness" (15) ascribed to Mr. Hyde early in the text eventually becomes pure boldness and inability to be socially controlled. This rejection of rules, this crossing of boundaries, is the final cause of the fear of Mr. Hyde. The fact that he can be free with his uncontrolled, evil, disabled body, and that "normal" society is potentially no longer safe from him, is terrifying to characters in the stories, to readers then, and to a degree one may or may not wish to admit readers now as well.

It can now be concluded that what causes a man to feel "a shudder in his blood" (16) in the presence of Mr. Hyde is not simply one aspect of his character. Instead, it is the ***combination*** of evil, disability and inability to be controlled that makes Mr. Hyde so scary to characters in and readers of Stevenson's tale, even today. Evilness creates Hyde's disabled body (or vice versa) and when he, an evil, disabled, sub-human becomes uncontrolled, it is terrifying. Mr. Hyde crosses the boundaries that protect "us" from "them." But there is one more description of Hyde, the most in-depth portrayal in the book, which has yet to be explored. It reads:

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 points were 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. (Stevenson 15-16)

Here Hyde is acknowledged as possibly evil, possibly disabled and possibly capable of murder, yet even in recognizing all three factors, Utterson feels there is something else that is disturbing him. It could be that once Utterson realizes all three of these things are true about Hyde, his fears have been legitimized, but there is another possible reading as well. Perhaps this "something else" cannot be found in the character of Mr. Hyde at all, but in Mr. Utterson himself, in non-disabled society, in ourselves. If the combination of evil, disability and inability to be controlled does not fully explain the viewer's fear, could it be then that the possibility of uncontrolled evil and disability in all of us causes the multi-layered fear of Mr. Hyde? Perhaps, it is not Mr. Hyde we're scared of at all, but the parts of ourselves we fail to recognize, yet know we contain.

Hyde: The Embodiment of Evil From Within

Utterson dreams of a faceless figure who glides through "sleeping houses" and "through wider labyrinths of lamplighted city, and at every street corner crush[es] a child and leave[s] her screaming" (Stevenson 2005: 39). As Utterson's dreams attest, Hyde embodies a fear of the anonymity of crime that lurks within the city, an evil that seems too pervasive to be contained within a small community, yet is too important to be ignored.4 Just as Jekyll initially refuses to accept responsibility for his actions as Hyde, so too does the community fail to see that Hyde – however strange and unpleasant – is not an anonymous evil but one that comes from within itself.

Hyde's Point of View: Suppression of The Truth

One of the pleasures of re-reading the story is that we begin to see things from Hyde's perspective: we realise that Hyde knows that Utterson is lying but can't say so, despite wanting to, because it would give the game away. There are multiple ironies: the fact that Utterson believes they have common friends and that Hyde knows for certain that Utterson has lied because he, Hyde, is Jekyll. Furthermore, Hyde almost gives himself away by saying 'I did not think you would have lied': in other words, Jekyll is surprised to find that Utterson is lying. This is Jekyll speaking: re- reading the novel one is made aware that Jekyll is very much present in Hyde and that, far from there being a switch in personality, it is more that Jekyll's repressed side is allowed full flower in Hyde. The 'savage laugh' is the laugh of a man who loves not being recognised, who loves being someone else entirely.

> 'And now,' said the other, 'how did you know me?' 'By description,' was the reply. 'Whose description?' '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.' '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.
>
> - Search For Mr. Hyde

Hyde Forgets Who He Is

> '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 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 master. 'I beg your pardon, Dr. Lanyon,' he replied, civilly enough.
>
> - Dr. Lanyon's Narrative

As with other encounters with Hyde, this passage pays re- reading after finishing the novel. In doing so, one realises that Hyde has forgotten that he is Hyde; he thinks he looks like Jekyll and assumes that Lanyon recognises him. He is then brought up short when Lanyon rather sniffily says he does not recognise him. We definitely hear Jekyll speaking when he begs Lanyon's pardon. However, we realise that the impatience which demands the potion is very much that of Hyde. In such a way, we realise that Hyde is not different from Jekyll at all: he *is* Jekyll.

Notice that Lanyon's reaction is 'having an icy pang'. As with other reactions to Hyde, there is a sense that the pang is one of recognition, that Hyde troubles something in the innermost soul of man.

Hyde: An Astute Brute

Hyde is astute, of course, because he is Jekyll: he manages to compose letters in Jekyll's hand because he is the very same person.

> Hyde in danger of his life was a creature new to me, shaken with inordinate anger, strung to the pitch of murder, lusting to inflict pain. Yet the creature was astute; mastered his fury with a great effort of the will; composed his two important letters, one to Lanyon and one to Poole and, that he might receive actual evidence of their being posted, sent them out with directions that they should be registered.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

Blasphemous Hyde

> The hatred of Hyde for Jekyll was of a different order. The terror of the gallows drove him continually to commit temporary suicide, and return to his subordinate station of a part instead of a person; but he loathed the necessity, he loathed the despondency into which Jekyll had now fallen, and he resented the dislike with which he was himself regarded. Hence the apelike tricks that he would play me, scrawling in my own hand blasphemies on the pages of my books, burning the letters and destroying the portrait of my father; and indeed, had it not been for his fear of death, he would long ago have ruined himself in order to involve me in the ruin. But his love of life is wonderful; I go further: I, who sicken and freeze at the mere thought of him, when I recall the abjection and passion of this attachment, and when I know how he fears my power to cut him off by suicide. I find it in my heart to pity him.
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of the Case

Hyde is 'apelike' and irreverent, scrawling blasphemies on the religious books that Jekyll reads to salve his conscience. What is most important to note here is how Hyde has a 'love of life' and that Jekyll views this as 'wonderful'. Hyde is ultimately someone who is very positive about life, because there are so many opportunities for enjoyment. He is what Nietzsche terms a 'Yea-sayer': he says yes to life and all its possibilities. Jekyll is a 'Nay-sayer': he is constantly saying no to things because they would not further his image of himself as a respectable and civilised man. Yet in the end, Jekyll has the ultimate sanction: of killing himself. It is the ultimate 'no' to all desires.

Why Hyde Cries "Upon The Name of God"

In "The Last Night" Hyde becomes a really remarkable character; he is described as the embodiment of evil and he's continually associated with that words "evil", "devilish", "devil" and "satan" and yet in chapter 7, "The Last Night", he is first described in his agonies once he cannot change back into Jekyll.

> "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!"
>
> - *Poole*
> - Search For Mr. Hyde

AN UNCONVENTIONAL VIEW

Hyde's "cry out upon the name of God" extraordinary because a character who is supposed to be wholly evil has been heard praying to God - why does this happen? One possible reading is that he is just like an animal acting out his raw nature and to be evil you need to have malice aforethought; you need to have planned your act knowing what the opposite – good – is. Therefore, it could be that Hyde is simply just like an animal; he doesn't know the difference between right and wrong, he just acts on his own impulses and the fact that he kills Carew is actually Jekyll's fault. Jekyll has heightened those impulses by not letting Hyde come out for 2 months; effectively not letting him live for those 2 months when he refused to change in to Hyde.

A CONVENTIONAL VIEW

This of course is an unconventional view; the more conventional view would be to see him as a morally weak character and realising that he's in danger of dying (if he gets caught he will be hung), he turns to God to save him and this could be just a further mark of his evil, asking for salvation when he doesn't deserve it.

AN ADDITIONAL VIEW

A further possibility is that Stevenson could be showing how ridiculous Christian faith is; there is no hope of a character like I've been redeemed because he is wholly evil (if we accept the conventional view) and therefore appealing to God is utterly ridiculous and perhaps he could be suggesting that any appeal to God is equally ridiculous. God simply doesn't exist in that way.

Considering the different perspectives will always give you the top grades in your exams.

Hyde's Mask And The Idea of Identity

in the next two descriptions, Stevenson plays with the idea of identity; Hyde wears a mask and this is not enough to conceal the fact that he's not Jekyll; his shape and structure alone will do that and also the reaction that other characters naturally have to him will give his identity away and so the mask must play another purpose; is Hyde showing us at the we all wear a mask - again this could be Stevenson attacking Victorian hypocrisy and suggesting that all public identities are in fact masks; they're not what we actually are underneath. Stevenson is actually really explicit about this; he doesn't leave it much to chance and this is my Poole says "the hair stood upon my head like quills" so that we know the reaction alone cannot disguise Hyde and the mask must play another purpose. A further clue is the use of the word quills because although the first meaning of that is porcupine quills there's an obvious subtext here; quills what writers of his time wrote with and so this is Stevenson announcing to the reader a writerly flourish here; there is something important being said to the reader as the writer almost interrupting the narrative without explicitly doing so.

HYDE'S MASK IS NO DISGUISE

And then just to labour the point, Stevenson reiterates that Hyde is the size of a dwarf and then that the mask was no disguise as Poole says "No, sir, that thing in the mask was never Dr. Jekyll-God knows what it was, but it was never Dr. Jekyll" Here, Stevenson forces the reader to question the whole idea of masks yet again and the question of this public persona that we all present the world. Additionally, just in case the reader still hasn't grasped this, Poole says "it (the masked figure) was much of the same bigness" as Mr. Hyde; Poole's words once again emphasise Hyde's size, so in other words, it was tiny and could not possibly be mistaken for Jekyll; therefore the mask has another role in this narrative.

Having prepared the ground in this way Stephenson is now keen to show us what the mask may mean:

> "Well, when that masked thing like
> a monkey jumped from among the chemicals and whipped into the cabinet, it went down my spine like ice.
>
> - *Poole*
> - The Last Night

HYDE'S MASK AND DARWIN'S THEORY OF EVOLUTION

Suddenly one possibility is that he's talking about Darwin's theory of evolution here and the "Origin of Species"; perhaps he is suggesting that that monkey lives inside all of us; we've all evolved from this kind of primitive being and we therefore all have these appetites and the same capacity for evil. Other readers might also see this as an attack on scientific discovery; perhaps society would have been better with everyone retaining their Christian faith without the conceptualization of scientific theories such as the "theory of evolution" and this is further emphasised by the fact that the monkey is in amongst the chemicals, perhaps symbolizing the scientific experiments which create Hyde and lead to the tragedy of the novel. in Keeping with that interpretation, Utterson pronounces that this is simply evil and evil is again repeated here to suggest that science is ungodly, is spreading a lack of Christian belief and promoting evil behavior.

> "My fears incline to the same point. Evil, I fear, founded-evil was sure to come-of that connection. Ay truly, I believe you; I believe poor Harry is killed; and I believe his murderer (for what purpose, God alone can tell) is still lurking in his victim's room. Well, let our name be vengeance. Call Bradshaw."
>
> - *Utterson*
> - The Last Night

Hyde, Utterson and Christianity

Utterson calls on God here and is clearly putting forward a Christian point of view but then these Christian ideas are juxtaposed by his calls for vengeance which is different from justice and not a Christian Impulse; once again Stevenson could be playing with his Christian readership; he takes a character who appears most moral and most Christian and then reveals him as a hypocrite; living ideals which are not Christian at all. Stevenson again plays with our preconceptions because we find out that Hyde has been weeping: are we to see this is a sign of weakness, that evil people are morally weak and therefore have given in to this self-pitying kind of weakness or are we to see him as a kind of victim and therefore to pity him as Jekyll does?

Hyde: "Weeping Like a Woman or A lost Soul"

Poole's reaction is interesting because he describes it as "weeping like a woman or a lost soul"; a woman brings us back to the idea of weakness where we should not feel any pity for him at all; he is morally weak for being evil, however the lost soul idea, may be a way of Stevenson suggesting that he has been created evil and maybe he has not been given the chance of redemption; a chance of Christian belief or if he does believe in God, as he appears to, he is not been given the chance of salvation because he is incapable of doing good.

Hyde's last words are also ambiguous:

> "Utterson," said the voice, "for God's sake, have mercy!"
>
> - *Hyde*
> - The Last Night

Hyde's Suicide: Vengeance or Justice?

is this a person begging for mercy when he has not shown it to anyone else, therefore making him the ultimate hypocrite or is he most deserving of mercy because he is only acting out his nature, incapable of any other kind of behavior? Perhaps Stevenson, here, is illustrating an examination of how we ought to punish criminals; do we want vengeance or do we want justice? The readers might remember that earlier in the chronology of the novel, we discover that Jekyll asks Utterson for Justice - not for mercy but for Justice for Hyde and is Hyde

getting justice here in being forced to commit suicide is it vengeance? This is a question that Stevenson deliberately does not answer and leaves the reader to figure out for themselves.

> "I can't pretend that I shall ever like him," said the lawyer.
> "I don't ask that," pleaded Jekyll, laying his hand upon the other's arm; "I only ask for justice; I only ask you to help him for my sake, when I am no longer here."

- *Utterson and Dr. Jekyll*
- Dr. Jekyll Was Quite At Ease

Stevenson leaves us with this Final idea that Hyde is a self destroying; destroying both himself and JeKyll so that Jekyll also becomes the destroyer of his own self.

In the end who do we blame?

Mr. Utterson

Robert Louis Stevenson's Strange Case of Dr Jekyll and Mr Hyde depicts a world in which crimes are constantly being "overlooked": witnessed and then ignored. Mr Utterson and his gentlemen's network strive to maintain silence about the crimes of their fellows, yet they find their authority threatened by those on the periphery of this community, especially servants, who transmit knowledge of crime to the new authorities of the police and the law.

Mr. Utterson is "lean, long, dusty, dreary, and somewhat loveable" (Stevenson 31). His friends "were those of his own blood" and "his friendship seemed to be founded in a similar catholicity of good-nature" (Stevenson 31). The narrator immediately establishes Utterson on the upside of morality. The reader can assume he is well educated due to his career as a lawyer. He also behaves in a polite, respectful manner. Along with being Dr. Jekyll's lawyer, Mr. Utterson has a close friendship with Jekyll and is genuinely concerned about his welfare.

How Utterson Embodies The Duality Of Man

Gabriel Utterson begins the story of the strange case of Dr Jekyll and Mr Hyde and the first thing we will consider is the dual nature or the duality of man; Utterson embodies this totally. One of the first things we might notice is his unusual first name, Gabriel, which reminds us of the Angel Gabriel; here is a character who is clearly on the side of good but contrasting against this is this strange surname "Utter-" "-son" as though he is completely human, the Son of man, who will share many human frailties and it is important because Stevenson is making a point about what human nature is actually like it's a battle between what's human in us, what tends towards the appetites and pleasure and also evil and what is holy in us: what always tends towards good. The next thing to take notice of is the name of the Chapter, "Story of the Door" The "door" is always symbolic, either of opening up new possibilities or closing things down and one of the major themes of the story is the idea of the truth being silenced; at the heart of this is an attack against Victorian hypocrisy and Stevenson's whole novella is aimed at trying to question this.

Utterson and His Acceptance of Men Who Fall

In his revealing tale, Stevenson portrays Utterson as an unusual character. He is strange in his acceptance of people during, and even after, their fall from respectability. As an upper-class and respectable lawyer, he often is the "last reputable acquaintance" and "last good influence" for these people (7).4 His odd or extraordinary behavior shows how people in Victorian London based their values on the idea of respectability. This trait is considered necessary to be an upstanding and moral person. Utterson's choice to follow the values of the day strictly was not one he forced upon other people, but because he followed the rules he was seen as kind for his acceptance of fallen people, not disreputable.

How Utterson Harbours a Murderer

Chapter 8, "The Last night" ends not with Utterson possessing Jekyll or ever seeing them again but possessing the documents he has left behind and once again the theme of hypocrisy and cover up is present. He tells Poole, "I would say nothing of this paper ... I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police." Interestingly, Stevenson ends the novel before we ever find out if Utterson does go to the police or whether in fact, he covers the whole thing up; this would mean he is covering up a murderer, Jekyll, because through Hyde, he has murdered (Sir Danvers Carew).

Utterson, Christianity and Hyde

The theme of Christianity is picked up in chapter 8, "incident at The Window" where Utterson and Enfield look up at Jekyll's window and see him momentarily changing into Hyde but it's something that's unexplainable to them and something that they refuse to talk about. "In silence, too, they traversed the by-street" and then Utterson says "God forgive us, God forgive us," as though he realises that he and Enfield are partly responsible for the change in Jekyll; perhaps he is he suddenly realising what's happening and is allowing it to continue because he hasn't gone to the police. Additionally, there seems to be a wider appeal: "God forgive" all of us because he may be realising that are what has been unleashed is only what is in all of bourgeoisie male society and perhaps in all of us; Hyde is present everywhere; Stevenson appears to be pointing a metaphorical finger at those in power, the bourgeoisie male, and perhaps to everyone, showing that we all have that capacity for evil. Whatever the matter, "Mr. Enfield only nodded his head very seriously, and walked on once more in silence"; once again the themes of hypocrisy and silence appear; they know something is wrong but they refuse to speak about it.

> "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 gen- tlemen below. They saw it but for a glimpse for the window was in- stantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they tra- versed the by-street; and it was not until they had come into a neigh- bouring 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.

- *Dr. Jekyll, Mr. Utterson and Mr. Enfield*
- Incident at The Window

Utterson's Hypocritical Reaction to The Truth

Chapter 5, "The Incident of The Letter" becomes entirely about hypocrisy. Carew has just been murdered by Hyde who we will later discover is Jekyll. Jekyll says, "Utterson, I swear to God … I swear to God I will never set eyes on him again"; this again is deeply hypocritical, swearing to God about something that's absolutely not true and we will discover later that he keeps a mirror close at hand so that he can actually see the moment when he's changing into Hyde. Stevenson is clearly portraying Jekyll as a hypocrite here and he invites a similar hypocrisy in Utterson. Utterson says "If it came to a trial, our name might appear." in other words he is proposing to cover up for Jekyll, to keep his name out of the papers to keep, out of the trial and in fact, to stop the trial happening at all; Utterson's objective clearly is not justice, his priority is to cover up for his friends; covering up for people who are like him – gentlemen: in other words, the hypocrites that Stevenson is attacking in Victorian society.

Jekyll Manipulates Utterson

Part of Jekyll's genius is that he knows how to manipulate Utterson; he knows that Utterson is a hypocrite and he knows that he has a hold over his friend, be it one based on hidden desire or not. Jekyll says:

> "I have-I have received a letter; and I am at a loss whether I should show it to the police. I should like to leave it in your hands, Utterson; you would judge wisely, I am sure; I have so great a trust in you."

- *Dr. Henry Jekyll*
- Incident of The Letter

Of course, Utterson looks at it and decides not to take it to the police because he will protect the good name of his friend even though his friend does not have a good name. He is harbouring, as far as Utterson knows, a murderer in Hyde. Consequently, Utterson takes the letter from Jekyll and ruminates about it but he decides not to take it to the police even though "I suppose, that it might lead to his detection". That possibility is certainly clear; they could catch a murderer but he doesn't do that; instead he takes it to his Clarke, who inspects the handwriting. Being an expert in handwriting, the clerk realises that it's the same handwriting as Dr jekyll's; he asks "Is that from Dr. Jekyll, sir? … I thought I knew the writing". Utterson can only conclude Henry Jekyll has forged this letter of a murderer to try and get him off; "his blood ran cold in his veins" and he feels betrayed; he feels that a great evil has been committed and the Henry Jekyll is in fact covering up for Hyde - a murderer – and despite this, he still doesn't go to the police and this is crucial - hypocrisy wins out of justice.

> There was a pause, during which Mr. Utterson struggled with him- self. "Why did you compare them, Guest?" he inquired suddenly.
> "Well, sir," returned the clerk, "there's a rather singular resemblance; the two hands are in many points identical: only differently sloped."
> "Rather quaint," said Utterson.
> "It is, as you say, rather quaint," returned Guest.
> "I wouldn't speak of this note, you know," said the master. "No, sir," said the clerk. "I understand."

- *Utterson and the clerk*
- Incident of The Letter

> But no sooner was Mr. Utterson alone that night, than he locked the note into his safe, where it reposed from that time forward. "What!" he thought. "Henry Jekyll forge for a murderer!" And his blood ran cold in his veins.

- Incident of The Letter

"Dr, Jekyll Was Quite at Ease" – A Chapter on Hypocrisy

The next chapter "Dr Jekyll Was Quite at Ease" is deeply ironic as the heading suggests; Jekyll's life is actually about to spiral out of control as Hyde takes control.

> "Jekyll," said Utterson, "you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it."
>
> - *Utterson*
> - Dr. Jekyll Was Quite At Ease

Again the theme of duality is present here; Utterson is a man who can be trusted, who is good but he is what is going to cover up whatever is gone on in confidence; he is not going to reveal it and he's going to get Jekyll out of this problem even if it's criminal. Jekyll reacts in full praise of his friend here but you can read into this some deep irony from Stevenson:

> "My good Utterson," said the doctor, "this is very good of you, this is downright good of you, and I cannot find words to thank you in.
>
> - *Dr. Henry Jekyll*
> - Dr. Jekyll Was Quite At Ease

The quick repetition suggests that the opposite might be the case: Utterson's choices are anything but good; they will help his friend but at what cost? and now he asks for quiet, a cover up; "but indeed it isn't what you fancy; it is not as bad as that" and whatever it is that Utterson suspects, Jekyll doesn't allow him to voice it; in other words this is a culture in which everything is hushed up and that's just accepted.

> "I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep."
>
> - *Dr. Henry Jekyll*
> - Dr. Jekyll Was Quite At Ease

This is the wording of a hypocrite asking his friend to keep things private and not to allow them to become open.

The fact that the chapter, "Dr Jekyll Was Quite at Ease" is about pretense hypocrisy is backed up by its ending:

> "I can't pretend that I shall ever like him," said the lawyer.
> - *Mr. Utterson*
> - Dr. Jekyll Was Quite At Ease

The subtext here is that Utterson will frequently pretend; that is what gentlemen do to allow other gentlemen to do whatever they want.

Utterson is Exposed as a Hypocrite by Hyde

We could view Utterson as being attracted to evil and we see his imagined description of Hyde when he says "At least it would be a face worth seeing: the face of a man who was without bowels of mercy". In other words, he is deeply attracted to evil and to see it for himself: not necessarily to confront it and change it. When he finally meets Hyde, he politely asks "Will you let me see your face?" as though he is not confronting evil but accepting it. Then he utters what we might perceive as a threat, "Now I shall know you again," he tells Hyde. "It may be useful". However, the threat is useless because he seems to know more about Utterson than he does himself and symbolically Hyde gives him his address; "he gave a number of a street in Soho." Soho in this time was notorious as a red light district, as it is today and it's almost an invitation to Utterson to share in the depravity Hyde so much enjoys and Jekyll enjoys vicariously through Hyde himself.

Utterson suspects a crime; he suspects that Hyde wants Utterson to know where he lives because he's assuming that Jekyll is going to die; in other words Utterson thinks Hyde is going

to kill Jekyll and therefore inherit from the will; but Utterson does absolutely nothing about it and this again is at the heart of Victorian hypocrisy; they can see something is wrong but they keep silent about it.

It is interesting to consider the end of the dialogue in the chapter, "Search For Mr. Hyde" between Utterson and Hyde; Hyde ends it for us but does he represent Stephenson's view? Hyde catches Utterson out on a lie; he lies about where he heard about Hyde, who says "I did not think you would have lied." In other words, he means "I thought you were better than that." He is accusing Utterson directly of hypocrisy. Utterson's defence is to equivocate: "Come," said Mr. Utterson, "that is not fitting language." What Utterson appears to mean is that, yes, he has lied but he just doesn't want to deal with the accusations so he focuses on the language of the accusation instead and again this marks him out as a hypocrite. Hyde's reaction is intriguing: "The other snarled aloud into a savage laugh" and we might imagine this is Stevenson's savage laughter at the hypocrisy of Victorian Society: a society which he eventually left behind and moved abroad.

> "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."
> "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.
> 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.
> - *Hyde and Utterson*
> - Search For Mr. Hyde

Utterson's Development

The lawyer has been pulled out of his emotionally retarded shell by the mystery: as the mystery deepens, he becomes more and more emotionally engaged. He is depressed by the thought of his friend being so affected. It is very important that he becomes more and more anxious as the narrative progresses, so that we too begin to worry for Jekyll. Vital to the novel's success is our dismay at the corruption of Jekyll: it is a corruption that all of us could fall into.

> Things cannot continue as they are. It turns me cold to think of this creature stealing like a thief to Harry's bedside; poor Harry, what a wakening! And the danger of it! For if this Hyde suspects the existence of the will, he may grow impatient to inherit.
>
> - Search For Mr. Hyde

Surveillance And Utterson's obsession with Hyde

Fittingly, it is the novel's detective figure, Mr Utterson, who famously thinks: "If he be Mr Hyde … I shall be Mr Seek" (Stevenson 2005: 40). The need to see and know Hyde obsesses Utterson, so that "out of the shifting, insubstantial mists that had so long baffled his eye, there leaped up the sudden, definite presentiment of a fiend" (Stevenson 2005: 37). As the narrative's chief "eye," the perspective from which most of the limited omniscient tale is told, Utterson's need to see and record Hyde's presence echoes the reader's desire to "see" through the mists of narration and to envision the demon who haunts the pages.3 Although known to many of the community's members, however, Hyde is notoriously difficult to describe. He has "never been photographed," and although his image plagues the minds of all who see him, viewers describe a "haunting sense of unexpressed deformity" rather than specific physical characteristics (Stevenson 2005: 49). The desire to capture the ephemeral Hyde's image with some sort of technology recurs with some frequency, hinting at a future world in which surveillance is no longer communal, but institutional, and where the community no longer bears responsibility for policing illicit activity within its borders. Ronald R. Thomas argues that literary detectives like Mr Bucket and Sherlock Holmes popularised a system of "visual correction" and ultimately validated.

Utterson's obsession with keeping Jekyll's Secrets

Utterson's desire to see and know Hyde is motivated by a desire to keep Jekyll's secrets within the community. By witnessing and remaining silent, he helps to compound Hyde's crimes. When Utterson recalls his cousin's tale, he seems to long for surveillance tapes: "Mr Enfield's tale went by before his mind in a scroll of lighted pictures" (Stevenson 2005: 39). He dreams of a faceless figure who glides through "sleeping houses" and "through wider labyrinths of lamplighted city, and at every street corner crush[es] a child and leave[s] her screaming" (Stevenson 2005: 39). As Utterson's dreams attest, Hyde embodies a fear of the anonymity of crime that lurks within the city, an evil that seems too pervasive to be contained within a small community, yet is too important to be ignored.4 Just as Jekyll initially refuses to accept responsibility for his actions as Hyde, so too does the community fail to see that Hyde – however strange and unpleasant – is not an anonymous evil but one that comes from within itself.

> 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 stealth- ily 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 law- yer's mind a singularly strong, almost an inordinate, curiosity to be- hold 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.
>
> - Search for Mr. Hyde

Even after Poole and Utterson break down the door to Jekyll's laboratory, Utterson is determined to hide the truth from the world at large. Such secrecy is aided by a lack of visual evidence. Jekyll has "disappeared" into the body that will "Hyde" his secret, even in death (Stevenson 2005: 69). True to form, Utterson continues to advocate secrecy. Pocketing Jekyll's note, he says to Poole: "I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit. It is now ten; I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police." (Stevenson 2005: 69) As with Enfield's initial encounter with Hyde, the community will resolve its own crimes. The dry lawyer will presumably feed the police only selective information, and Jekyll's reputation will remain untainted. Utterson, the represented reader of these final letters, disappears from the novel's end: "He vanishes from the end of the book in an unexpected and inexplicable way, just as he presumably attempts to grasp the significance of his investigations." (Hirsch 1988: 242) Still, the novel's readers may look over Utterson's shoulder as he reads both Lanyon's and Jekyll's explanations, so while the police may not gain access to such information, the reader sees into the workings of the community and is made to witness the evil within. As Glenda Norquay observes, "for Stevenson his role as a reader was always a dominant factor in his thinking" (Norquay 2007: 5). By requiring his readers to sift through the final evidence without an omniscient narrator to guide them, Stevenson effectively makes them complicit voyeurs responsible for naming the evil and overlooking it once more.

Mr. Enfield

The reader is first introduced to Mr. Hyde through testimony of Richard Enfield, a distant cousin of the lawyer, Mr. Utterson. He describes his encounter with Hyde in a distressful manner, raising alarm in Mr. Utterson. The first time in the novel that Hyde is associated with evil is when Enfield describes the shock of witnessing Hyde trample over a young girl and leaves her lying in the street.

While Enfield does not know Hyde, he certainly knows someone who does. Hence, although he continues to watch the door, and although he can see Hyde in his mind's eye at any given moment, he makes a "bargain" with Utterson "never to refer to this again" (Stevenson 2005: 36).

> Mr. Utterson sighed deeply but said never a word; and the young man presently resumed. "Here is another lesson to say nothing," said he. "I am ashamed of my long tongue. Let us make a bargain never to refer to this again."
> "With all my heart," said the lawyer. "I shake hands on that, Richard."
>
> - *Enfield and Mr. Utterson*
> - Story of The Door

> His affections, like ivy, were the growth of time, they implied no aptness in the object. Hence, no doubt, the bond that united him to Mr. Richard Enfield, his distant kinsman, the well-known man about town.

There is an irony about the description of Utterson's attachment to Enfield here: Utterson is undiscriminating in his friendships, they grow like 'ivy over time'. As we have seen, Utterson tends to befriend men on their way down in society. Perhaps the playboy Enfield, who has been out all night, is one of these people. Enfield is like Jekyll – someone who clearly secretly likes the high life – but we never discover what pleasures he enjoys. Enfield proceeds to tell us about a horrific assault that he saw which we later realise was committed by Mr Hyde. Re-reading the novel, we realise that Enfield himself is a potential Jekyll/Hyde figure: his moral disgust at Hyde because he, too, may secretly relish committing such a deed. Enfield marks the beginning of Utterson's investigation of the mystery of his friend Dr Jekyll; Stevenson's skill as a writer is to make the reader realise at the end of the novel that Enfield is a potential Hyde himself. Thus the beginning of the novel is enriched by the end.

Dr. Lanyon

Lanyon's Role

Lanyon is a counterpoint to Jekyll in that his approach to science is entirely practical and based on the physical body, while Jekyll's approach is, in his own words, 'mystic and transcendental' (p. 58). This difference of opinion leads Lanyon to dismiss Jekyll's interests as 'unscientific balderdash' (p. 10). His commitment to his version of science leads him to choose to witness Hyde taking the potion, and also leads to his death as he cannot cope with what he has seen. He is the only person to witness the transformation. His account is essential to the novella in confirming that it does actually happen and is not a figment of Jekyll's imagination, as we might otherwise suppose.

Dr Hastie Lanyon is a medical doctor and an established colleague of Jekyll. However, the two have fallen out and are no longer good friends. In the novella he:

- explains to Utterson that he disagrees with Jekyll's approach to science.
- collects Jekyll's chemicals from his cabinet and takes them to his own rooms, then gives them to Hyde when he arrives.
- suffers the terrible shock of seeing Hyde transform into Jekyll, which leads to his illness and death.
- tells Utterson that the rift between himself and Jekyll has become so deep that they will never meet again.
- writes a letter to Utterson describing the night on which he collected the chemicals and witnessed the transformation.

Like the maid who loses consciousness upon recognising Hyde as a member of the community, Lanyon goes into a decline after witnessing the murderer Hyde "melt and alter" into his old friend Dr Jekyll "before [his] eyes" (Stevenson 2005: 77). While the maid recovers and seeks outside help, however, Lanyon remains silent. Importantly, Dr Lanyon was given a choice: to witness or not to witness this transformation. The presence of a murderer in his house is not enough to shake Lanyon's faith, but to know that his own friend is the criminal undermines his reason: "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." (Stevenson 2005: 77) Unable to ignore the evidence collected by his own eyes and ears, Lanyon nevertheless protects his friend's secret by dying from the shock of witnessing the transformation and leaving an explanatory note to be opened only after Jekyll's death or

disappearance. A crime within the community is a crime of the community; Lanyon is willing to take his secret to the grave rather than publish it.

> "O God!" I screamed, and "O God!" again and again; for there be- fore 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 un- veiled to me, even with tears of penitence, I can not, 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.
>
> - *Dr. Lanyon's*
> - Dr. Lanyon's Narrative

The Revelation Which Leads To Dr. Lanyon's Decay

> '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 arm 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; 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.
>
> - Dr. Lanyon's Narrative

Here, finally, is the revelation of Hyde's identity. His speech before he transforms into Jekyll is important. He describes his medicine as transcendental, meaning it is a kind of medicine which is superior both morally and spiritually to the 'narrow and material' medicine to which Lanyon subscribes. We begin to get a glimpse that there is a wider purpose to Jekyll's medicine than thrill-seeking. Lanyon is terrified because what he sees is his own 'moral turpitude': ultimately the horror for him is the horror of the revelation that he, too, would have done exactly the

same as Jekyll if given the chance. The revelation means that he can't sleep, that he dwells upon the transformation day and night. He has seen what human kind truly is – and he can't bear the force of this knowledge.

Lanyon's Language

Unlike Jekyll's extravagant language, Lanyon's language is precise and down-to-earth. He uses very little imagery, and tries to give as clear and accurate an account as possible of what he witnesses. He describes the precise changes in the potion Hyde has mixed, and in Hyde's face as he is transformed. The only simile he uses is 'like a man restored from death' (p. 56) when speaking of Jekyll's appearance immediately after the transformation.

Lanyon's Destruction

> 'I have had a great shock,' he said, 'and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all we should be more glad to get away.'
> 'Jekyll is ill, too,' observed Utterson. 'Have you seen him?' But Lanyon's face changed, and he held up a trembling hand. 'I wish to see or hear no more of Dr. Jekyll,' he said, in a loud, unsteady voice. 'I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead.'
>
> - Remarkable Incident of Dr. Lanyon

How changed Lanyon is since we last saw him! He is no longer the slick, superficial, brash, arrogant man-about- town, the know-it-all doctor. He is an utterly broken man, about to die. The sentence 'I sometimes think if we knew all we should be more glad to get away' is crucial and haunting. The pronouncement is mysterious (like so much in the book) but we do have a sense that Lanyon is speaking for all mankind here: if we knew the truth about ourselves, we'd all want to 'get away' – to die. He then further enhances the mystery by declaring that he regards Jekyll

as dead. He is clearly frightened by Jekyll; we realise on second reading that this is because Jekyll is too similar to him. Stevenson keeps up the narrative tension by having Lanyon tell us that the truth will come out after he has died. It is fascinating that Lanyon can't tell the truth while he is still alive. On second reading we are aware that Lanyon knows the truth about Jekyll at this point, and can't face articulating the horror of it all.

Lanyon: Main Points

Key point	Evidence/Further meaning
• Lanyon considers that Jekyll's scientific interests are a sign of madness.	• 'it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind' (p. 9). • For Lanyon, science is a purely rational pursuit in which 'fanciful' ideas about the spirit play no part.
• Lanyon's own view of science is thoroughly pragmatic and rational.	• Hyde says Lanyon has been 'bound to the most narrow and material views' (p. 55). • Lanyon will not consider anything that can't be explained in terms of the physical world.
• The challenge to his way of thinking that Hyde's transformation presents is too great for him to bear.	• 'My life is shaken to its roots' (p. 56). • Seeing something completely inexplicable leaves him with no sense of certainty in his life.
• The unleashed evil he has seen in Hyde has filled him with horror that he cannot bear to contemplate.	• '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' (p. 56). • He is horrified at what he has seen and at what it means.

The Servants

In Stevenson's novel, the servants exist on the edges of the knowable community. Looking in and looking out, they also often know more than their masters. In Aurora Floyd (1862-63), Mary Elizabeth Braddon reveals a common perception about these "household spies": "Your servants listen at your doors, and repeat your spiteful speeches in the kitchen …. Nothing that is done in the parlour is lost upon these quiet, well behaved watchers." (Braddon 1862-63:

238) Paradoxically, servants were hired to be looked at but were often accused of too much looking. As Judith Flanders points out, "many took having a servant as the definition for being middle class," a necessary status symbol (Flanders 2004: 93); on the other hand, servants could be dismissed for being too "curious" about their employers' business (Flanders 2004: 115). The nameless maid, who breaks the community's silence over the deeds of Mr Hyde and summons the police, exists on the fringes of the gentleman's network but, crucially, will never belong. Overlooking the street like a surveillance camera, the scene lit for her by the full moon, she witnesses the murder of Sir Danvers Carew. Her servant status places her bedroom at the top of the house and affords her the omniscience of her class, overlooking, as ever, the activities of her masters. At the point where Carew and Hyde meet, "they had come within speech (which was just under the maid's eyes)" (Stevenson 2005: 46). With her attention initially focused on the "old-world kindness" and elegance of the elderly MP, she next becomes aware of Hyde: "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" (Stevenson 2005: 46). Unlike a surveillance camera, the maid has the power to record and judge simultaneously. Yet like a surveillance camera, she is powerless to pursue the offender; she faints when she witnesses a murder committed on one member of her community by another, not coming to until the murderer has escaped. Importantly, though, as soon as she wakes up she summons the police, and this external knowledge of the crime is what ultimately causes Jekyll's downfall. While the maid may have betrayed the gentleman's network of secrecy, she trusts in the larger Victorian power structures of the police and the law.

> 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 stealth- ily 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.
>
> - Search for Mr. Hyde

Poole

As a butler in Jekyll's household, Poole must be a master of overlooking: he fuses the omniscient qualities of a servant with the emphasis on secrecy of the gentleman's network.

Jean Fernandez notes that the butler, like other servants, was a visible marker of class; unlike most servants, however, the butler resembles his master: "Exempt from livery, a butler's right to gentlemanly costume was a visible sign of his complicity with his employer's social ambitions." (Fernandez 2004: 364) Fernandez argues that a Victorian audience would have recognised the sensationalism inherent in Poole's decision to "abandon discretion" and tell on his closeted master (Stevenson 2005: 365). However, because Poole aspires to the rank of the class of gentlemen he serves, he in fact makes a very discreet choice, summoning not the police but a member of the inner circle, Utterson. To Utterson he gives firm instructions to wait outside the laboratory to hear and not to be heard – in other words, to behave like a servant. After Jekyll is questioned, Poole triumphantly asks Utterson to corroborate his testimony, demanding: "was that my master's voice?" (Stevenson 2005: 62) While Utterson clings to physical evidence, pointing out papers written recently in Jekyll's own hand, Poole draws attention to his own eye-witnessing: "But what matters hand of write? … I've seen him!" (Stevenson 2005: 63) By trusting the community of gentlemen and not law enforcement, Poole finds his testimony questioned and dismissed by Utterson, who will stop at nothing to maintain Jekyll's reputation.

RELATIONSHIPS

Utterson and Enfield

The Value Of Silence and Hypocrisy

One of the interesting things about Utterson is that he accepts the world as it is; he doesn't seek to change it. He chooses his friends from people who are to hand or from his relatives.

> "It is the mark of a modest man to accept his friendly circle ready-made…"
>
> - Story of The Door

This proves to be very interesting when we look at Richard Enfield, the next person we are introduced to in the novel. He is described as "the well-known man about town." This is a euphemism which could mean that he has a string of lovers or he frequently employs prostitutes. The level of liberty or hypocrisy of Enfield here is deliberately vague: perhaps Stevenson wants to create a mysterious identity for Enfield. The novel is obsessed with society's silences and things being hushed up and this is exactly the relationship we find when Stevenson describes Utterson and Enfield's "Sunday walks" and "that they said nothing" to each other and in fact they would "hail with obvious relief the appearance of a friend." We might expect this to mean that "the two" men were a temporary alliance until someone better comes along, however "the two men put the greatest store by these excursions and counted them the chief jewel of each week, and not only set aside occasions of pleasure but even resisted the calls of business that they might enjoy them uninterrupted." Ironically, these silences are actually the most precious moments "the two men" have. Stevenson might be suggesting that the hypocrisy of the middle and upper classes, at this time, is what is most precious to them: the ability to get away with things so they are not caught.

> His affections, like ivy, were the growth of time, they implied no aptness in the object. Hence, no doubt, the bond that united him to Mr. Richard Enfield, his distant kinsman, the well-known man about town.
>
> - Story of The Door

Enfield's Role in Driving The narrative Forward

There is an irony about the description of Utterson's attachment to Enfield here: Utterson is undiscriminating in his friendships, they grow like 'ivy over time'. As we have seen, Utterson tends to befriend men on their way down in society. Perhaps the playboy Enfield, who has been out all night, is one of these people. Enfield is like Jekyll – someone who clearly secretly likes the high life – but we never discover what pleasures he enjoys. Enfield proceeds to tell us about a horrific assault that he saw which we later realise was committed by Mr Hyde. Re-reading the novel, we realise that Enfield himself is a potential Jekyll/Hyde figure: his moral disgust at Hyde because he, too, may secretly relish committing such a deed. Enfield marks the beginning of Utterson's investigation of the mystery of his friend Dr Jekyll; Stevenson's skill as a writer is to make the reader realise at the end of the novel that Enfield is a potential Hyde himself. Thus the beginning of the novel is enriched by the end.

Dr. Jekyll and Dr. Lanyon

An Ironic Relationship

The appearance of the superior Lanyon, with his air of pomposity and arrogance, gives us a sense of the social world that Jekyll inhabits. Whereas Utterson is essentially a 'loner', we are aware that Lanyon enjoys all the fruits of being an important member of the scientific community. Lanyon's dismissal of Jekyll's 'fanciful' science as 'balderdash' is ironic in the light of what happens at the end of the novel, because he discovers to the cost of his life that it isn't balderdash at all. Damon and Pythias were characters in Greek mythology who were inseparable friends. When Pythias was sentenced to death, Damon offered to take his place. Neither wanted to live if it meant that the other died. Lanyon compares himself to Pythias, claiming that he was Jekyll's inseparable friend and would have died for him just as Pythias offered to die for Damon. However, Jekyll's science was such 'balderdash' that Lanyon fell out with him, depsite being such a close friend. This prompts the question: what exactly was Jekyll doing with his experiments to provoke such an extreme reaction in Lanyon?

> 'We had,' was the reply. 'But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though, of course, I continue to take an interest in him for old sake's sake as they say, I see and I have seen devilish little of the man. Such unscientific balderdash,' added the doctor, flushing suddenly purple, 'would have estranged Damon and Pythias.'

The Silent Fallout

Jekyll and Lanyon both wish to remain silent on the reasons for their falling out – and neither wishes to meet again. These men's response to the crisis is silence – no discussion, no negotiation, no exploration of the issues – because it is too horrifying to contemplate. On second reading we may find Jekyll utterly contemptible here. The line 'If am the chief of sinners, I am the chief of sufferers also' is telling. Overwhelmingly, it is himself for whom Jekyll feels sorry; there is not much sense of repentance, only a confession that he is the 'chief of sinners'.

> The quarrel with Lanyon was incurable. 'I do not blame our old friend,' Jekyll wrote, 'but I share his

> view that we must never meet. I mean from henceforth to lead a life of extreme seclusion; you must not be surprised, nor must you doubt my friendship, if my door is often shut even to you. You must suffer me to go my own dark way. I have brought on myself a punishment and a danger that I cannot name. If I am the chief of sinners, I am the chief of sufferers also. I could not think that this earth contained a place for sufferings and terrors so unmanning; and you can do but one thing, Utterson, to lighten this destiny, and that is to respect my silence.'

- Remarkable Incident of Dr. Lanyon

Utterson, Hyde and Dr. Jekyll

Another Ironic Relationship

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

- Search for Mr. Hyde

We have here another description of Hyde, but as with the description of Enfield, Utterson's perceptions of him are very subjective: we learn little of substance about Hyde's appearance other than he is small and that he smiles, speaking with a husky voice. Notice too how Utterson describes him as 'troglodytic': troglodytes were cave- dwellers who were very much on Victorians' minds because Darwin's theory of evolution had pointed out that all of us were descended from them. In other words, Hyde is a form of primitive man, an embodiment of the fears of Victorian Britain.

Utterson's Development

On first reading, we experience the suspense of Utterson's worry for his friend, then, on second reading, we realise that Utterson's interpretation has real ironies: he is speaking of his friend himself. His friend has become Satan.

We also see Stevenson developing the character of Utterson. The lawyer has been pulled out of his emotionally retarded shell by the mystery: he is beginning to become really emotionally engaged. He is depressed by the thought of his friend being so affected. It is very important that he becomes more and more anxious as the narrative progresses, so that we too begin to worry for Jekyll. Vital to the novel's success is our dismay at the corruption of Jekyll: it is a corruption that all of us could fall into.

> Things cannot continue as they are. It turns me cold to think of this creature stealing like a thief to Harry's bedside; poor Harry, what a wakening! And the danger of it! For if this Hyde suspects the existence of the will, he may grow impatient to inherit.
>
> - Search For Mr. Hyde

Jekyll Chooses Not to Confess to Utterson

> 'What I heard was abominable,' said Utterson. 'It can make no change. You do not understand my position,' returned the doctor, with a certain

> incoherency of manner. 'I am painfully situated, Utterson; my position is a very strange ! – a very strange one. It is one of those affairs that cannot be mended by talking.'
> 'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.'
>
> - Dr. Jekyll Was Quite At Ease

As with so many moments in the novel, this scene gains more poignancy and mystery on second reading. We realise that Jekyll has a chance to confess to Utterson about what is going on here, that Utterson might possibly understand, but he decides not to. This is because he is too attached to Hyde. He enjoys being Hyde and Jekyll! His split personality brings him great pleasure. At the heart of Jekyll there is an inarticulacy, an unwillingness and inability to talk through the issues at stake. In this sense, Jekyll is like all deeply repressed people: unable and unwilling to discuss any difficult issues. It is this reluctance to talk which is at the heart of his repression; Hyde lives and thrives on his silence. Stevenson is very much a forerunner of Freud in suggesting that the most damaging aspects of our personality exist in the areas that can't be talked about.

Jekyll Manipulates Utterson: Utterson Covers up For HIm

"The Incident of The Letter" is entirely about hypocrisy. Carew has just been murdered by Hyde who we will later discover is Jekyll. Jekyll says, "Utterson, I swear to God … I swear to God I will never set eyes on him again"; this again is deeply hypocritical, swearing to God about something that's absolutely not true and we will discover later that he keeps a mirror close at hand so that he can actually see the moment when he's changing into Hyde. Stevenson is clearly portraying Jekyll as a hypocrite here and he invites a similar hypocrisy in Utterson. Utterson says "If it came to a trial, our name might appear." in other words he is proposing to cover up for Jekyll, to keep his name out of the papers to keep, out of the trial and in fact, to stop the trial happening at all; Utterson's objective clearly is not justice, his priority is to cover up for his friends; covering up for people who are like him – gentlemen: in other words, the hypocrites that Stevenson is attacking in Victorian society.

Part of Jekyll's genius is that he knows how to manipulate Utterson; he knows that Utterson is a hypocrite and he knows that he has a hold over his friend, be it one based on hidden desire or not. Jekyll says:

> "I have-I have received a letter; and I am at a loss whether I should show it to the police. I should like to leave it in your hands, Utterson; you would judge wisely, I am sure; I have so great a trust in you."
>
> - *Dr. Henry Jekyll*
> - Incident of The Letter

Of course, Utterson looks at it and decides not to take it to the police because he will protect the good name of his friend even though his friend does not have a good name. He is harbouring, as far as Utterson knows, a murderer in Hyde. Consequently, Utterson takes them the letter from Jekyll and ruminates about it um but he decides not to take it to the police even though "I suppose, that it might lead to his detection". That possibility is certainly clear; they could catch a murderer but he doesn't do that; instead he takes it to his Clarke, who inspects the handwriting. Being an expert in handwriting, the clerk realises that it's the same handwriting as Dr jekyll's; he asks "Is that from Dr. Jekyll, sir? … I thought I knew the writing". Utterson can only conclude Henry Jekyll has forged this letter of a murderer to try and get him off; "his blood ran cold in his veins" and he feels betrayed; he feels that a great evil has been committed and the Henry Jekyll is in fact covering up for Hyde - a murderer – and despite this, he still doesn't go to the police and this is crucial - hypocrisy wins out of justice.

> There was a pause, during which Mr. Utterson struggled with him- self. "Why did you compare them, Guest?" he inquired suddenly.
> "Well, sir," returned the clerk, "there's a rather singular resemblance; the two hands are in many points identical: only differently sloped."
> "Rather quaint," said Utterson.
> "It is, as you say, rather quaint," returned Guest.
> "I wouldn't speak of this note, you know," said the master. "No, sir," said the clerk. "I understand."

- *Utterson and the clerk*
- Incident of The Letter

Utterson is Exposed as a Hypocrite by Hyde

We could view Utterson as being attracted to evil and we see his imagined description of Hyde when he says "At least it would be a face worth seeing: the face of a man who was without bowels of mercy". In other words, he is deeply attracted to evil and to see it for himself: not necessarily to confront it and change it. When he finally meets Hyde, he politely asks "Will you let me see your face?" as though he is not confronting evil but accepting it. Then he utters what we might perceive as a threat, "Now I shall know you again," he tells Hyde. "It may be useful". However, the threat is useless because he seems to know more about Utterson than he does himself and symbolically Hyde gives him his address; "he gave a number of a street in Soho." Soho in this time was notorious as a red light district, as it is today and it's almost an invitation to Utterson to share in the depravity Hyde so much enjoys and Jekyll enjoys vicariously through Hyde himself.

Utterson suspects a crime; he suspects that Hyde wants Utterson to know where he lives because he's assuming that Jekyll is going to die; in other words Utterson thinks Hyde is going to kill Jekyll and therefore inherit from the will; but Utterson does absolutely nothing about it and this again is at the heart of Victorian hypocrisy; they can see something is wrong but they keep silent about it.

It is interesting to consider the end of the dialogue in the chapter, "Search For Mr. Hyde" between Utterson and Hyde; Hyde ends it for us but does he represent Stephenson's view? Hyde catches Utterson out on a lie; he lies about where he heard about Hyde, who says "I did not think you would have lied." In other words, he means "I thought you were better than that." He is accusing Utterson directly of hypocrisy. Utterson's defence is to equivocate: "Come," said Mr. Utterson, "that is not fitting language." What Utterson appears to mean is that, yes, he has lied but he just doesn't want to deal with the accusations so he focuses on the language of the accusation instead and again this marks him out as a hypocrite. Hyde's reaction is intriguing: "The other snarled aloud into a savage laugh" and we might imagine this is Stevenson's savage laughter at the hypocrisy of Victorian Society: a society which he eventually left behind and moved abroad.

"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."
> "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.
> 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.

- *Hyde and Utterson*
- Search For Mr. Hyde

Dr. Jekyll and Mr. Hyde

Dr. Jekyll and Mr. Hyde: One and The Same

> Or has the greed of curiosity too much command of you? Think before you answer, for it shall be done as you decide. As you decide, you shall be left as you were before, and neither richer nor wiser, unless the sense of service rendered to a man in mortal distress may be counted as a kind of riches of the soul.

- Dr. Lanyon's Narrative

The more florid style here is very much the style of speech of Jekyll. Stevenson regretted doing this, feeling that it was a stylistic mistake. However, one could see it as fortuitous because it makes clear that Hyde and Jekyll are not split personalities at all, but one and the same person; and that the naming of himself as Hyde enables Jekyll to play a 'con trick', not only on himself

but also the reader, hiding the fact that everything that Hyde does is secretly wished for by Jekyll. Notice how Jekyll realises that Lanyon is just like him, that the 'greed of curiosity' has 'too much command' of him.

Paternalism Between Jekyll and Hyde

Echoes of paternalism exist between Dr. Jekyll and Mr. Hyde, where Dr. Jekyll claims to have "had more than a father's interest" while he says "Hyde had more than a son's indifference" (Stevenson 59). Mr. Hyde, however, rejected Dr. Jekyll as a controlling father figure, coming into existence without Jekyll's permission while he slept. As Dr. Jekyll puts it, "I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse" (59). In short, Hyde was taking over. He was rejecting Dr. Jekyll as a father figure. Rather than being confined and controlled, as people with disabilities were at the time, Mr. Hyde crossed the boundaries and dared to enter "normal" society and wreak whatever havoc he could on those who mocked, feared or rejected him. The "murderous mixture of timidity and boldness" (15) ascribed to Mr. Hyde early in the text eventually becomes pure boldness and inability to be socially controlled. This rejection of rules, this crossing of boundaries, is the final cause of the fear of Mr. Hyde. The fact that he can be free with his uncontrolled, evil, disabled body, and that "normal" society is potentially no longer safe from him, is terrifying to characters in the stories, to readers then, and to a degree one may or may not wish to admit readers now as well.

Dr. Jekyll and Mr. Hyde Argue

> 'There it is, sir,' said I, pointing to the drawer, where it lay on the floor behind a table, and still covered with the sheet. He sprang to it, and then paused, and laid his hand upon his heart; I could hear his teeth grate with the convulsive action of his jaws; and his face was so ghastly to see that I grew alarmed both for his life and reason.
>
> - Dr. Lanyon's Narrative

When we re-read the novel, we realise that there are constant arguments and tussles occurring between Jekyll and Hyde: Jekyll forces Hyde to disguise the fact that he is really a respectable

doctor, while Hyde despises Jekyll's repressed nature, the way in which he leaves his desires unexplored. Here, the urgency with which Hyde springs to the potion is Jekyll's own desire to return to his civilised exterior, to get his emotions under control, to suppress the rage and desire within him. So it's ironic that Lanyon feels alarmed for his life and reason: these are the very things he is trying to reclaim.

Stevenson creates suspense on first reading by making the reader wonder whether Hyde will murder Jekyll. On second reading, this reflection gains more power. It leads us to realise that far from 'stealing like a thief' to Harry's bedside, Hyde has been invited there; Jekyll has embraced him. Then, on second reading, a further mystery opens up: what are the real reasons for Jekyll to embrace Hyde?

> Things cannot continue as they are. It turns me cold to think of this creature stealing like a thief to Harry's bedside; poor Harry, what a wakening! And the danger of it! For if this Hyde suspects the existence of the will, he may grow impatient to inherit.
>
> - Dr. Jekyll Was Quite At Ease

Jekyll's insistence that Utterson keeps Hyde 'a private matter' is very important. Jekyll is clearly worried about the effect that his association with Hyde would have on his reputation were it to become known. On second reading we realise that Jekyll is enjoying being Hyde at this point and is confident that he can dismiss him whenever he wants. In other words, Jekyll is deluding himself that he is not Hyde. While worried that Utterson will embarrass him by revealing his connection with Hyde, Jekyll is confident that all will be well. We realise that Jekyll is an awful and hideous hypocrite: he has committed some atrocious crimes in the name of Hyde but shows no remorse or repentance. He makes no vow to give up Hyde. Far from it: he is clearly intending to continue his double existence until he sees fit to dismiss Hyde.

> 'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and

> just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

The Final Struggle

The brilliance of the novel is that it repays re-reading. On the first reading, the mystery deepens because we think that Hyde has murdered Jekyll and then possibly killed himself. On second reading, we realise that there has indeed been a terrible battle between Jekyll and Hyde, which Jekyll has won because he has managed to kill Hyde. We know from Jekyll's subsequent narrative that Hyde has desperately wanted to live – that he is the embodiment of the survival of the fittest, the will to power. And there is a sense that Hyde has indeed won because he has hijacked the body of Jekyll.

> The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea; the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London. Right in the midst there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on his back, and beheld the face of Edward Hyde. He was dressed in clothes too large for him, clothes of the doctor's bigness; the cords of his face still moved with a semblance of life, but life was quite gone; and by the crushed phial in the hand and the strong

smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a selfdestroyer.
'We have come too late,' he said sternly, 'whether to save or punish. Hyde is gone to his account; and it only remains for us to find the body of your master.'

- The Last Night

LANGUAGE AND LITERARY TECHNIQUES

Use Of Sounds

Sounds in Poetry: Sibilant, Plosive, Liquids, Fricatives, Nasals

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HOW ARE SOUNDS USED TO CREATE MOOD?

Some of the most common sounds in literature are:

1. **sibilant** /s/ /sh/ /ch/ /x/
2. **plosive** /b/ /p/ /t/ /d/
3. **liquid** /l/
4. (sometimes) **fricative**, voiced /th/ '**th**e' /v/ and unvoiced /th/ '**th**eatre' /f/
5. (rarely) **nasal** /m/ /n/

SHOULD WE ALWAYS COMMENT ON SOUNDS IN WRITING?

No. Sounds are everywhere. Some are deliberate, but most are accidental. Only a few will help prove your point about the theme or meaning. Choose examples with care. Two per poem would be enough. Use your own judgement.

Sibilant

/s/ sounds. This can be written <s> <ss> or <c> as in 'ice'. <sh> <dg> <x> <ks> or <ch> WARNING: This is actually one of the most common sounds in English, so be careful to make sure the writer is deliberately using it for effect.

WHY IS IT SO COMMON?

In English, plurals end in -s or -es, a lot of verbs end in -s for the present tense, and it appears in very common words like 'is'.

WHAT IS THE EFFECT OF THE SIBILANT /S/ SOUND?

The effect depends on context, and also the meanings of the words around it. It can be:

- soft

- hissing or insidious

- sinister

You can also call this 'onomatopoeia'.

How to write about it: 'the sibilant 's' creates an onomatopoeic, sinister effect' OR 'the onomatopoeic sibilant sounds create a sinister effect'.

MORE EXAMPLES:

How to write about it: e.g. The sibilant sounds in ‘softly, sweetly, sickly’ create a soft, gentle mood, which turns sinister on ‘sickly’ as the sounds flow across the line. The unusual shift in mood within the same, sibilant sound, creates a disturbing effect.

SIBILANT ANALYSIS QUESTION

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

> The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street.

1. What effect does Stevenson's use of sibilance have in this short extract?

Plosive

/b/ /p/ /t/ /d/ sounds create an abrupt, sharp, sometimes shocking effect. Look for plosives blended with sibilants or liquids - as a short, sharp shock after the softer mood OR, where both are interlaced (sib/plo/sib/plo/sib/plo) think about which feels stronger - is it a juddering effect, stuttering (be creative with your interpretation: what does it make you think of?)

How to write about it:

At the end of the stanza the places are listed as if an incantation, repeating the monosyllabic plosives : 'Belfast. Beirut. Phom Penh.'

PLOSIVE ANALYSIS QUESTION

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

> The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street.

2. What effect does Stevenson's use of sibilance have in this short extract?

LIQUID

/l/ this can flow, creating a sense of quick, light movement - or of water - 'light slipped down the lee of the hill', or sound thick, heavy when combined with dull sounds - as in 'ladle', 'paddle' and 'paddle'.

FRICATIVES

/f/ /v/ /th/ /th/

These are divided into voiced (hard) and voiceless (soft). It's fun to notice the connection: the <f> in 'knife', is soft, and becomes hard in the plural 'knives'. The same thing happens in 'loaf' and 'loaves'.

Voiceless fricatives can create an airy effect.
e.g. In the poem 'Flag' by John Agard, he repeats voiceless fricatives at the start of the first two stanzas: 'flag', 'fluttering' 'unfurled', to create a free, flowing and airy effect - of freedom.

When commenting on sounds: remember - it's not just noise! It's words. Words have meanings. So you need to figure out how the sounds add to (or contrast with) the meaning.

You can't just take a one size fits all approach.
Sibilants aren't always gentle. Sometimes they're sinister.
Sometimes flowing sounds are positive. Other times they may flow too fast as if they're out of control.
Plosives are sometimes harsh in a bad way, sometimes energetic and bouncy. When combined with liquids, they can sound sensual.

PLOSIVES AND LIQUIDS TOGETHER:

At first, though we're introduced to the main characters in an empty, Eden-like place of natural beauty of 'warm' 'golden' beauty, with sensory language like 'pool' 'slopes' and 'Gabilan' that run sensually over liquids (l) and plosives (p,b). Steinbeck's love of his home landscape is tangible. His use of the present tense 'the Salinas river drops... and runs deep and green' give it a timeless, eternal feel, which adds to the Edenic quality.

SIBILANTS, VOICELESS FRICATIVES AND LIQUIDS TOGETHER:

The mood is made even more awkward through the rich and sensual sounds, of sibilants, liquids/voiceless fricatives and long syllables in 'spools' and 'suffering'.

Allusion

An ALLUSION in a literary text is a reference, either explicit or oblique, to a well-known person, place, or event, or to another literary text. The writer explains neither the nature nor the relevance of the reference. Rather, the effect of the allusion depends upon the reader's knowledge and his or her recognition of the reference. Prior to the twentieth century, authors could reasonably presume that educated readers would recognize references to the Bible and the classics. The current term intertextuality includes allusions among the many ways in which one text is interlinked with other texts. An allusion is an economical means of calling upon the history or the literary tradition that the author and reader share. An allusion often presents a parallel situation, or universalizes the specific.

Biblical Allusions

Stevenson, brought up in a Presbyterian home, found that biblical allusions were a useful way of delineating good and evil. In the first chapter, for example, the narrator Utterson remarks quaintly that he inclines to Cain's heresy--he "lets his brother go to the Devil" (e. g., be as dissolute as he likes). The reference to the Genesis 4 functions here not merely as a clever quip, but as foreshadowing, for the good brother (Jekyll) must murder the evil brother (Hyde) to save the world from the actions of a sadist. The irony, of course, is that in Genesis it was the evil brother (Cain) who slew the good brother (Abel); however, the reference is appropriate since Hyde wishes to take over the body and possessions of his elder brother. Indeed, Hyde's physical deformity, which produces revulsion in anyone who sees him, may be related to his bearing the mark of Cain, the first murderer.

Another biblical allusion is "Babylonian finger on the wall" (a reference to the end of King Belshazzar's empire, popularized in the expression "the writing on the wall") [other Victorian allusions to this biblical passage.] However, whereas the eastern potentate's empire is destroyed by external forces (an invading army), Hyde's house of cards is destroyed by Jekyll's conscience momentarily reasserting itself in time to destroy the evil twin with whom Jekyll shares mind and body just as Hyde is about to assume full control.

> The problem of my conduct was solved. Hyde was thenceforth impossible; whether I would or not, I was now confined to the better part of my existence; and, oh, how I rejoiced to think it! With what willing humility I embraced anew the restrictions of natural life! With what sincere renunciation I locked the door by which I had so often gone and come, and ground the key under my heel!
>
> - *Henry Jekyll*
> - Henry Jekyll's Full Statement of The Case

Jekyll's reaction to the murder of Carew is very disturbing. Rather feeling he needs to turn himself in as a felon, he believes that the murder solves a problem – the problem of Hyde. Hyde can no longer exist. He says his 'renunciation' is sincere: again the language is religious. He is like a

monk renouncing the ungodly life. He uses the imagery of the door again, locking it so that Hyde can no longer come in.

Contemporary or Topical Allusions

In British-controlled India, at Puri in Orissa, the followers of the eighth incarnation of Vishnu, Jagannath ('Lord of the World'), annually dragged in procession a statue of the deity on an enormous car, under the wheels of which many devotees are said to have flung themselves to escape the cycle of karma- samsara (reincarnation). Hence, Hyde tramples the child as if he were "some damned Juggernaut." Hyde is identified with barbaric rituals and an un-Christian religion, with senseless passion, and with suicidal audacity. The exotic, the foreign, the disreputable aspects of Hyde are exactly what attract Jekyll to him, but in attaching himself to Hyde Jekyll assures his own moral and physical destruction.

Classical Allusions

For the British writer and reader, both schooled in Latin and Greek, such allusions to the history, philosophy, and mythology of Greece and Rome were extremely useful, there being no danger of 'blaspheming' by citing scripture out of context or for one's own ends. For example, Dr. Lanyon likens the early relationship between himself and Jekyll to that of Damon and Pythias, whose friendship was so strong that the former put up his life as bail for the latter, sentenced to death by King Dionysius. The term, then, connotes self- sacrifice and altruism. Although former schoolfellows and fellow medical practitioners, after a lifetime of shared confidences, Jekyll and Lanyon are no longer "Damon and Pythias"; indeed, Jekyll has replaced Lanyon as his bosom companion with his own creation, for whom he is prepared to sacrifice all that he has attained in life, and even life itself. Ultimately, however, Jekyll sacrifices himself in order to destroy the menace he has unleashed upon the world.

The "captives at Philippi" is probably both a classical and a Shakespearean (literary) allusion since, at the end of The Tragedy of Julius Caesar and after the battles at that Macedonian city in 42 B. C., the captives (former supporters of the conspirators Cassius and Brutus) were released by the magnanimous victors, Antony and Octavius, given liberty instead of death as traitors. Hyde is unexpectedly (and undeservedly) liberated from his prison to cause further havoc.

Thus, we may conclude that Stevenson is utilizing allusions coherently, to underscore certain fundamental themes of the novella. Although these underlying meanings appear coded to modern readers, they were transparent to educated nineteenth-century readers.

Shakespeare's Influence on "Strange Case of Dr. Jekyll And Mr. Hyde"

Use Of 3's – chapters called "Incidents"

Incident of The Letter

Remarkable *Incident* of Dr. Lanyon

Incident at the Window

Use Of 3's – Appearance Of the Word "Church"

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*

- *Mr. Enfield*
- Story of The Door

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.

- Search For Mr. Hyde

Six o'clock stuck on the bells of the *church* that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem.

- Search For Mr. Hyde

Use Of 3's – Appearance Of the Phrase "Say Nothing"

"Here is another lesson to *say nothing*," said he. "I am ashamed of my long tongue. Let us make a bargain never to refer to this again."
"With all my heart," said the lawyer. "I shake hands on that, Richard."

- *Enfield and Mr. Utterson*
- Story of The Door

"I shall *say nothing* till I have seen the body," said he; "this may be very serious. Have the kindness to wait while I dress." And with the same grave countenance he hurried through his breakfast and drove to the police station, whither the body had been carried. As soon as he came into the cell, he nodded.

- *Mr. Utterson*
- The Carew Murder Case

The lawyer put it in his pocket. "I would *say nothing* of this paper. If your master has fled or is dead, we may at least save his credit. It is now ten; I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police."

- *Mr. Utterson*
- The Last night

Use Of 3's – Appearance Of the Word "Mercy"

"Utterson," said the voice, "for God's sake, have *mercy*!"

- *Mr. Hyde*
- The last Night

Lanyon my life, my honour, my reason, are all at your *mercy*; if you fail me to-night, I am lost.

- *Dr. Jekyll's Letter to Dr. Lanyon*
- Dr. Lanyon's Narrative

. At least it would be a face worth seeing: the face of a man who was with- out 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.

- Search For Mr. Hyde

CRITICAL ESSAYS

What Everybody Gets Wrong About Jekyll and Hyde

Steven Padnick

And when I say everybody, I mean everybody. Not just most people today don't understand the original story—though that's true—but every retelling of the story, from the earliest stage plays to Steven Moffat's otherwise brilliant miniseries ***Jekyll***, misses a key point of Robert Louis Stevenson's original story:
There is no Mr. Hyde.

Edward Hyde is not a separate personality living in the same body as Henry Jekyll. "Hyde" is just Jekyll, having transformed his body into something unrecognizable, acting on unspecified urges that would be unseemly for someone of his age and social standing in Victorian London (i.e. some combination of violence and sex. Torture is specifically mentioned).

Jekyll did not create a potion to remove the evil parts of his nature. He made a potion that allowed him express his urges without feeling guilty and without any consequences besmirching his good name. That's also why he names his alter ego "Hyde," because Hyde is a disguise, to be worn and discarded like a thick cloak. He might as well have called Edward "Mr. Second Skin," or "Mr. Mask."

It's important that it's ***Doctor*** Jekyll and ***Mister*** Hyde. Jekyll is a respected professor. Hyde is a lower class schlub. Hyde is also much younger than Jekyll. Both of these facts allow Jekyll as Hyde to get away with a lot worse behavior.
Crucially, we never get Hyde's point of view. Because it does not exist. Even when he looks like Hyde, Jekyll always thinks of himself as Jekyll. In his testament that ends ***The Strange Case of Dr. Jekyll and Mr. Hyde***, Jekyll always talks about his time in Hyde's body using "I" statements: I looked in the mirror and saw Hyde, the pleasures I sought in my disguise, I awoke to see I had the hand of Hyde. Even when describing the murder of Sir Danvers, the worst thing he ever does as Hyde, Jekyll says "I mauled the unresisting body" and then, "I saw my life to be forfeit." That is, he both takes responsibility for the murder (and the pleasure it brought him) and has a very Jekyll-like fear of losing the good life he has. He is always Jekyll, no matter what he looks like, or how he's behaving.
One source of the misinterpretation of the story is that Jekyll himself refers to Hyde as a separate person, an other, one who has desires and cares completely separate from Jekyll's. Jekyll claims that while he may want to commit the sins of Hyde, Hyde doesn't care about the friends, respect, wealth, or love that Jekyll needs.

But Jekyll's an extremely unreliable narrator in this respect, because his own account belies this conclusion. Not just specifically when recounting the times that he was disguised as Hyde and he still refers to himself as Jekyll, but because "Henry Jekyll's Full Statement of the Case" is written by Jekyll when he's stuck in the body of Hyde. If there were ever a time for Hyde to exert himself, talk about himself as an autonomous being, it would be then. But he does not. Because he can't. Because he does not exist.

The fundamental mistake most versions of ***Jekyll and Hyde*** make is not understanding that Jekyll ***wants*** to do all the things he does as Hyde. He loves being Hyde. He revels in the freedom of being Hyde and it's only when the consequences catch up to him anyway that his duel personality becomes a problem for him.
This fundamental mistake leads to further misunderstandings. First, Jekyll is not good. He's not bad, either, so much as Jekyll is a deeply repressed man who has hidden his violent and sexual urges. His biggest sin is that he wants to face no consequences for anything he does.

Second, Hyde is not the accidental result of an unrelated experiment. Hyde is the absolutely intended result of Jekyll's experiment. Hyde is not Jekyll's punishment for playing God. Hyde is Jekyll's reward.

Third, Jekyll is not unaware or out of control when he's Hyde. He does not wake up with no memory of what happened the night before. He remembers perfectly everything he does as Hyde, because he was in control the whole time.

And finally, Hyde is not a monster. He's not the grotesque pink giant Hulk of ***League of Extraordinary Gentlemen*** or the super-fast, super-strong, super- handsome superhuman of ***Jekyll***. He's a nasty, brutish, and short ape-like man whose great advantage over Jekyll is that he's young and seemingly lower class, and therefore can get away with a lot of shit.
Obviously, this rant is one hundred years too late to change the popular perception of this classic of horror. To most people, ***Jekyll and Hyde*** is the story of two completely separate personalities, one good and one evil, that share a body and are at war with each other, and that's not going to change.
That said, I think the original is a much more complicated take on the nature of evil, society, shame, and repression than any that have followed it, and I'd love to see a version that really explored the appeal of Hyde to Jekyll. What would you do if you could be someone else for a night, do whatever you wanted to do, commit whatever sins you wanted to commit, without fear of consequences of any kind? Are we good because we want to be good, or are we good because we just don't want to be punished?

The idea of evil as "that guy, over there, who takes over my body sometimes against my will" is too simple, and dissociative, and irresponsible. It's the mistake Jekyll himself makes. Hyde is not someone else who commits Jekyll's sins for him. Hyde does not exist. Jekyll commits all of his sins on his own.

http://www.tor.com/2012/06/22/what-everybody-gets-wrong-about-jekyll-and-hyde/

Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde

Jekyll and Hyde are like a dual personality, a single entity dissociated into two. They have become what Otto Rank calls opposing selves, According to Rank, the double in primitive societies is conceived of as a shadow, representing both the living person and the dead. This shadow survives the self, insuring immortality and thus functioning as a kind of guardian angel. In modern civilizations, however, the shadow becomes an omen of death to the self-conscious person. Doubles become opposites and demons rather than guardian angels (Rank, 71-76). This is particularly true in inhibited or self-restrained modern societies like that of Victorian Britain.

In Dr. Jekyll and Mr. Hyde, Hyde thus becomes Jekyll's demonic, monstrous self. Certainly Stevenson presents him as such from the outset. Hissing as he speaks, Hyde has "a kind of black sneering coolness . . . like Satan" (32). He also strikes those who witness him as being deformed — "pale and dwarfish" (SC, 40) and simian like. He is both monster and shadow par excellence — another self not only for Jekyll but for all the presumably upright Victorian bachelors of the story who perceive his deformities and for whom he becomes both devil and death knell. The Strange Cafe unfolds with the search by these men to uncover the secret of Hyde. As the narrator/lawyer, Utterson, says, "If he be Mr. Hyde . . . I shall be Mr. Seek" (SC, 38), and so will they all. Utterson begins his quest with a cursory search for his own demons. Fearing for Jekyll because the good doctor has so strangely altered his will in favor of Hyde, Utterson examines his own conscience, "and the lawyer, scared by the thought, brooded a while in 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" (SC, 42). Like so many eminent Victorians, Utterson lives a mildly double life and feels mildly apprehensive about it. An ugly dwarf like Hyde may jump out from his own boxed self, but for him such art unlikely creature is still envisioned as a toy. Although, from the beginning Hyde fills him with a distaste for life (SC, 40, not until the final, fatal night, after he storms the cabinet, can Utterson conceive of the

enormity of Jekyll's second self. Only then does he realize that "he was looking on the body of a self-dcstroyer" (SC, 70); Jekyll and Hyde are one in death as they must have been in life.

Poole, Jekyll's servant, and Lanyan, his medical colleague, are even more incredulous. When Poole sees Jekyll/Hyde in his final form, he thinks he sees his master with a "mask" on his face: "that thing was not [118/119] my master and there's the truth" (SC, 66). Again, Poole's "thing" is monkey-like and dwarfish, and it weeps "like a woman or a lost soul" (SC, 69). When Poole and Utterson hear Jekyll on the opposite side of the door that last night, they react like Ralph Nickleby's would-be rescuers. The voice they hear sounds like something "other," not like the peson they know. Lanyan, alas, never survives to that final night. An earlier party to the knowledge that Jekyll and Hyde are one, he has already lost his life to that secret. A man who believes in rationalism and moral rectitude, Lanyan simply cannot adapt to the truths uncovered in the revelation of Hyde: improbability and "uttcr moral turpitude" (SC, 80). He sinks slowly into death, his body following the lead of his "sickened" soul. His too is a kind of suicide, a death permitted, if not willed. Lanyan simply cannot accommodate himself to the horror of Jekyll unveiled.

And neither can Jekyll himself, who is a suicide, as his name indicates ('Je" for the French "I"; "kyll" for "kill"). His double is killing him even in the early stages of their association, when he believes that he can with impunity rid himself of Hyde at any time. Initially, Jekyll does not care whether or not Hyde survives: "I cannot say that I care what becomes of Hyde; I am quite done with him" (SC, 52). But as his opposing selves prove inextricably bound, Jekyll becomes "careless" of life itself (SC, 97). He knows he risks death in taking his drug, but he does so quite deliberately. If not uppermost in his mind, suicide lurks there all the same. Jekyll often uses telling language, words like "I had come to a fatal cross roads" (SC, 85). Yet his Hyde-self totally fears death. As Jekyll becomes "occupied by one thought: the horror of my other self" (SC, 95), lie simultaneously delights in realizing he has the power of death over Hyde. On the other hand, Jekyll is fascinated by Hyde's "wonderful" love of life and remarks, "when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him" (SC, 96), These vacillations continue until the cabinet door is forced — and with it Jekyll/Hyde's nearly involuntary suicide.

Through Jekyll/Hyde's equivocal attitudes toward self-murder, Stevenson leaves the mystery of his tale in place, much as Le Fanu did. Because all of Stevenson's characters are wanting in self-knowledge, they ultimately fail to understand the links between duality, demons, and death. Stevenson's readers are therefore forced to try to solve the mystery of the strange case. More than Le Fanu, however, Stevenson leads us in this attempt. For even in extremis, his Jekyll fears exposure more than death. This is why lie finally kills himself when the door is

forced. Hyde must be hidden if it takes death to hide him, and Jekyll must ultimately be his own murderer to avoid full disclosure of the [119/120] duality. Here Stevenson is not only revealing human nature's deeply intertwined double nature; he is also castigating Victorian hypocrisy. The kind of double life that characters in this book lead is not only false but suicidal. As Stevenson says in his essay "Lay Morals": "We should not live alternately with our opposing tendencies in continual see-saw of passion and disgust, but seek some path on which the tendencics shall no longer oppose, but serve each other to common end." (Osbourne, vol. 24, 208) To behave otherwise, his tale implies, is to court the death of authenticity, the loss of one's self. If altruism and bestiality are both embedded in human nature, one must not only know this rationally as did Jekyll, but must live comfortably with this knowledge.

Many of Stevenson's contemporaries did not live so, nor did they like the link with suicide that Stevenson's story forged. John Addington Symonds wrote Stevenson that one "ought to bring more of distinct belief in the resources of human nature, more faith, more sympathy with our frailty than you have done.... The scientific cast of the allegory will act as an incentive to moral self-murder with those who perceive the allegory's profundity." (qtd. in Steuart, II, 83) But Stevenson was nonetheless acting as a moralist. His "shilling shocker," conceived in a dream and written in a white heat, captured both his own deepest divisions and insights into the callous folly of late-Victorian hypocrisy. Stevenson had himself considered suicide at least three times and yet persisted through ill health to natural death.;(34) Far from counselling "moral self-murder," his dark story of monstrous alter egos was counselling integration. Far from starting another Werther-craze, Dr. Jekyll and Mr. Hyde pioneered as a modern admonition of blind, self-destructive behavior. Stevenson's fictional lawyers and scientists show dangerous second sides because they have not persisted in self-knowledge. His fictional workers, like the butler, Poole, see masks in place of the "horrors" that their presumed betters have become because they have opted for distorted vision over clear-sightedness.

SAMPLE ESSAYS

The extract begins with an expository adverbial of time: "a fortnight later" – a phrase linking the present to an event in the past through description of a passage of time, while simultaneously serving as an illustration of the author's attentiveness to the realities of time. Time is a haunting topic for many a writer to the extent that Shakespeare often gave it a capital letter; it erodes human ambition and life; it is a subconscious reminder to all characters

and readers, of the ultimate reality of time: death. However, in this instant, it also helps to speed up the pace of the novel by transporting us forward to an "arranged" time of secrecy: a "pleasant dinner" attended by "reputable men"; Stevenson's description of this "arrangement" reflects Jekyll's confessed fondness "of the respect of the wise and good among my fellowmen". Stevenson is giving us access to a private "arrangement", to which Jekyll has made only a select few ("five or six") privy; we, as readers are effectively rendered as voyeurs, looking in on the exclusive, private world of successful, professional Victorian men, something very few readers would have had access to. Additionally, by describing a specific passage of time, Stevenson invites us to consider the events and issues dealt with in the previous chapter; ironically, Utterson has just been exposed as a hypocrite by the supposed villain, Hyde, when he remarks about having "common friends" with him - "Jekyll" - to which Hyde responds: "I did not think you would have lied". On first reading, we may not realise the dramatic irony at play here, however, Stevenson appears to have structured the story in order to repay reflection and, more likely, a second reading because only then do we realise, that Hyde is in fact Jekyll; he is fully aware of Utterson's lie but is forced to repress the truth in order to avoid exposing his disguise - Hyde. However, as a result of the novel's popularity and fame, a contemporary readership may not experience the full sense of mystery and tension here because even before they have read the story, they may know, at least, elements of it; in contrast, however, a Victorian readership would likely have had the opposite experience, especially when the novel was first released as a "Shilling Shocker" in 1886.

The weak prepositional phrase "by excellent good fortune" in the first sentence is not only contrasted against but effectively reversed by the adjectival phrase, "no new arrangement" at the beginning of the second sentence. Just as Stevenson plays with language throughout the novel, such as with Hyde's name (suggesting "to hide", as in a disguise – for Jekyll - or "a hide" as in the skin of a beast), the noun "fortune" appears to be a pun on wealth and luck. On one hand (and particularly on a first reading) we may understand "fortune" to mean the "pleasant dinner" to have happened arbitrarily, as if by chance or luck. However, as we read on, we begin to understand that it was, in fact, "one of his pleasant dinners", supporting the idea that it "was no new arrangement". On balance, it actually appears as though "fortune" here indicates that the "pleasant dinner" happened as a result of "excellent good" wealth, for the wealthy; therefore, it has nothing to do with luck and everything to do with purpose; although in accordance with the novella's secretive structure, the exact nature of the purpose is left ambiguous; therefore, we can only infer.

NARRATIVE TIMELINE

Dates	Dr Jekyll & Mr Hyde	Mr Utterson	Dr Lanyon	Poole
Saturday March 19th 1881			Dr Jekyll comes for dinner at Dr Lanyon's house and the two men argue. 1 2 3 4 5 6	
Sunday March 20th 1881	Dr Jekyll takes his potion for the first time, and Hyde emerges to explore the world. 1 2 3 4 5 6 7 8 9 1011			Poole hears his master prowling the house in a strange manner in the middle of the night. 1 2 3
Monday March 21st 1881				Poole notices a worrying change in his master's personality. 1 2
Sunday July 31st 1881	Mr Hyde roams the London night, immersing himself in the many kinds of			

	darkness. 1 2 3 4 5 6 7 8			
Monday August 1st 1881	Dr Jekyll wakes to find blood on his trousers, but can't recall how it got there. 1 2 3			Poole witnesses his master's split personality and then finds the blood-stained trousers. 1 2 3 4 5
Dates	Dr Jekyll & Mr Hyde	Mr Utterson	Dr Lanyon	Poole
Thursday November 17th 1881	Mr Hyde takes rooms in Soho. 1 2 3 4 5			
Wednesday February 1st 1882	While walking at night, Mr Hyde tramples a child and is accosted by Mr Utterson's cousin. 1 2 3 4 5 6 7			Poole meets Mr Hyde for the first time. 1 2 3
Friday April 28th 1882	Dr Jekyll tries to convince Mr Utterson to draw up a will with Mr Hyde as the beneficiary. 1 2 3 4	Mr Utterson refuses to draw up Dr Jekyll's unusual will. 1 2 3 4 5		
Monday		Mr Utterson		

May 1st 1882		receives Dr Jekyll's will and locks it away. 1		
Sunday October 1st 1882		Mr Utterson goes for his Sunday walk with his cousin and is told about Mr Hyde. He then visits Dr Lanyon. 1 2 3 4 5 6 7 8 9 1011 12 13 14	Mr Utterson visits Dr Lanyon to enquire about Mr Hyde. 1 2 3 4	
Dates	Dr Jekyll & Mr Hyde	Mr Utterson	Dr Lanyon	Poole
Monday October 2nd 1882		Mr Utterson wakes determined to meet Mr Hyde. 1		
Saturday Novembe r 4th 1882	Mr Hyde returns home and is accosted by Mr Utterson. 1 2 3 4 5 6	Mr Utterson finally meets Mr Hyde, and tried to seek more information from Dr Jekyll. 1 2 3 4 5 6 7 8 9 10		Mr Utterson calls for Dr Jekyll, but Poole tells him that the doctor is not home. 1 2 3 4 5 6
Wednesd ay Novembe				Poole calls to see Mr Utterson, but he is out. 1

r 8th 1882				
Sunday Novembe r 19th 1882	Mr Utterson comes for dinner at Dr Jekyll's and they talk about Mr Hyde. 1 2 3 4	Mr Utterson goes for dinner at Dr Jekyll's and they talk about Mr Hyde. 1 2 3 4 5 6		Mr Utterson comes to dinner. 1
Thursday August 9th 1883	Mr Hyde is intrigued by the sight of a dead body. 1 2 3			
Friday August 10th 1883	Dr Jekyll considers the pros and cons of life as Mr Hyde. 1 2			
Dates	Dr Jekyll & Mr Hyde	Mr Utterson	Dr Lanyon	Poole
Saturday August 11th 1883	Dr Jekyll wakes having changed into Mr Hyde without the aid of his potion. 1 2 3 4			Mr Hyde scares the staff of the house as he runs from Dr Jekyll's room to his laboratory. 1 2 3
Thursday October 18th 1883	Despite promising not to do so, Dr			

	Jekyll takes the potion and sets Mr Hyde free. Mr Hyde attacks and kills Sir Danvers Carew. 1 2 3 4 5 6 7 8 9			
Friday October 19th 1883	Dr Jekyll hides after the night's events until Mr Utterson visits him. 1 2 3 4 5	Mr Utterson is woken by the police and asked to help track Sir Danvers' killer. He visits Dr Jekyll. 1 2 3 4 5 6 7 8 9 1011 12 13 14 15 16 1718 19 20 21		Poole comes upon his master having a fit in the night, and immediately associates it with the murder when he hears the news in the morning. 1 2 3 4 5 6 7 8 9
Wednesday December 12th 1883	Dr Jekyll reminisces about his time as Mr Hyde. 1 2			
Dates	Dr Jekyll & Mr Hyde	Mr Utterson	Dr Lanyon	Poole
Tuesday January 8th 1884	Mr Utterson and Dr Lanyon come to dinner.	Mr Utterson goes for dinner at Dr Jekyll's with Dr Lanyon.	Dr Lanyon goes for dinner at Dr Jekyll's and	Mr Utterson and Dr Lanyon come to dinner. 1

	1	1 2	they patch up their relationship. 1 2 3 4	
Wednesday January 9th 1884	Dr Jekyll changes while out for a walk and has to seek help from Dr Lanyon who learns Dr Jekyll's secrets. 1 2 3 4 5 6 7 8 9		Dr Lanyon receives a letter requesting help for Dr Jekyll. Mr Hyde comes to his house and Dr Lanyon witnesses his change. 1 2 3 4 5 6 7 8 9 1011	Poole receives a letter asking him to provide Dr Lanyon with access to Dr Jekyll's cabinet. 1 2
Thursday January 10th 1884	The changes come more and more frequently and the potion seems to be losing its powers. 1 2 3			Poole sees his master change mid-stride. 1
Saturday January 12th 1884		Mr Utterson calls on Dr Jekyll but is turned away. 1		Poole turns Mr Utterson away. 1 2
Monday January 14th 1884		Mr Utterson calls on Dr Jekyll but is turned away again.		Poole turns Mr Utterson away again. 1

		1		
Dates	Dr Jekyll & Mr Hyde	Mr Utterson	Dr Lanyon	Poole
Tuesday January 15th 1884		Mr Utterson calls on Dr Jekyll but is turned away a third time. 1		Poole turns Mr Utterson away a third time. 1
Wednesday January 16th 1884		Mr Utterson dines with Mr Guest who calms his fears. 1 2		
Thursday January 17th 1884		Mr Utterson visits Dr Lanyon who is severely ill and will not talk about Dr Jekyll. 1 2 3 4 5	Mr Utterson visits and mentions Dr Jekyll, making Dr Lanyon's illness all the worse. 1 2 3 4	A letter arrives from Mr Utterson. Dr Jekyll provides a reply. 1 2
Friday January 18th 1884		Mr Utterson receives a baffling reply to his letter. 1 2 3		
Monday January 28th 1884	Poole comes to tell Dr Jekyll that Dr Lanyon has died. 1 2 3			Poole tells his master of Dr Lanyon's death. 1
Wednesd		Following Dr		

ay January 30th 1884		Lanyon's funeral, Mr Utterson examines a letter from the deceased which worries him. 1 2 3 4 Letter		
Dates	Dr Jekyll & Mr Hyde	Mr Utterson	Dr Lanyon	Poole
Sunday February 3rd 1884	Dr Jekyll changes while talking to Mr Utterson and Mr Enfield from his window. 1 2 3	Mr Utterson takes another Sunday walk with his cousin. They stop outside Dr Jekyll's house to talk with him, but he slams the window and disappears. 1 2 3 4		
Wednesday February 6th 1884	Dr Jekyll tries to track down a crucial salt that makes his potion work, but fails. He starts to write an account of events. 1 Account			Poole tries to find a crucial chemical for his master, but is unable to find any that works. 1 2
Sunday February 10th 1884	Mr Hyde is now in total control, but if he is found, they will hang him.	Poole calls for Mr Utterson and they confront Mr Hyde together. 1 2 3 4 5 6 7 8 9 1011 12 13 14 15		Poole calls for Mr Utterson and they confront Mr Hyde together. 1 2 3 4 5 6 7 8 9 101 1 12 13 14 15 16 17

	1 2 3	16 1718 19 20 2 1 22 23		18

NOTES

ESSAY CHECKLIST

A* Criteria	P.E.E. #1	P.E.E. #2	P.E.E. #3	P.E.E. #4	P.E.E. #5
Point (C - D)					
Evidence (2 quotes) (C- D)					
Explanation (C- D)					
Evaluate Individual Word impact & Meanings (A*)					
Evaluate Impact of Quote Struct. / poetic license (A*)					
Alternative / Unique Views (A*) (however, on the other					
Expl. Connotations of Lang. & Img. (A*) (eg. we also see this when …)					
Link To Other Prts of the Text (A*)					
Link To Context (A*)					
Evaluate Author's Ideas (A*)					
Mention Author's Name (A*) (at least 5 times)					
Use Key Terminology (A*) (simile, metaphor , allusion etc)					
Evaluate effects on reader / aud. / dramatic effects (A*)					
Remember char.s are not real (A*) (eg, author constructs X for X reason)					

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CLASSWORK RECORDS

Classwork record sheet		
Topic	Date	Comments

Classwork record sheet

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HOMEWORK RECORDS

Homework record sheet			
Assignment	Due date	Date completed	Comments

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