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Strange Case of Dr Jekyll and Mr Hyde

Revision Guide

**AQA English
Literature**

Text guide and
practice exam questions

For grade 9-1
GCSE English Literature

BEYOND
REVISION

YOUR GCSE COMPANION



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How to Use This Guide

When revising, knowing where to start can be daunting. Here, you can find out more about what's included in this revision guide and how best to use it.

Who's Who

Here, you'll find information on each of the key characters and their role in the novella, as well as key words you could use when describing them. If you hover over each character's picture, you'll find a question to prompt you to think about the character in greater depth.

Summary

This section gives a chapter-by-chapter summary of the novella. It is important to have a solid understanding of the plot; this summary contains all key details but you can test your own knowledge by writing your own summary or by creating a pictorial mind map.

Themes

These sections cover the main themes of Jekyll and Hyde. Literature exams demand that you think thematically; in other words, to write primarily about the writer's bigger ideas rather than just what happens in the plot. Each theme is divided into sub-sections to help you develop a thorough understanding.

Context

Within each theme is relevant contextual information. Context refers to the circumstances (what was happening in the author's life; what was happening in the wider world; prevailing ideas and influences) that shaped the text. This information will give you a fuller understanding of the novella and its themes. For each theme, create a context poster that will help you to remember critical information.

Key Quotes

The more quotations you are able to remember, the easier you will find it to answer whatever question comes up in the exam. These key quotes come with language analysis, demonstrating what can be done with a few well-chosen words. Wherever possible, they are also taken from a range of characters and chapters – it is useful to do the same in your own exam answer to show understanding of the whole text.

Try covering the quotes and writing them from memory as accurately as you can; it doesn't necessarily matter if you're not word perfect, as long as the meaning is precisely conveyed and key words that invite deeper analysis are included. Also, consider how you would analyse any other quotes you already know – if you don't have much to say about them, particularly if you can't pick out powerful words or literary devices, then look for alternatives.

Mini Exams

These questions test your understanding of the theme and encourage deeper thought. You could discuss in a small group of friends to compare and contrast ideas, then either plan a response or write a full answer. It's important to get used to working under timed conditions so give yourself a set time to write, say 15 minutes. Then have a partner read your response and identify where Assessment Objectives (explained in **About the Exam**) have been met.

Exam Question

The exam questions are written in the same style and format as the one you'll answer in the real exam. Practise by setting yourself a timer of 45 minutes to plan and write a response.

Sample Answers

For each exam question, there are two sample answers provided. The first is a 'good' response and the second is a 'great' one. Each is colour coded and annotated to explain where different Assessment Objectives have been met. Remember, the examiner wants to see your personal interpretation of the text so these are not 'right' answers, merely ones to learn from. Try applying annotations to your own practice responses, reinforcing what you've done well and giving tips for improvement. This can be difficult to do so don't be shy in asking friends and teachers for help.

Glossary

Being academic sometimes means saying relatively simple things in more impressive terms! Throughout this guide you will find **gold** highlighted words that might impress your examiner. The glossary tells you what these words mean, just in case you didn't already know. A hover function also reveals the definitions so that you don't have to go back and forth to the glossary while reading.

About the Exam

The Strange Case of Dr Jekyll and Mr Hyde appears in Section B of AQA's English Literature Paper 1: Shakespeare and the 19th-century novel. You have to answer one essay-style question on your chosen text. Despite the either/or format of the paper, there is no choice – chosen text refers to the one question on the text that your teacher chose and which you have spent much time studying, not the one you fancy having a go at because you once saw a good film or TV adaptation! The question will give you a short extract from the novella and ask you to write about how Stevenson presents a particular theme or idea, both in the extract and the story as a whole.

Jekyll and Hyde is also an Edexcel, EDUQAS and OCR exam text. There are variations in approach but all of the exam questions revolve around the themes of the novella so much of the information in this revision guide could be applied to all four exam boards.

Whichever one you sit, you won't be allowed to have a copy of the novella with you so it's really important that you revise thoroughly.

The Assessment Objectives also remain the same across all exam boards, although they are weighted differently.

The Assessment Objectives

You get marks in the exam for meeting the Assessment Objectives (AOs). The AOs are:

AO1: Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none">maintain a critical style and develop an informed personal responseuse textual references, including quotations, to support and illustrate interpretations.	AO1 means that you can show you have read and understood the text. You should give thoughts and opinions about the novella and use quotes from the text as evidence to support points. The more detailed and developed your ideas are, the more marks you pick up.
AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.	AO2 means that you can write about the writer's craft. You can analyse the language used, the way the novella is structured and the effects of authorial choices and the impact they have on readers.
AO3: Show understanding of the relationships between texts and the contexts in which they were written.	AO3 means that you can describe how the social and historical context in which the novella was written affects its meaning and how an audience might respond to it. This could include what life was like at the time it was written and set, what influenced Stevenson to write it, and major historical events that impact on understanding.
AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	AO4 means that you can write impressively yourself. Marks are available for accuracy of spelling, punctuation and grammar.

In this revision guide, there are sample answers to GCSE-style questions. These have been highlighted with the colour code above to show where they have met the AOs.



Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson

What's It About?

Gothic horror-cum-supernatural mystery-cum-science fiction thriller, Robert Louis Stevenson's nineteenth century novella is plagued by schizophrenic tendencies. What exactly is the relationship between the upstanding Dr Jekyll and the malignant Mr Hyde?

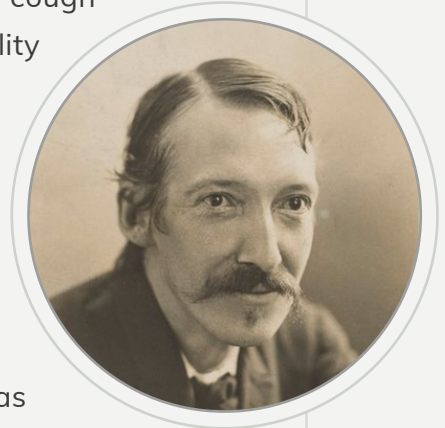
The story is so well-known that most modern-day readers come to the text with at least a vague idea of what's going on, especially since the titular characters have become a synonym for split personalities. Nevertheless, the narrative puzzle of this strange case is secondary to what it teaches us about repressive Victorian codes of behaviour and the duality of human nature.



About the Author

Robert Louis Stevenson was born in Edinburgh in 1850. He was a sickly and solitary child and was afflicted by respiratory problems throughout his adult life, to the extent that he described himself on his wedding day as 'a mere complication of cough and bones, much fitter for an emblem of mortality than a bridegroom.'

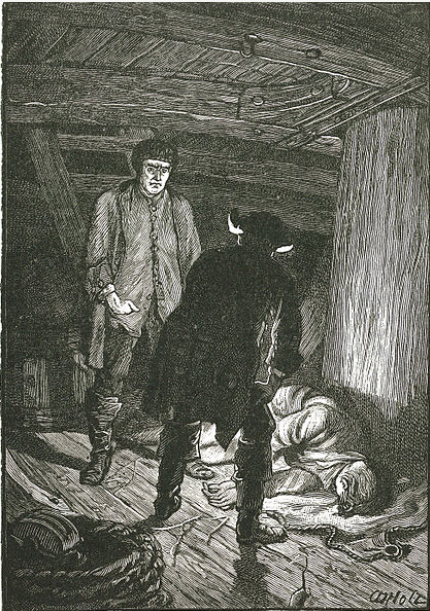
Lighthouse engineer was the family trade – it had been the livelihood of Stevenson's father and both his grandfathers – but young Robert, while maintaining an interest in science, had designs on a literary career. His family were supportive although they made him study law as a reputable fallback option.



As well as turning away from the family trade, the adult Stevenson also rejected his devout Presbyterian upbringing. The strict religious teachings of his childhood nanny were, in fact, an early source of nightmares, though the sickly child and his nurse also cherished each other and his collection of poetry for children, *A Child's Garden of Verses* (1885), is dedicated to her. Stevenson's parents were devastated by their son's profession of **atheism** but he was relieved to tell them rather than continue living a lie; 'O Lord, what a pleasant thing it is,' he wrote to a friend, 'to have just damned the happiness of probably the only two people who care a damn about you in the world.'

Despite his ill health and the strong connection he felt to his native Scotland, Stevenson led a largely **itinerant** life, globetrotting between London, France and the United States, where he led a slightly more debased existence than the one he was used to in the upper class circles of Edinburgh. It was in France that he met his future wife, Fanny, a liberated American who had left her adulterous husband to immerse herself and her children in a life of European art. She and Stevenson married in 1880.

Through the mid-1880s, Stevenson was largely bedridden yet hit a creative purple patch that produced *Treasure Island* (1883), *The*



Chapter VII - Kidnapped (1886)

Strange Case of Dr Jekyll and Mr Hyde (1886) and *Kidnapped* (1886). *Jekyll and Hyde*, especially, was written in a kind of fever; his wife reportedly woke him from a screaming fit and was admonished for interrupting the dreaming of 'a fine bogey tale'. His stepson recalls, '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.' Legend has it that, in response to his wife's note that the supernatural horror was really an

allegory, Stevenson burnt the first draft

and rewrote it from scratch to draw out the allegorical features. Biographers have also suggested that drugs played a part in the frantic writing!

Jekyll and Hyde was published to great acclaim and sold 40,000 copies in six months, cementing Stevenson's fame as a writer. It slotted into the popular **Gothic** tradition of the nineteenth century that also included *Frankenstein* (1818), *Wuthering Heights* (1847), *The Picture of Dorian Gray* (1890) and *Dracula* (1897). Gothic literature is defined by sinister settings, psychological turmoil and supernatural or inexplicable events.

From 1890 onwards, Stevenson called Samoa home. The warmer climate alleviated his ailments but he also admired the innocence of Samoan life and railed against the British and American **colonisation** of 'uncivilised' islanders whose rugged culture he likened to Scotland. His changing outlook on life was echoed by a late shift in literary style from romance to realism.

Stevenson died in 1894 of a cerebral haemorrhage. He was talking to his wife and straining to open a bottle of wine when he suddenly exclaimed, 'What's that? Does my face look strange?' and collapsed.

What links can you make between Stevenson's life and the themes of *Jekyll and Hyde*?



Form and Structure

The form of *Jekyll and Hyde* is best described as a **novella**, which is loosely defined as a short-form novel that could feasibly be read in a single sitting. The novel itself is defined as a long-form fictional narrative that represents characters with a degree of psychological realism. Already, the form is drawing attention to the theme of duality thanks to the ambiguities between long and short, fictional and real.

Similarly, its genre is not distinct. The pushing of scientific possibilities could see it classified as science fiction. Yet we often stereotype science fiction narratives as shiny and futuristic, whereas Stevenson's text dwells in the murky streets of Victorian London. It is frequently categorised as **Gothic** horror, a **retrograde** genre built on the tension between supernatural fantasy and psychological realism. This seems an uneasy fit with science fiction, again suggesting that the text itself suffers from multi-personality disorder! Perhaps we should place it in the mystery category, for much of the narrative is concerned with Utterson attempting to solve the mystery of Jekyll's connection to Hyde and the motives behind their strange behaviour.

Indeed, the structure of the text accentuates the elements of mystery. Each chapter tells its own little story, summarised by the chapter titles and fitting together like the pieces of a jigsaw puzzle. The first eight chapters, culminating with *The Last Night*, have a **third-person** form overall but with **first-person** inserts where Utterson, Enfield, Lanyon and others directly convey their experiences to one another and to the reader. This blending of narrative perspectives obscures the reality of the situation until the last two chapters, when the first-person narratives of Lanyon and Jekyll explain what's gone before, though their explanations of reality still require a suspension of disbelief for this is indeed a 'strange case'! The text rewards repeat readings because, once the puzzle is complete and we can see the whole, we will have different takes on its constituent parts.

Who's Who

Dr Henry Jekyll

"All human beings, as we meet them, are commingled out of good and evil."

Eponymous character number one, Henry Jekyll is a respectable and well-regarded gentleman whose perfectly reasonable belief that within each person there exists both good and evil leads to him conducting some less well-reasoned scientific experiments that are responsible for creating...

Key Words: **conflicted, reckless, admired**

Mr Edward Hyde

"I mauled the unresisting body, tasting delight from every blow."

Eponymous character number two, Hyde is the physical manifestation of Jekyll's dark side: a small, deformed, malevolent creature described as 'pure evil' by his creator, who was at least successful in his attempt to separate the duality of man.

Key Words: **abnormal, diabolic, primitive**

Mr Gabriel John Utterson

"These are all very strange circumstances, but I think I begin to see daylight."

A sober middle-aged lawyer and old friend of Jekyll, many of the events follow his rational and balanced perspective.

Key Words: **logical, judicious, conscientious**

Mr Richard Enfield

"No sir, I make it a rule of mine: the more it looks like Queer Street, the less I ask."

Utterson's cousin who witnesses Hyde's initial crime and accompanies Utterson in walking past Hyde's mysterious door.

Key Words: **mannerly, discreet, gallant**

Who's Who

Dr Hastie Lanyon

"I feel that my days are numbered, and that I must die; and yet I shall die incredulous."

An erstwhile colleague of Jekyll, he has strong morals and renounces his former friend's scientific **heresy**. Despite thinking Jekyll insane, he is loyal enough to perform the errand that results in the fright of his life.

Key words: **faithful, conventional, disbelieving**

Mr Poole

"He's shut up again in the cabinet; and I don't like it, sir – I wish I may die if I like it."

Jekyll's faithful butler, he provides an insight into the peculiar habits of his master's domestic life.

Key words: **apprehensive, dedicated, confidant**

Mr Guest

"There's a rather singular resemblance; the two hands are in many points identical; only differently sloped."

Utterson's clerk revels in unravelling the secrets of Dr Jekyll by comparing his handwriting to Mr Hyde's.

Sir Danvers Carew

A distinguished MP brutally murdered by Hyde.



Summary

Story of the Door

We are introduced to Mr Utterson, an **austere**, reserved and really rather dreary-sounding gentleman whose thoughtfulness and respectability nevertheless make the dependable lawyer 'somehow loveable' to the circle of friends and clients who orbit around him.

Mr Enfield is a distant relative of Utterson's and, even though little unites the two gentlemen besides blood, they enjoy long weekly walks in which barely a word is exchanged. On one such excursion, they find themselves on

a prosperous London street that is tarnished by one incongruously derelict door which prompts the recount of an unnerving incident witnessed by Enfield: walking in the neighbourhood one night, he collared a deformed brute whom he had seen trample over a young girl.

An angry crowd gathered around the wounded child and threatened to ruin the **transgressor's** name unless he compensate the girl and her family. Trapped like an animal, the fiend tendered a cheque that he obtained via the same rundown door. Enfield was surprised to note that the cheque bore the name of a reputable gentleman and, suspecting foul play, was even more surprised when it was validated by the bank. He **hypothesises** that blackmail was involved but, spurning gossip, refuses to reveal the name on the cheque.

Utterson questions some of the details and Enfield insists on the exactness of his story, though he can't accurately describe the look of or revulsion inspired by the man's monstrous form. He can, however, give a name: Hyde. At this point, Utterson declares that he knows the culprit and can



What makes Utterson an effective conduit for the strange case of Jekyll and Hyde?

guess the name on the cheque. But, ashamed of their tongue-wagging, they agree to let the matter rest and never refer to it again.

Search for Mr Hyde

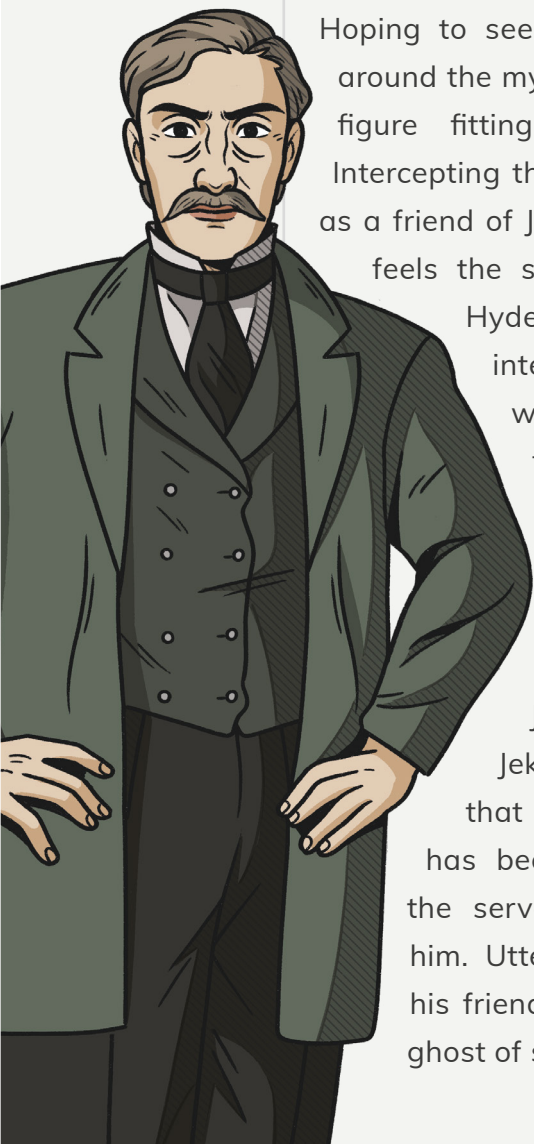
Troubled by Enfield's peculiar narrative, Utterson retrieves the will of his close friend Dr Henry Jekyll, which states that a Mr Edward Hyde is the sole **beneficiary** in the event of death or disappearance. Having learned something of Mr Hyde, Utterson has even more misgivings about a will that he had always regarded with a sense of unease. Seeking to unravel the mystery, he visits mutual friend Dr Lanyon, but Lanyon knows nothing of Hyde and has lost touch with Jekyll owing to a scientific clash of opinions. That night, Utterson is disturbed by dreams of a faceless man trampling a child and the same fearsome figure standing over Jekyll.

How does Stevenson inject Gothic qualities into the narrative?

Hoping to see Hyde for himself, Utterson begins to hang around the mysterious door and eventually spies a stooped figure fitting Hyde's shocking description approach. Intercepting the shady creature, Utterson introduces himself as a friend of Jekyll; on seeing the face more clearly, Utterson feels the same **uncanny** loathing that others have.

Hyde offers his address, which the lawyer interprets as an eager anticipation of the will's execution, and then disappears through the door.

Utterson calls on Jekyll and it transpires that the door used by Hyde provides access to an unused laboratory attached to Jekyll's handsome townhouse. Jekyll's butler, Poole, informs Utterson that his master is not home, that Hyde has been furnished with a key, and that the servants are under instruction to obey him. Utterson heads home, full of concern for his friend and reasoning that Hyde must be 'the ghost of some old sin'.



Dr Jekyll was Quite at Ease

A fortnight later, Utterson attends a dinner party at Jekyll's and resolves to stay behind so that they can speak privately. At the mention of Hyde and the will, Jekyll appears unmoved and insists that 'the moment I choose, I can be rid of Mr Hyde'. He does, however, hint at a strange relationship between them and makes Utterson promise that he will honour the contents of the will if necessary.

What is the effect of the chapter titles?

The Carew Murder Case

Nearly a year on, a maid inadvertently witnesses Hyde – whom she recognises from one of his visits to her master's property – launch a fatal, unprovoked attack on an elderly gentleman passing him in the street. On the dead man's person is found a letter addressed to Utterson, who identifies him as Sir Danvers Carew, an **esteemed** MP and one of his clients. Utterson also recognises the murder weapon – a wooden cane that has broken in two, such was the force with which Hyde beat Carew – as a gift from himself to Henry Jekyll many years before.

Utterson leads the police to Hyde's address, a room in a sordid part of town that shows signs of having

recently been ransacked. Here is found the other half of the cane and a burnt cheque book. Tracing his account, the inspector assumes they need only wait on Hyde to withdraw money to capture him. In the months that follow, however, there is no sign of the murderer and little other evidence that he ever existed.



What might be going through Utterson's mind at this moment?

Incident of the Letter

Jekyll reacts feverishly to the news of Sir Danvers' death and assures Utterson that it is the last that will ever be seen of Mr Hyde. He shows the lawyer a letter from Hyde, detailing the felon's escape and terminating relations between them. Jekyll

also “confesses” that the terms of his will were forced on him by Hyde and Utterson considers his friend to have had a lucky escape. On his departure, Utterson asks Poole to describe the person who delivered the letter but the manservant claims to have no knowledge of its receipt.

That evening, Utterson shares the letter with his trusted clerk, Mr Guest, who just so happens to be an expert on handwriting. Comparing the letter with one of Jekyll’s own, Guest asserts that ‘the two hands are in many points identical; only differently sloped’. Utterson is alarmed by the idea that Jekyll would forge a letter for a murderer!

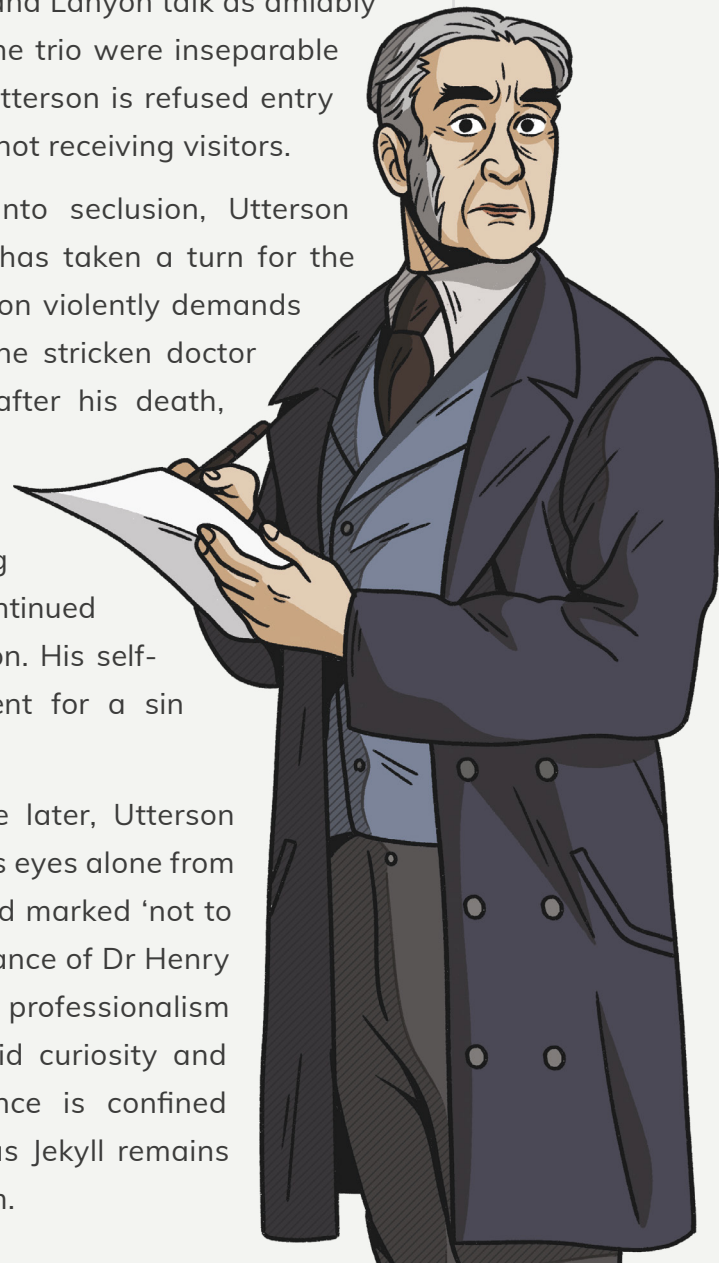
Remarkable Incident of Dr Lanyon

With Hyde’s disappearance, Jekyll’s vitality returns. He even hosts a dinner party at which he, Utterson and Lanyon talk as amiably as they did back in the days when the trio were inseparable friends. A few days later, however, Utterson is refused entry when Poole informs him that Jekyll is not receiving visitors.

Frustrated by his friend’s retreat into seclusion, Utterson visits Lanyon and finds that he too has taken a turn for the worse. At the mention of Jekyll, Lanyon violently demands that Utterson change the subject. The stricken doctor promises that all will be revealed after his death, but not before.

A written enquiry receives a response from Jekyll expressing sympathy for Lanyon and pledging continued affection – at a distance – for Utterson. His self-isolation, Jekyll asserts, is punishment for a sin that cannot be disclosed.

After Lanyon’s passing a short time later, Utterson takes from the safe an envelope for his eyes alone from his deceased friend. Inside is a second marked ‘not to be opened till the death or disappearance of Dr Henry Jekyll’. Utterson’s professionalism conquers his morbid curiosity and the correspondence is confined to the safe just as Jekyll remains confined to his room.



Do you think that Utterson should have opened Lanyon’s letter sooner? Why/why not?

Incident at the Window

Jekyll is sighted at his window by Utterson and Enfield on one of their strolls. They encourage him out for some fresh air but



the physician politely declines before his face suddenly forms an expression of 'abject terror and despair' that freezes the blood of the gentlemen below.

The Last Night

Poole reports to Utterson that there is something seriously amiss with his master. Speaking through

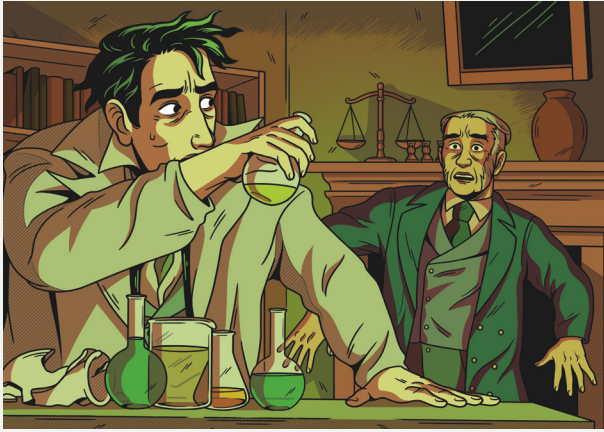
the laboratory door, Utterson concedes that the voice on the other side sounds nothing like Henry Jekyll but tries to rationalise the change. Poole tells of how he has been dispatched to every chemist in London in search of a crucial element and produces a note written in Jekyll's hand but then insists he has seen the person within and it wasn't Jekyll, it was Hyde.

Persuaded that Hyde has killed Jekyll, it is resolved to break down the door. Ignoring the plea for mercy from within, the men force entry and find Hyde's twitching body, a crushed vial in his hand. There is no sign of Jekyll, bar his oversized clothes now adorning the corpse of the dwarfish Hyde. Noting a large mirror that seems out of place in a laboratory, they find an envelope containing a will (now naming Utterson as the beneficiary rather than Hyde), a recently-written note instructing Utterson to read Lanyon's letter and, if he cares to hear more, the confession of 'Your unworthy and unhappy friend, Henry Jekyll'.



Dr Lanyon's Narrative

Lanyon's letter recounts the strange directive from Jekyll to forcibly procure a drawer of chemicals from his upper chamber and await its collection at midnight. Despite obvious misgivings,



Lanyon duly did as instructed and, on the stroke of midnight, Hyde comes knocking, though Lanyon is unable to identify his agitated, shocking visitor, having had no prior dealings with Hyde and his misdeeds. Before Lanyon's eyes, Hyde mixes the chemicals and warns the good doctor that his scepticism of 'transcendental

medicine' is about to be disproved... he then drinks the concoction and mutates from Hyde into Jekyll. Lanyon is so sickened that he is unable to report the discussion that followed.

How do the testimonies of Lanyon and Jekyll shed new light on what's gone before?

Henry Jekyll's Full Statement of the Case

In which the man himself explains everything in his own words... Jekyll's confession to Utterson describes a lively youth in which more coarse characteristics jostled with the outer appearance of respectability. Convinced that 'man is not truly one, but truly two', the rising scientist sought to separate the dual natures of good and evil.

After numerous failed experiments, he produces a chemical solution that he eagerly imbibes even in the knowledge that he is risking his life... physical agony and nausea gives way to vigour and wild sensuality... Hyde is born. Looking in the mirror, Jekyll/Hyde does not experience the repulsion that affects all others on beholding his visage. He surmises that the shrunken stature owes to his darker **persona** being the lesser, **repressed** side of his personality. Transforming into Hyde becomes a welcome outlet for the aging Jekyll's ill-mannered impulses, though he still seeks to relieve the guilt after turning back into his old self.

One night he awakes to find himself transformed into Hyde without the aid of the potion. Alarmed that the **id** is taking over the ego, he

Why is Jekyll not repulsed by Hyde?



determines to cease his experimentation. Such resolve lasts only two months before Hyde makes a reappearance and, delighting in his savagery, beats Sir Danvers Carew to death. However, even before the transformation back is complete, the horror of his actions has



Jekyll/Hyde praying for forgiveness. He tries again to **abstain** from sin but the burden of being ever-**virtuous** triggers a giving in to depravity in the character of Jekyll. This intermingling of good and evil leads to another spontaneous transformation. It is at this point – away from home, in the figure of Hyde, wanted by police – that Jekyll

enlists the help of Lanyon in retrieving his drug. Henceforth, regular double dosages are required to keep Hyde at bay. When he runs out of an essential ingredient and is unable to replace it, Jekyll realises that it is only a matter of time before he becomes permanently stuck in the hateful form of Hyde and composes his confession. He does not know what will become of it or his **doppelgänger**, but he knows that the laying down of the pen 'bring[s] the life of that unhappy Henry Jekyll to an end'.

Do you sympathise with Jekyll? Which part of the novel elicits the most sympathy?

Themes

Duality

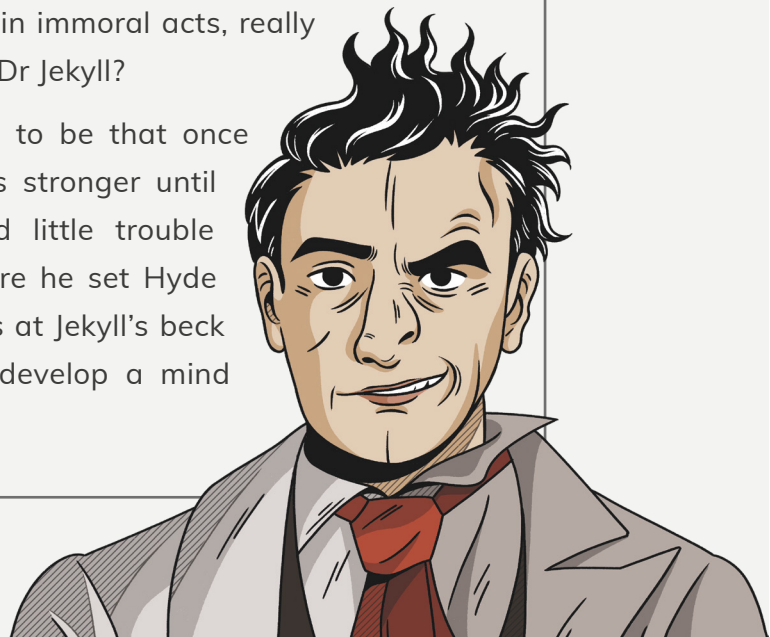
Duality means the combination of two different things and this theme is one of the main strands running through the novella. In this case, duality refers to the two aspects of human nature - good and evil, moral and immoral, light and dark. Stevenson explores this idea by making it come to life with his tale of Dr Jekyll literally splitting himself into two distinct personalities.

Jekyll is aware of the darker side of his personality; he knows it is there and acknowledges it. So he starts to experiment to see if he can separate the two natures of his own soul. What are his reasons for doing this? Does Jekyll want to rid himself of his darker urges? Or does he wish to set them free, so that he can indulge them in secret? Is Dr Jekyll presented as the 'good' side of human nature, the side that wishes no harm to anyone and is seen to do good? Yet it is Jekyll who starts to experiment to set his darker personality free. Is that the influence of Hyde, even before he is made flesh?

For the reader, it is not until the end of the book that the duality theme is fully made clear, when we finally hear about Jekyll's experiments. This then may cause us to ponder on the events of the narrative and re-evaluate them with the knowledge that Jekyll and Hyde are actually the same person. It could increase our shock at Hyde's actions.

Was this man, who seems to delight in immoral acts, really a part of the friendly and respectable Dr Jekyll?

Stevenson's take on duality appears to be that once we indulge our darker side, it grows stronger until it takes over completely. Jekyll had little trouble behaving in an acceptable way before he set Hyde free. Even in the early stages, Hyde is at Jekyll's beck and call. However, Hyde seems to develop a mind



of his own and begins to **manifest** himself against Jekyll's will. The **inference** is that keeping our darker urges at bay is a way to control them; giving rein to them is a slippery slope to disgrace.

Interestingly, Jekyll's purpose with his experiment was to separate the two aspects of human nature, in which case we should have ended up with one thoroughly evil character and one totally virtuous one. But we did not. Jekyll remains himself and does not transform into an angelic creature - he merely lets loose Hyde, who is absolutely demonic. Does this suggest that Stevenson thinks the animalistic side of human nature is actually at the core of our being? And that 'goodness' or morality is merely a **façade** imposed on us by society?

Throughout the novel, Stevenson uses imagery of dark and light to exemplify the difference between Jekyll and Hyde. Similarly, doors act as a symbol of duality in the sense that Jekyll enters his house by the front door, which is well maintained and respectable, whereas Hyde uses the back door which is in poor condition, and not tended to because it is hidden away and unseen. Not only does this reflect human nature, it also links to Victorian society with its veneer of respectability hiding a shocking world of poverty, exploitation and vice.



Context

The theme of the duality of man (for man read humankind) has been around for a long time. For centuries, Christians have believed in original sin; the tendency to sin that we are born with as a result of Eve disobeying God and eating the apple in the Garden of Eden. **Original sin** is

not a thing in itself, rather it is a symbol of humanity's fallibility and tendency to do wrong. Only God is perfect, no human being ever can be. Christianity preaches that humans must fight against this tendency to evil by being conscious of it and not indulging their basest desires.

The Victorian Britain Stevenson knew was certainly keen to maintain this belief. Respectability and appearance were very important. Being mixed up with a scandal or morally wrong behaviour was enough to ruin anyone's standing in society. Rather than this encouraging the Victorians to behave properly however, it resulted in many living a double life. Appearing respectable on the surface while hiding their less savoury habits: debauchery, drug taking, alcoholism, gambling or crime.

To add to Victorian angst about the nature of humanity, in 1859 Charles Darwin published his ground-breaking work *On the Origin of Species*. In it, Darwin proposed that life on Earth evolved gradually, shaped by the environment and natural selection. His 1871 book, *The Descent of Man*, Darwin applied this theory to humans and proposed that all human beings evolved from an apelike common ancestor and that, this being the case, all human beings are the same species. Until then it was believed that differences between humans, such as skin colour, eye shape and hair type meant there were several different species of humans on Earth. In *The Descent of Man*, Darwin suggested that this was a misconception.

This shook Victorian society. First of all, it denied the notion that God created mankind as distinct and different from animals. To think humans may share an ancestor with apes was shocking and led to ideas of humans having an 'animal side' to them.

Then to suggest that all humans were of the same species, none 'better' or 'worse' than another, knocked white European men off the top spot status-wise and cast a very dark shadow over the fairly recent activities of enslaving millions of Africans.

Stevenson plays on all of these ideas in *Jekyll and Hyde*. We see the progress of science serving only to 'unleash' the dark side of human nature. And that dark side, in the person of Mr Hyde, is often described in animalistic terms, as if this part of Jekyll's personality is less evolved than the rest of him.

So in this tale of man's duality, Hyde represents both the spiritual and the scientific aspect of this idea. He is both original sin and the 'animal' side of human nature. His very name suggests that this is the hidden aspect of humanity, one that we are loathe to admit to, but his strength suggests that this side of our nature is also very powerful.

Themes: Duality

Key Quotes



“The two hands are in many points identical: only differently sloped.”

Mr Guest, Incident of the Letter

The comparison of Hyde and Jekyll's handwriting foreshadows the fact that they are two aspects of the same person. The only difference between the writing is that one leans one way, and one leans the other. A literal and metaphorical difference showing one leans towards good and the other towards evil.



“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.”

Dr Jekyll, Henry Jekyll's Full Statement of the Case

Jekyll acknowledges that he was aware of his dark side even before the experiment. Even though his 'bad' deeds were not so bad that someone else might have been honest about them, he still felt the need to hide them. This shows that Jekyll is restrained by the expectations of society, not necessarily that Jekyll is a good person to the core.



“It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature.”

Dr Jekyll, Henry Jekyll's Full Statement of the Case

Jekyll here justifies his actions by saying he merely wanted to see if he could achieve the split in personality, for the sake of scientific knowledge. The fact he did the experiment on himself does suggest that he did not foresee the outcome. Or does it suggest that, secretly, he wanted to indulge his dark side?



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

Dr Jekyll, Henry Jekyll's Full Statement of the Case

The 'incongruous faggots' are the two sides of human nature, good and evil. Jekyll explains that everyone has these two aspects and that they are in conflict with one another all the time.

Mini Exams

Question 1

Jekyll and Hyde are binary opposites. Discuss.

Question 2

Who is responsible for the death of Sir Danvers Carew? Explain your answer.

Question 3

“All respectable men have a darker side. Stevenson shows this in Utterson, Enfield and Lanyon as well as in Jekyll.”

To what extent do you agree with this statement?



Q

Exam Question

Read the following extract from Chapter Five (Incident of the Letter) of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Utterson visits Henry Jekyll, who he fears is entangled with the murderer, Edward Hyde.

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 deathly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

"And now," said Mr. Utterson, as soon as Poole had left them, "you have heard the news?"

The doctor shuddered. "They were crying it in the square," he said. "I heard them in my dining-room."

"One word," said the lawyer. "Carew was my client, but so are you, and I want to know what I am doing. You have not been mad enough to hide this fellow?"

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

The lawyer listened gloomily; he did not like his friend's feverish manner. "You seem pretty sure of him," said he; "and for your sake, I hope you may be right. If it came to

a trial, your name might appear.”

“I am quite sure of him,” replied Jekyll; “I have grounds for certainty that I cannot share with any one. But there is one thing on which you may advise me. 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.”

“You fear, I suppose, that it might lead to his detection?” asked the lawyer.

“No,” said the other. “I cannot say that I care what becomes of Hyde; I am quite done with him. I was thinking of my own character, which this hateful business has rather exposed.”

Utterson ruminated awhile; he was surprised at his friend’s selfishness, and yet relieved by it. “Well,” said he, at last, “let me see the letter.”

Starting with this extract, explore how Stevenson presents the struggle to separate the different sides of a personality.

Write about:

- how Stevenson presents duality in this extract;
 - how Stevenson presents duality in the novella as a whole.
-

Themes: Duality

Sample Answer

Good Response

Stevenson presents the struggle to separate the two sides of his personality as one that has engulfed and destroyed Henry Jekyll and, despite his scientific success in creating Hyde, he is unavoidably tied to this other part of him so the struggle can also be seen as futile.

In the extract, Jekyll's quarters symbolise the different sides of him. The juxtaposition of a theatre 'once crowded with eager students and now lying gaunt and silent' shows how Jekyll has gone from being a lively and popular practitioner to one who is withdrawn and empty. This is a change that has happened because of his obsession with transcendental medicine. Stevenson also uses pathetic fallacy with 'the light falling dimly through the foggy cupola'. This sense of darkness and depression being given to the building stands for the fading light in Jekyll's soul as Hyde continues to drain the life from him.

The sense of doom and destruction is reinforced by the entry to the doctor's cabinet, which symbolises Hell. This is suggested by the connotations of the 'door covered with red baize' and the fire burning inside. It is a surprise that Stevenson has the steps going up rather than down, though perhaps he is trying to show how the angel/devil personality of Dr Jekyll and Mr Hyde has got so mixed up! The 'windows barred with iron' indicate that Jekyll has become trapped by his experiments and the monster that he has created, to the point that it is slowly killing him as he looks 'deathly sick'. This is his punishment for

Explanation but no analysis.

A perceptive paragraph with well-integrated textual evidence.

Subject terminology and an interesting interpretation that borders on analysis but could go further by considering the effect of language.

Contextual significance is implied but it is an appendage with no real exploration.

trying to mess with the natural order of things and playing God.

In his conversation with Utterson, he gives voice to the internal struggle that he has been going through in trying to separate the good and evil sides of his character. "I swear to God" he cries when trying to convince Utterson that he will have nothing more to do with Hyde. He is insistent that he is done with his other half, having seen his murderous capabilities, and now realises that he would have been better off repressing this side of himself rather than giving life to it. When he says "you do not know him as I do", this knowledge comes from the fact that they are one and the same, which counters Jekyll's earlier conviction that "Man is not truly one but truly two".

This inability to escape Hyde is foreshadowed by the significance of the letter. The analysis of the handwriting by Mr Guest ties Jekyll closer to Hyde because he notices that it is "identical, only differently sloped". This again shows that Jekyll and Hyde are two sides of the same person. Despite his friend's claims to the contrary, by the end of this chapter Utterson is even more convinced that Hyde has a hold over Jekyll. He has made it his life's work to separate the different sides of his personality but the darker side will haunt him right to the end.

As above, this is an interesting and well-evidenced response but lacking in analytical depth. For instance, is there an irony in Jekyll simultaneously asserting that he is done with Hyde and that he knows him well?

An intriguing personal response demonstrating perceptive understanding of the theme. However, the candidate needs to deepen analysis of language and/or structure and explicitly link to the context in which it was written for AO2 and AO3 marks to match AO1.

Themes: Duality

Sample Answer

Great Response

Both introductions show a firm grasp of meaning and the candidates' ability to synthesise their own thoughts.

Stevenson uses the theme of duality, and the struggle to separate the different sides of personality, to explore the dangers of constraining one's true self in a repressive Victorian society. This is portrayed in Dr Jekyll's struggle, as well as in other characters and the setting of Victorian London.

Stevenson demonstrates Jekyll's increasing struggle to separate his two sides through the choice of setting in this extract. For the first time Jekyll receives Utterson in the "part of his quarter's" where only Hyde is permitted. This shows the inability of Jekyll to keep his component identities apart. He has revealed to Utterson the 'Hyde' sphere, the space where Hyde has been manifested and enabled to exist, usually locked and kept separate from his 'Jekyll' persona.

By inviting Utterson, who represents balance and respectability, into this space, symbolic of troglodytic "ape-like fury", Stevenson shows the merging of the two personalities. Jekyll seems physically and symbolically unable to access the front façade of his house – the respectable part – where his butler and servants would 'receive' guests and, as Poole insists, Hyde "never dines". Instead, he breaks his own rules and admits Utterson into the cabinet. He is far from the persona of a healthy and respected doctor. Stevenson describes him as "looking deathly sick", "gaunt" and with a "changed voice". Although he is Jekyll here, the effects of being Hyde are evident and no longer something he can distinguish and conceal.

Succinct analysis – says a lot in one sentence!

Widens scope of question, thereby demonstrating wider understanding of text.

Doesn't go into great detail about context but, significantly, it is linked to meaning.

Stevenson also echoes this duality in the characterisation of Richard Enfield, “the well-known man about town”. For a man with a reputation to uphold, the description of his whereabouts the night he met Hyde are questionable. The metaphor “some place at the end of the world” is vague and intentionally evasive, and the time “three o'clock of a black winter morning” has sinister, gothic connotations. For a contemporary audience, this would have conflicted with their ideas about the appropriate conduct of a gentleman and drawn attention to the duality and hypocrisy Stevenson was highlighting across society, where Hyde and Enfield can occupy the same shady streets.

Similarly, Stevenson shows that even a character as banal as Utterson, who “never lighted a smile” is as Jekyll says, “truly two”. Stevenson describes Utterson in ascetic tones, “he was austere with himself”, and states “though he enjoyed the theatre” he hadn't been for 20 years. This gives an impression of Utterson as fearing a loss of control. Though he may present a sensible persona, it seems it takes a lot of effort for Utterson to suppress the other parts of himself.

Likewise, Stevenson's presentation of Victorian London is of a city with multiple ‘personalities’ meshed together. We see contrasting streets of wealth and poverty side by side: “the street shone out in contrast to its dingy neighbourhood, like a fire in a forest.” Stevenson uses a natural simile which contrasts against the urban description. He draws attention to the duality of London and, its buildings and inhabitants, demonstrating the different sides in everyone.

Analysis of language is simple but effective.

As with the good answer, this candidate offers a perceptive interpretation of the text. One essential difference is that they demonstrate a more thorough understanding of the complete text by focusing on elements other than the obvious Jekyll/Hyde duality. In doing this under timed conditions, there is a danger of stretching yourself too thin, but every paragraph contains a clear analytical point.

Themes

Religion and Morality

Each of the main characters is symptomatic of a religious perspective.

Most strikingly, Edward Hyde is several times likened to Satan, such as when Utterson declares, 'O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend.' Hyde is the devil on Jekyll's shoulder, stomping over traditional views of morality and charging headfirst into a life of sin and iniquity.

This is not entirely against Jekyll's wishes, for he is Hyde's creator; Hyde is symbolic of Jekyll yielding to his wicked and decadent nature. The duality of human nature – the battle for the soul – is shown by the angel-devil **dichotomy** of Jekyll and Hyde. If Hyde represents Satan, then Jekyll is the angelic face presented to society; he is a respectable man who reads scripture and does good deeds in the name of charity and religion.

However, Jekyll's inner turmoil and the struggle to suppress his demons can actually be read on a favourite 'pious work' which is defaced by **blasphemous** scribbles written in his own hand. The red baize door to the chamber in which Jekyll conducts his transcendental experiments is the gateway to Hell – Stevenson flags the colour, with its fiery connotations of pain and danger, three times throughout the text. And this divide also sets up a **binary opposition** between the moral goodness of religion, represented by Jekyll's public life on one side of the door, and the threat of science, represented by his secret and immoral experiments in this hellish locked room.

The very first words attributed to Utterson, in the book's opening paragraph, establish him as a non-judgemental observer of the conflicts between good and evil, religion and science. 'I incline to Cain's heresy, I let my brother go to the devil in his own way' is a reference to Genesis 4:9: 'Am I my brother's keeper?' After being expelled from the Garden of Eden, Adam and Eve bear two sons, Cain and Abel. Cain becomes

jealous of Abel and murders him. Cain's heresy is to disregard his kin, which Utterson concurs with in an outlook of general tolerance: each to their own, even if it leads them into trouble.

However, the resolve to stay out of other people's business that Utterson and Enfield assert in Chapter One is clearly doomed. The fair and balanced Utterson naturally sides with Jekyll and is not so open-minded as to allow his friend's peculiar relationship with Hyde to go unheeded. Utterson purports to stand for tolerance but in fact demonstrates a Christian tendency for officious do-gooding.

Religion functions as a lens through which to view good and evil but the 'law of life, which lies at the root of religion,' as recognised by Jekyll in his confession, is inherently more complex than it initially appears. Adam and Eve bore a third child, Seth, and mankind can theoretically be separated into descendants of Cain (those of a wicked nature) and descendants of Seth (good, principled people). Yet this ignores the notion of **original sin**, which suggests that the whole of humanity inherited a tainted nature and tendency to sin. For all Hyde's hinted-at debauchery, the greatest sin on show is Jekyll's attempt to usurp God by meddling with creation for his own selfish ends and disconnecting the duality that lies at the heart of mankind.

What's in a Name?

Utterson's Christian name is Gabriel, which means 'God is my strength' and has biblical associations with the archangel Gabriel who operated as God's messenger.



Context

The societal changes wrought by the **Industrial Revolution** and the **Age of Enlightenment** led to evolving attitudes towards science and religion that came to a head with Charles Darwin's *On the Origin of Species* in 1859.

The idea that all life, including humans, was evolved from more primitive forms was an affront

to longstanding beliefs in God and creation. Religion remained a **dominant ideology** but it was being shaken by scientific developments that were at odds with its teachings. Many people felt that a belief in both was mutually exclusive. In an essay published in 1861, Bishop Samuel Wilberforce went so far as to call

science 'a fraud', 'schemes', 'falsehoods' and 'speculations against the word of God'.

Stevenson's treatment of the debate reflects the complex thinking of someone steeped in religious doctrine and scientific understanding from an early age. Christianity is respectfully presented as a strong belief system that's fundamental to maintaining social order, albeit accompanied by a note of cynicism, as in the **hypocrisy** of Jekyll's superficially respectable reputation and Utterson's insistence on upholding it. Science is to be approached with caution, yet there are principled scientists like Dr Lanyon who represent the best of both worlds and even Jekyll's immoral designs have a degree of merit. The primitive 'ape-like' Hyde **alludes** to Darwin's evolutionary theories, so both religion and science can be seen to influence Stevenson's thoughts.

Jekyll's eventual suicide, thereby killing his dangerous alter-ego, could be taken as religious moral orthodoxy reasserting its dominance over science. Suicide, however, is condemned as a mortal sin by nearly all religions. Even in death, Jekyll is an affront to God.

Themes: Religion and Morality

Key Quotes



'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

Utterson's routine shows the organising principles of religion on daily life. However the adjective 'dry' suggests that even divine works can prove tedious and distasteful reading, presenting Christian living as a sober chore that even the conscientious Utterson 'gratefully' escapes from.



'In the law of God, there is no statute of limitations.'

Search for Mr Hyde

Utterson ponders what past sin must have brought Jekyll into the service of Hyde. He concludes that it must be something from a wild youth and that there is no escaping 'the ghost of some old sin' in the eyes of God. His deduction presents religion as unforgiving, even though Christianity preaches forgiveness.



'Whilst he had always been known for charities, he was now no less distinguished for religion. He was busy, he was much in the open air, he did good; his face seemed to open and brighten, as if with an inward consciousness of service.'

Remarkable Incident of Dr Lanyon

Jekyll throws himself into religious service in an attempt to counteract the growing influence of his Hyde persona but, before the end of the chapter, he has been forced back into seclusion and shocked the life out of Lanyon.



"God forgive us, God forgive us."

Incident at the Window

Utterson's exclamatory plea on witnessing the distortion in Jekyll's countenance, seconded by Enfield, demonstrates an instinctive dependence on the deity to protect and guide. Utterson himself has done nothing to offend but his appeal to a higher power suggests a general concern over the 'unnatural' exploits of mankind.



'The pangs of transformation had not done tearing him, before Henry Jekyll, with streaming tears of gratitude and remorse, had fallen upon his knees and lifted his clasped hands to God.'

Henry Jekyll's Full Statement of the Case

In contrast to the merciless glee Hyde takes in the murder of Sir Danvers Carew, much to his maker's horror, Jekyll immediately begs forgiveness from his own maker. However, the illeism of referring to himself in the third person plays into the idea of transcendental realisation, as if literally 'tearing' himself in two, and could be seen as Jekyll absolving himself of responsibility.

Mini Exams

Question 1

Who is the text's most moral character? Explain your answer.

Question 2

To what extent can religion and morality be separated?

Question 3

"By the time Jekyll and Hyde was written, God was essentially dead." Discuss.



Q

Exam Question

Read the following extract from Chapter Eight (The Last Night) of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Poole reports to Utterson that Jekyll has locked himself away and the butler suspects 'foul play'. They go together to Jekyll's quarters.

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

"Amen, Poole," said the lawyer.

Thereupon the servant knocked in a very guarded manner; the door was opened on the chain; and a voice asked from within, "Is that you, Poole?"

"It's all right," said Poole. "Open the door."

The hall, when they entered it, was brightly lighted up; the fire was built high; and about the hearth the whole of the servants, men and women, stood huddled together like a flock of sheep. At the sight of Mr. Utterson, the housemaid broke into hysterical whimpering; and the cook, crying out "Bless God! it's Mr. Utterson," ran forward as if to take him in her arms.

"What, what? Are you all here?" said the lawyer peevishly. "Very irregular, very unseemly; your master would be far from pleased."

"They're all afraid," said Poole.

Blank silence followed, no one protesting; only the maid lifted her voice and now wept loudly.

"Hold your tongue!" Poole said to her, with a ferocity of accent that testified to his own jangled nerves; and indeed, when the girl had so suddenly raised the note of her lamentation, they had all started and turned towards the inner door with faces of dreadful expectation. "And now," continued the butler, addressing the knife-boy, "reach me a candle, and we'll get this through hands at once." And then he begged Mr. Utterson to follow him, and led the way to the back garden.

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

Mr. Utterson's nerves, at this unlooked-for termination, gave a jerk that nearly threw him from his balance; but he recollected his courage and followed the butler into the

laboratory building through the surgical theatre, with its lumber of crates and bottles, to the foot of the stair. Here Poole motioned him to stand on one side and listen; while he himself, setting down the candle and making a great and obvious call on his resolution, mounted the steps and knocked with a somewhat uncertain hand on the red baize of the cabinet door.

Starting with this extract, explore the significance of religious beliefs in Stevenson's novella.

Write about:

- how Stevenson presents religious beliefs in this extract;
 - how Stevenson presents religious beliefs in the novella as a whole.
-

Themes: Religion and Morality

Sample Answer

Good Response

Stevenson's representation of religion fits in with the beliefs of the times, which were that Christians were good honest people while anyone not conforming to the standard morals of the day, such as the scientific heretic Dr Jekyll, were sinners.

The extract contains lots of words that fit into a semantic field of religion, showing how pervasive it was and what a big significance it had in people's lives. In the first utterance from the butler Poole, he says "God grant there be nothing wrong" as if seeking reassurance from a higher power. In times of need and distress, it was felt that an omniscient God would guide people and provide the solution. Poole says "Amen", which expresses agreement, **showing that faith in God was the dominant ideology, shared by all right-thinking people.** However, there is also **something a bit mechanical in this and it could be argued that Stevenson presents religion as no more than a superstition, which would fit with the author's own atheistic views.**

Understanding of how context affects character.

Analysis extends contextual point by linking it to author's intentions.

Typical of the thoughtful and imaginative ideas in this paragraph.

In fact, it might be significant that the servants who pray to God are described as being 'like a flock of sheep'. This phrase has biblical connotations because Jesus said "I am the good shepherd" and people were expected to follow him. In the text, **Uttersson could be seen as the Jesus-like shepherd figure who might deliver them from evil.** However, Uttersson is a lawyer, which is not a profession that is looked on so favourably by Christianity, and a very rational rather than spiritual person, even though he fits in with accepted practices by expressing

religious ideas. An alternative reading of the 'flock of sheep' could be that those relying on religion are following blindly and are described as being like sheep because they are unthinking.

Stevenson also uses religious iconography in this extract that makes readers think Utterson and Poole are descending into Hell and in need of a shining light. For example, the candle is a religious symbol of light and hope, so it is significant that they use this, even though candles were also the standard form of lighting in the Victorian era. The 'red baize of the cabinet door' is used throughout the novella to signify an entry to Hell, showing that what goes on behind the door is considered evil and unholy. And Poole even warns Utterson not to enter – "if by any chance he was to ask you in, don't go" – which reinforces the image of Utterson as the Jesus character and Jekyll/Hyde as the devil attempting to tempt him over to the other side.

Elsewhere in the text, Hyde is referred to as resembling Satan so he clearly represents evil and is the antithesis of religion. In fact, the battle between good (religion) and evil (blasphemy) is played out in the Jekyll-Hyde split but, true to the times, evil is ultimately defeated and religious morality is reinforced.

Alternative interpretations are a great way of extending analysis and demonstrating complexity.

Impressive terminology not supported by analysis.

This is an extremely interesting response with a good balance of AOs. Its downfall is sticking too closely to the extract. The introduction and conclusion frame it within an understanding of the novella as a whole but no other aspects of the narrative are explored.

Themes: Religion and Morality

Sample Answer

Great Response

Incisive summary of extract.
Relevant subject terminology and context neatly integrated.

The extract is littered with allusions to religious beliefs, yet Stevenson seems almost to be mocking religious piety, which offers no defence to what is on the other side of the cabinet door as science has effectively usurped religion. Exclamations and interjections such as “God grant there be nothing wrong”, “Amen” and “Bless God!” show an instinctive resort to old-fashioned ways of thinking, as if there is a higher power capable of providing protection and answers. Yet Utterson is a rational man who knows that falling to his knees in prayer is insufficient.

Link to wider text – extract a jumping-off point for showcasing analysis of language, form and structure.

Indeed, when Jekyll does just this in an act of remorse after murdering Sir Danvers Carew, it has no spiritual healing effect. Immediately prior to this moment, Stevenson writes that ‘the pangs of transformation had not done tearing him’; though this refers literally to the ‘transformation’ between Jekyll and Hyde, it could also apply metaphorically to a transforming world in which Jekyll has usurped his own maker, as the Creation stories taught people to think of God. In the nineteenth century, religious beliefs were being torn asunder by scientific developments such as Darwin’s theory of evolution and the ‘pangs’ felt by Jekyll symbolise the conflict between the two, just as the Jekyll/Hyde duality personifies the individual conflict between good and evil. Stevenson himself experienced the same ‘pangs’; having been brought up a strict Presbyterian but with a strong grounding in science and engineering, he later denounced his faith and Jekyll and Hyde could be seen as a dramatic representation of his own worldview in

Context linked clearly to meaning.

Detailed analysis of quotation.

which science is predominant – even though Jekyll, like his servants, pleads to God, it is of no use: he, the scientist, has taken God's place. However, the fact that the transformation 'had not done tearing him' may also indicate a slight unease at this situation on the part of the author. Though a professed atheist, Stevenson realised that religion was still a dominant force in Victorian Britain, hence all characters employing religious lexis. His lingering respect for the church and the values taught to him necessitate Jekyll being punished for his transgressions, with Hyde 'tearing' at both the morals of the day and his own soul.

Extract integrated into more holistic reading but still precise and analytical.

Stevenson's complex thinking about religion is reflected in his narrative. On the one hand, the Jekyll and Hyde characters can be read as a binary opposition in which Jekyll is the good Christian man and Hyde is the sinner, or as Utterson remarks, 'if ever I read Satan's signature upon a face, it is on that of your new friend', depicting Hyde as the one leading Jekyll into temptation when in fact it is Jekyll who has created Hyde. The extract highlights this dichotomy with the red baize door, symbolising the gateway to Hell, marking the boundary between the two. On one side are the righteous folk and on the other is the murderous Hyde, though the fact that Hyde is also Jekyll, and Utterson is unable to confirm who exactly is behind the cabinet door could be Stevenson parodying the idea that there is a simple divide between saints and sinners. The earlier reference to 'Satan's signature' is echoed in both the 'pious work... annotated in his own hand with startling blasphemies' and Guest's observation that 'the two hands are in many points identical, only differently sloped'. Where Utterson considered it easy to read a person's character in their face, borrowing from the outdated ideas of physiognomy, Stevenson scribbles all over that notion, with the motif of ink indelibly linking Jekyll and Hyde. It is

Original interpretation.

interesting that he uses the word 'pious' to describe Jekyll's favourite religious text because the word has a double meaning; although it denotes devout religion and virtuousness, it also implies a vanity and self-importance that could easily be read as negative. Organised religion has been criticised for presenting one face to the world while being corrupt and rotten on the inside. Jekyll and Hyde are not just two-faced but two-bodied, taking the idea of duplicity to an extreme, yet even in the guise of Jekyll Stevenson emphasises the hypocrisy of using religious and charitable service to cover for one's sins. Stevenson himself could be considered similarly two-faced in producing a text that makes religion appear superficially significant and virtuous while also tearing it apart.

Close consideration of language.

As opposed to the good answer, this one barely references the extract directly but instead uses it to launch into a wide-ranging analysis of authorial craft. Unlike the neatly-ordered good answer, the complex considerations of the great answer occasionally threaten to derail it but the candidate just about manages to keep their ideas under control, maintaining links between thoughts and addressing all AOs. Jekyll and Hyde approaches show that there is not a single 'correct' answer but the more comprehensive reading undoubtedly showcases greater sophistication.

Themes

Reputations and Secrets

Why does Dr Jekyll create Mr Hyde? The simple answer is that his other half allows him to indulge in sin while preserving his reputation; Hyde only exists to keep Jekyll's name clean.

The significance of social standing is evident from the title onwards. Dr Jekyll is expected to uphold certain standards and act in a way befitting a learned professional, while even the deplorable Mr Hyde is afforded a respectful title in polite Victorian society. In Chapter One (Story of the Door), Mr Utterson and Mr Enfield reinforce this sense of decorum by disapproving of gossip, which they nevertheless dip into with the recount of the story – **hypocrisy** and double standards are the darker Hyde-like version of this theme. Utterson's prime concern is making sure that Hyde doesn't damage Jekyll's reputation rather than uncovering the skeletons in his friend's closet and making him account for any unlawful or immoral behaviour.

The narrative thrust largely revolves around secrets being revealed or **repressed**, typically in relation to Jekyll's reputation. Again beginning with the Story of the Door, Enfield keeps Hyde's name to himself until the very end of his recount, signifying the importance of a name as something precious and worth guarding. Similarly, upon hearing this name, Utterson doesn't **disclose** that he is already familiar with it. Most of the novella's revelations occur in letters and documents – addressed, sealed and locked away on gentlemen's agreements – rather than through conversation, and there is a heavy weight on what goes unsaid.

What's in a Name?

Hyde is a **homophone** of hide – he and the characteristics that he represents are to be concealed and hidden from the public glare.



It is a cliché of masculinity that men don't open up and share their inner thoughts or feelings. *Jekyll and Hyde* takes place in a hyper-masculine world where the only female characters are victims and maids. Yet the men too are victims, of a society that places such emphasis on being seen to do the right thing that nobody is able to act on impulse or instinct; even in Chapter Eight (The Last Night), on the verge of breaking into Jekyll's laboratory because they believe him to have been murdered by Hyde, Utterson rejects the scared maid's tactile approach and tells the servants off for gathering in a "very irregular, very unseemly" manner that would displease their master. Doing the right thing is paramount.

Stevenson's characters **conform** to these strict **conventions** but a deeper consideration of character motivation suggests the author is critical of the requirement to maintain standards and keep up appearances. Why does Dr Jekyll create Mr Hyde? Because he has no other option. In a repressive society he has no other outlet for urges that must remain secret and unspoken. Under these conditions, skeletons in the closet mutate into a monster.



Context

The Victorian era (1839-1901) is heavily associated with strict morals and social restraint. Anything remotely sexual became **taboo**, to the extent that the terms 'white and dark meat' arose to avoid having to refer to 'breast or leg' at the dinner table. As with those of flesh, it became

the done thing to cover chair and table legs; snuffers were used so that women would not be seen blowing out candles because the pursing of lips was deemed too suggestive; people spoke of 'retiring' rather than 'going to bed' because of the things besides sleep that 'bed' might **connote**!

The reasons for such prudishness are convoluted. One explanation can be found at the intersection between gender roles and religion. The **Industrial Revolution** had separated the spaces of work and home which became male and female spaces respectively. The **conventional** image of the woman was The Angel in the House, popularised by the 1854 Coventry Patmore poem of the same name. With their greater freedom, men continued to fornicate but such sinful activity was driven underground and into the shadows. **Superficially** at least, men wanted to live up to the same idealistic expectations that they had set for their women. The **paradox** of the situation was heightened by Queen Victoria, a really rather **risqué** woman of power, styling herself as a **virtuous**, dowdy monarch because it chimed with the times.

Key Quotes



"I feel very strongly about putting questions; it partakes too much of the style of the day of judgment. 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..."

Story of the Door

Enfield uses the **metaphor** of a rolling stone to explain the problem with asking questions: ask one, another follows and the answer keeps moving away. A quieter life can be had by minding one's own business and not quizzing others, especially in sordid matters such as those being discussed here. He also opines that questioning implies judgment, which encroaches on the role of God and religion.



'Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace.'

Search for Mr Hyde

Jekyll's hidden wrongs are imagined to have festered and taken on a new life, **personified** first as a ghost come back to haunt him and then as a tumour that has infected and threatens to destroy him.



"I cannot say that I care what becomes of Hyde; I am quite done with him. I was thinking of my own character, which this hateful business has rather exposed."

Incident of the Letter

Jekyll's stated concern is for his own reputation and the fear of his darker nature being 'exposed' by Hyde. 'Character' has a double meaning: Jekyll is referring to his reputation but the word's dramatic **connotations** suggest a role being acted, an appearance that masks reality. And the irony is that he may profess to be 'done with' Hyde but that character is not yet finished with him.



"I sometimes think if we knew all, we should be more glad to get away."

Remarkable Incident of Dr Lanyon

Lanyon suggests to Utterson that some information is best kept secret. In alignment with his **orthodox** scientific views, here he expresses the standard social belief that **unorthodox** behaviour is shocking, and he is qualified to speak on both having just learnt the truth about Jekyll. However, the rules of civil society (and narrative suspense) dictate that he can only hint at Jekyll's misdemeanours; as ever, deeper thoughts and feelings go unspoken.



"Lanyon, you remember your vows: what follows here is under the seal of our profession."

Dr Lanyon's Narrative

Explaining Lanyon's previous inability to tell all to Utterson, the good doctor's written account has Hyde remind him of the **Hippocratic Oath** before proceeding to break all manner of ethics with his shocking transformation back into Jekyll.

Mini Exams

Question 1

We never hear from Mr Hyde's perspective. To what extent do you think he cares about reputations?

Question 2

What is the most problematic secret in the novella and why?

Question 3

"Would the outcome be the same if written today or would Jekyll have alternative outlets for his immoral impulses in the modern world?"



Q

Exam Question

Read the following extract from Chapter Two (Search for Mr Hyde) of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Utterson is pondering the connection between his friend Henry Jekyll and the monstrous Edward Hyde, whom he has recently encountered and whom Poole has just informed him Jekyll's servants are under instruction to obey.

“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: punishment 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. 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 waking! And the danger of it; for if this Hyde suspects the existence of the will, he may grow impatient to inherit. Ay, I must put my shoulders to the wheel—if Jekyll will but let me,” he added, “if Jekyll will only let me.” For once more he saw before his mind’s eye, as clear as transparency, the strange clauses of the will.

Starting with this extract, explore how Stevenson presents the power of secrecy.

Write about:

- how Stevenson presents secrets in this extract;
- how Stevenson presents secrets in the novella as a whole.

Themes: Reputations and Secrets

Sample Answer

Good Response

Stevenson tells the reader that lots of characters have secrets in the novella *Jekyll and Hyde*. In Chapter Two, Utterson does not know who Hyde is, or why Jekyll has made him the beneficiary of his will, and decides to find out. Utterson is presented as an honourable gentleman who wishes to protect his friend Jekyll. He believes Hyde is blackmailing Jekyll for an 'old sin' or a 'concealed disgrace' that could ruin his friend's public reputation. Utterson also decides to reveal what Hyde's own 'black secret' could be. This implies that all people have secrets that could ruin them.

Sound understanding supported by neatly integrated textual references. The final sentence edges towards analysis but needs to explicitly comment on the effect of language.

Utterson assumes that Hyde is an evil character, based on his appearance and how he acts. The Victorians believed someone's looks could reveal their character; if someone looked bad, it meant they probably were. True Victorian gentlemen were polite, neat and respectful at all times, whereas Hyde is rude and blunt. Utterson calls Hyde a 'thief' who is trying to steal Jekyll's fortune. This tells the reader that Hyde is associated with crime and bad behaviour by other characters. Utterson also calls Jekyll 'poor Harry', which tells the reader that he believes Jekyll is Hyde's innocent victim. Utterson also believes that even if Jekyll did have secrets they would be like 'sunshine' compared to the horrible secrets Hyde probably has. Utterson considers Jekyll to be a perfect gentleman based on his public reputation as a doctor of the sciences. Furthermore, Stevenson establishes with Hyde's name, which sounds like the verb 'hide', that he will be a character who is both

Considers meaning of language choices but on quite a simplistic level.

Awareness of context but relevance needs to be more clearly explained.

mysterious and secretive. Utterson doesn't know that Hyde is really Jekyll's evil side that has become separate due to Jekyll's scientific experiments.

In conclusion, Stevenson shows us that everyone, good or bad, has secrets and a dark side to their nature. Even Utterson, who is a good man, worries that he might have secrets which could come out and ruin him. The whole novella is a lesson in not to judge someone by their appearance. Jekyll appears and acts like a good gentleman but in fact has a dark and evil side that will eventually overtake and destroy him.

Opportunity missed to broaden response and showcase deeper understanding. Where is the evidence for this? Don't drop new ideas into a conclusion.

The candidate has clearly engaged with the text and understands it at an intermediate level. Comments are explained and structured but lacking the critical analysis required to take it to a higher level.

Themes: Reputations and Secrets

Sample Answer

Great Response

Stevenson presents secrets as dangerous and toxic in the extract from Chapter Two, as well as the rest of the novella. As Utterson vows to discover the connection between Jekyll and Hyde, Stevenson uses powerful religious language such as 'sin' to explain what secret could connect a monster like Hyde to a proper Victorian gentleman like Jekyll. Stevenson uses the metaphor of 'cancer' to create the emotive effect that this secret is destroying Jekyll's life. Utterson assumes that it is Hyde who is the dangerous monster, based purely on his hideous appearance. This is ironic as Stevenson implies that Jekyll is not as innocent as he first appears – Utterson remembers that Jekyll's past was 'wild', implying that Jekyll did get up to mischief but that is long forgotten now he is a respectable doctor of the sciences. The threat of past secrets ruining one's future disturbs Utterson; he pities 'poor Harry Jekyll' and wonders what 'ill things' he also could be 'humbled' by, even though Stevenson tells the reader that Utterson's past is actually fairly 'blameless'. The adjective 'ill' continues the metaphor that secrets are diseases, which threaten the life and reputation of the decent Victorian man. Utterson quickly contradicts himself when it comes to Jekyll's past; he acknowledges that Jekyll was 'wild' when he was younger, but there is no 'statute of limitations', meaning that anything Jekyll did as a young man is now forgiven.

Utterson assumes that Hyde is either blackmailing or threatening Jekyll, due to some 'concealed disgrace' within Jekyll's past. Utterson is keen to protect the

Subject terminology and consideration of audience response.

Developed and linked.

Thoughtful and developed.

Contextual reference could be further developed.

Understanding of authorial craft and meaning. Is the binary opposition between Jekyll and Hyde a simplistic reading? Critical analysis might explore this further.

reputation of his friend Jekyll and vows to uncover Hyde's own 'black secrets'. Stevenson frequently explores the idea of binary opposites throughout the novella, including that of light and dark and secrets and revelation. Utterson assumes that Hyde's secrets are 'black', an idea that is repeated with Hyde and his later description, for Stevenson presents Hyde as a repulsive character who deserves to live in secrecy and darkness.

By contrast, Utterson assumes that Jekyll's secrets are no worse than 'sunshine', compared to Hyde's, associating lightness and truth with Jekyll, based purely on his outward reputation and public deeds. These are evident of how the characters of Jekyll and Hyde are presented initially as binary opposites to the reader- yet in reality, Stevenson repeatedly suggests to the reader that a man's nature is more complex than merely good versus evil – by the end of the novella, Jekyll commits suicide to prevent Hyde from fully overtaking his form. When Stevenson describes Jekyll's dying body as 'contorted' the reader realises that his secrets have overtaken and left him unrecognisable.

The theme of secrets and concealment are also represented in the ways Hyde and Jekyll enter Jekyll's house; Jekyll enters through the front door, as the front of the house is both presentable, desirable and attractive, like the man himself. Yet Hyde enters through the back door, which is in the shadows and away from public gaze. The back door also faces the less desirable part of the city and is associated with degradation and filth. The very fact that this house can link two areas of Victorian London so closely also warns the reader that perhaps Jekyll is not so far removed from 'sin' as Utterson cares to believe.

Stevenson reveals Utterson's disgust with Hyde's appearance and features, as he does not present as a respectable gentleman. Earlier in Chapter Two, Stevenson presents Hyde as physically repulsive, with

Begins to delve deeper with a well-chosen citation.

Convincing explanation of symbolism.

a face devoid of 'mercy' and a grotesque physique which gives the reader the impression of 'deformity'. The Victorians linked physical appearance to an individual's character and morality – therefore, if a person looked deviant in appearance, they were heavily and severely judged by society's standards.

The Victorians were overtly pious and therefore more base desires and feelings were often encouraged to be suppressed and hidden.

Stevenson suggests Jekyll's desire to separate his evil side, thus creating Edward Hyde, is both a transgression against science and morality. Indeed, Jekyll's lifelong friend Doctor Lanyon is so horrified to discover Jekyll and Hyde are one and the same that he swiftly dies from the shock.

In conclusion, Stevenson explores how the idea of secrets are damaging to the characters. In Chapter Two, the secrets are mysteries to be solved and uncovered; the reader is as unclear to Hyde's true identity as Utterson, who is determined to protect his friend Jekyll from societal damnation and ruin.

Context used to enhance writer's ideas.

Though there are ideas which could be explored further, an examiner will not be expecting perfection in timed conditions. Most importantly, each paragraph contains an analytical element that develops the candidate's understanding and lifts their response above the good one.

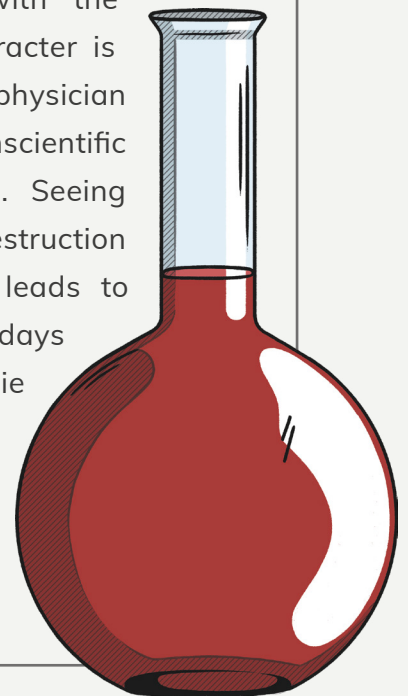
Themes

Science and the Supernatural

As well as its conflict with religion, the **rational** world of science also clashes with the mysterious, inexplicable sphere of the supernatural.

Gothic horror exploits the tension between these two realms. This dark genre of literature is often assumed to revolve around supernatural beings such as vampires and ghosts. However, original Gothic texts like Horace Walpole's *The Castle of Otranto* (1764) and Ann Radcliffe's *The Mysteries of Udolpho* (1794) preyed on the nerves of their audience by using supernatural ingredients to whip-up a tense, **melodramatic** atmosphere before ultimately restoring order with a rational explanation of their mysteries. The narrative structure of *Jekyll and Hyde* partly **subverts** this **convention**; Chapters One to Eight follow Utterson's rational attempts to explain events, with the **third-person** narration and his characterisation as a fair, educated man marking him as a reliable reporter, whereas the final two chapters descend into the **first-person** madness of Lanyon and Jekyll, in which explanations are offered but the melodrama is cranked ever higher.

If the author is celebrated for mixing science with the supernatural, the same combination in his main character is a punishable crime. Dr Lanyon denounces his fellow physician Dr Jekyll's interest in **transcendental** medicine as "unscientific balderdash" which ultimately condemns them both. Seeing Jekyll's ideas successfully applied means the destruction of Lanyon's stable, rational worldview, which also leads to a destruction of self as he declares 'I feel that my days are numbered, and that I must die; and yet I shall die incredulous'. Similarly, Jekyll's narrative ends in his death as a result of his experiment spiralling out of control and the science being overtaken by unnatural elements. Henry Jekyll's Full Statement of the Case



doesn't read like a doctor's notebook, it is instead full of abstract, poetic language: 'added one of the powders' belongs to a spell or incantation rather than a scientific formula.

Hyde joins Dracula and Frankenstein's monster on the roll call of classic Gothic creatures. He is intimidating and dangerous but perhaps the most unsettling feature of Mr Hyde is that he is all too human. Before the monsters took centre stage, human **duplicity** was at the heart of Gothic storylines and that is where Stevenson returns it to; Jekyll is revealed to be the true villain of the piece and Hyde merely the fearful manifestation of what humans are capable of. His monstrousness is reflected in his appearance: human, definitely, but deformed in a way that nobody is able to adequately describe or explain.

Stevenson also gives his settings a Gothic twist. The smart façade of Jekyll's townhouse contrasts with the unsightly back door used by Hyde which carries the signs of corrosion and decay typically found in creepy Gothic castles and mansions. Inside, the laboratory should be a clean, sterile space but is equally weathered by Hyde's malign influence. And then there is the weather itself. Stevenson uses **pathetic fallacy** to cast a dark cloud over **meteorology** and inject the weather with a paranormal sense of menace. For example, between the Carew murder and Guest's handwriting analysis linking Jekyll to the murderer, Stevenson describes how 'The fog still slept on the wing above the drowned city'. The fog shrouds the city in a cloak of hazy gloom just as Utterson's own thoughts are clouded by sorrow, apprehension and ambiguity.



Context

Gothicism is the dark twin of **Romanticism**. Both artistic movements grew out of dissatisfaction in the advancing belief that science held the answer to everything; where Gothicism accentuated the supernatural and troubled psyches, Romantics believed in individual subjectivity and the wonder of nature.

Through the eighteenth and nineteenth centuries then, there were tensions between science and religion, science and nature, science and art. However there were also tensions within the scientific community. This is referenced in the hostility between Drs Jekyll and Lanyon, with Jekyll speaking violently

of 'war' between the sides. Darwin's theories provided a fertile battleground. While evolution conflicted with religious creation stories, the associated theory of **devolution** sparked fears among scientists who believed firmly in progress and the forward movement of their school of thought. Darwin noted, though, that humanity is capable of devolving back to its more humble beginnings because 'Man still bears in his bodily frame the indelible stamp of his lowly origin'. For academics seeking to discredit this idea, the primitive form of Hyde was terrifying for its scientific **connotations**.

Different branches of science were competing for ascendancy. **Pharmacology** was the emerging study of chemicals and their effect on mind and body. Modern readings of Jekyll and Hyde might focus on behavioural drugs and the power of science to alter our physical and mental states. Going out of fashion at the time of writing was **physiognomy**, the belief that personality and disposition could be identified from facial features and outer appearance. The grotesque appearance of Hyde symbolising his wicked character is a nod to this but the inability of observers to describe or explain his appearance also **alludes** to its limitations.

Perhaps the most radical scientific developments of all during the late nineteenth century were in the field of psychology. Concerned with the study of mind and behaviour, conscious and unconscious phenomena, **psychology** was like a scientific commentary on the Gothic novels that so fascinated ordinary people. Sigmund Freud (1856-1939) was beginning to question how a person could put their belief in a divine being or an afterlife through means of faith rather than science and reason. Though Jekyll and Hyde came before Freud's theory of The Ego and the Id (1923), it is a prophetic example of it. Freud reasoned that the human psyche could be separated into three constituent parts: the **ego**, the **id** and the super-ego. The ego is the rational part of the mind, responsible for organising thoughts and making sense of the world, as represented by Jekyll and Utterson. The id is the primitive, instinctive, purely emotional part of our personalities. It stands in contrast to the ego and is represented by Hyde. The super-ego fulfils the critical and moralising role, a part played by Stevenson and the reader.

Key Quotes



“Such unscientific balderdash,” added the doctor, flushing suddenly purple, “would have estranged Damon and Pythias.”

Search for Mr Hyde



“God bless me, the man seems hardly human! Something troglodytic, shall we say?”

Search for Mr Hyde



“No, sir, that thing in the mask was never Dr Jekyll – God knows what it was, but it was never Dr Jekyll; and it is the belief of my heart that there was murder done.”

The Last Night



“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!”

Dr Lanyon’s Narrative



‘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.’

Dr Lanyon’s Narrative

Lanyon has several choice words for Jekyll’s ideas but ‘unscientific balderdash’ neatly summarises his own view. The ‘purple’ complexion exposes his passionate strength of feeling, as does the reference to the Greek legend of Damon and Pythias – friends who would gladly lay down their lives for each other. For Lanyon, Jekyll’s ‘scientific heresies’ are reason enough to cancel their friendship.

Utterson’s exclamation refers to Darwin’s devolution theory, which was itself seen as regressive and ‘troglodytic’ by some in the scientific community. Hyde is those fears brought to life and the rationale of Utterson has difficulty comprehending him.

Hyde’s appearance in Jekyll’s chamber, pretending to be Jekyll still, is baffling to his staff but Poole and Utterson continue to seek logical explanations such as a ‘mask’ and even ‘murder’ – the transcendental nature of Jekyll’s experiments are beyond their conception.

Jekyll (as Hyde, but about to turn back into Jekyll) takes great pleasure in proving Lanyon wrong and revealing the victory of ‘transcendental medicine’ over ‘narrow’ science. And the showmanship of his grand reveal is more in keeping with a magician than a scientist!

Lanyon is so bound to his ‘narrow’ worldview that he finds Jekyll’s transformation unfathomable. The phrasal repetition shows him grasping at the meaning but it remains unpalatable – the **sibilance** of ‘soul sickened’ sounds as if he’s spitting the information back out because it conflicts with his more **orthodox** beliefs.

Mini Exams

Question 1

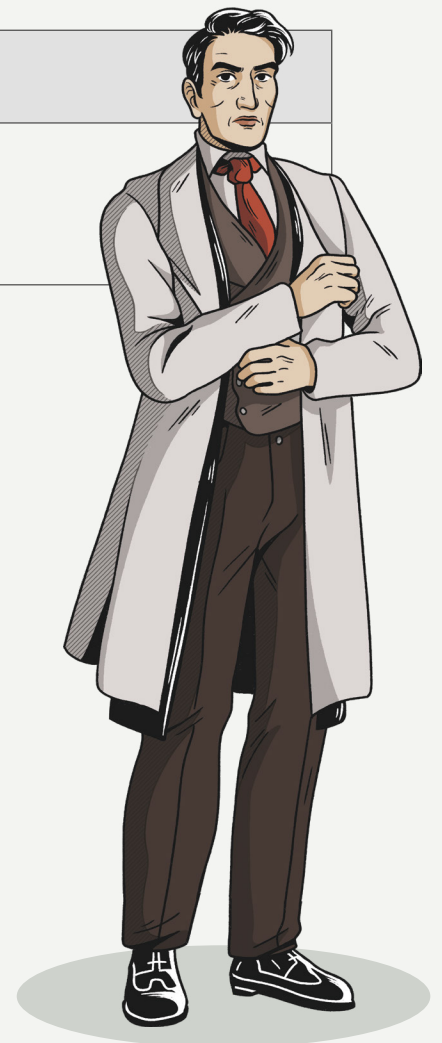
“Stevenson presents the supernatural as stronger than science.” Discuss.

Question 2

Are the scientific characteristics of Jekyll and Hyde scarier than the supernatural ones?

Question 3

Is Dr Jekyll a good scientist?



Q

Exam Question

Read the following extract from Chapter Nine (Dr Lanyon's Narrative) of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Dr Lanyon has received a visitor who has come to collect the drawer from Jekyll's cabinet and who now offers to reveal the secrets of its contents.

"Sir," said I, affecting a coolness that I was far from truly possessing, "you speak enigmas, and you will perhaps not wonder that I hear you with no very strong impression of belief. But I have gone too far in the way of inexplicable services to pause before I see the end."

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

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

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

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

than enough. The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew.

Starting with this extract, explore how Stevenson presents the mysteries of science.

Write about:

- how Stevenson presents science in this extract;
 - how Stevenson presents science in the novella as a whole.
-

Sample Answer

Good Response

Dr Lanyon represents an orthodox, rational scientific view whereas Dr Jekyll stands for mystical, transcendental ideas of what science is capable of. This difference is shown in the contrast between their language at the start of the extract. Lanyon's vocabulary choices reflect the formal 'coolness' that is typical of him but that he is having to affect when faced with the strangeness of this mysterious situation: 'enigmas' and 'inexplicable' both show the difficulty he is having comprehending what's happening but also the scientific mind trying to make sense of it, to resolve the enigmas and make it explicable. Jekyll's opinion of this rational, common-sense approach is that it is "narrow and material". The word 'material' gives the impression that Lanyon is concerned with ordinary physical objects whereas he, Jekyll, is exploring ideas that, in his mind at least, go far beyond this mundane view and are otherworldly. Indeed, he even refers to himself as one of Lanyon's 'superiors' and talks of the 'virtue of transcendental medicine', implying that his experiments are ethical and virtuous, when Lanyon and most sane people would take the opposite view. This points to the opposing views of science and where it was headed that existed in the 19th century.

Despite the title Doctor, when he says 'behold' at the end of the second paragraph the exclamation makes Jekyll sound more like a showman performing a magic trick than a man of science. And, as with some magic acts, this trick certainly carries an

Clear comment on author's language choices.

Contextual relevance is implied but not explained.

Clear comment on author's language choices.

Compelling interpretation supported with reference to language.

Personal response to the effect of language also takes in author's intentions.

element of danger. Lanyon's description of Jekyll during the transformation makes him sound as if he is undergoing torture; for example, the triplet of verbs 'reeled, staggered, clutched' shows him struggling to withstand the effect, while the image of his face becoming 'suddenly black' and his features seeming to 'melt' sounds like a climactic scene from a horror film. This is reinforced by the effect that it has on Lanyon who is 'pale and shaken' (the physical image contrasts with Jekyll as well as their vocabulary) and screams "O God!" again and again', hinting towards the conflict between science and religion.

However, there are also similarities that can be drawn between Lanyon and Jekyll. Both suffer and ultimately die as a result of Jekyll's reckless scientific experimentation. A link is made in the extract when Lanyon declares 'my soul sickened', which could equally apply to the effect that Hyde has on Jekyll's own soul. Overall it appears that Stevenson disapproves of Jekyll's work, although the narrative structure also makes it mysterious and alluring. Just as the story is structured around enigmas that Utterson seeks to understand and resolve, this extract ends with Lanyon trying to reason what he has witnessed but being unable to. Logic and reason are required but, like Lanyon and Utterson, they are a bit boring and incapable of explaining the exciting mysteries of Jekyll and Hyde.

Context is again hinted at rather than explored.

The final paragraph suggests that this candidate is on the verge of a really interesting, conceptualised response to the extract in question and the whole text. Although their answer contains plenty to recommend it, especially the analysis of key words, the ideas are not extended enough for it to be deemed convincing rather than clear.

Themes: Science and the Supernatural

Sample Answer

Great Response

Throughout *Dr Jekyll and Mr Hyde* Stevenson presents the mysteries of science as complex, divisive and destructive. We see this through the portrayal of the breakdown of the life-long friendship between Lanyon and Jekyll. Lanyon states that Jekyll 'became too fanciful' with regards to his scientific interests and justifies their estrangement with an exaggerated comparison to the Greek legend of Damon and Pythias. Lanyon's example illustrates him as an educated man, calling upon classical literature to support his point and also seeks to prove he is entirely justified in his dispute with Jekyll as the legend is about an ideal friendship.

Judicious use of textual reference.

Likewise, Jekyll also has a defensive tone, stating Lanyon is a 'hide-bound pedant' who doesn't like his 'scientific heresies'. Jekyll's tone is bitter and acknowledges the chasm between them – Lanyon fundamentally disagrees with Jekyll's pursuit into the transcendental side of science. Utterson is unable to see it as more than a differing on 'a point of science'. However, the ramifications for Lanyon and Jekyll are far greater, existential even, and echo the rifts contemporary readers would have recognised in their post-Darwinian society, where divisions lay between religion and science.

Understanding situated within social and historical context.

Lanyon's reaction to Hyde's transformation is 'soul sickening'. The man of science, who dismissed Jekyll as 'wrong in mind' has been 'shaken to [his] roots', so much so that he feels incapable of living. His life has no meaning, science – his science, has failed him and he has been invaded by elements of the

Detailed and insightful analysis.

supernatural, 'sleep has left me; the deadliest terror sits by me at all hours of the day and night'. Lanyon's personification of terror is startling and abstract, his description is like an apparition and shows how altered he has been by his experience. Possibly worst of all is that he "shall die incredulous". A life spent educated and full of knowledge is now full of doubt and questions. Lanyon's anxiety was felt by many Victorians confronted with a feeling of unease at the end of the century; rapid change in both ways of living (Industrialisation), and thinking (Darwinism), meant the future was uncertain.

Jekyll is also destroyed by the knowledge he sought to gain. In this extract, we see Hyde as a gloating, boastful man desperate to 'stagger the unbelief of Satan'. After tempting Lanyon into indulging in his 'province of knowledge', Hyde is not content merely to reveal the discovery to Lanyon. He taunts him, repeating 'you who have...', revelling in Lanyon's ignorance. This is far from the gentlemanly behaviour of Jekyll who acknowledged their dispute but kept a polite distance for ten years. Instead, we see behaviour that is more animalistic and what Jekyll calls Hyde's 'ape-like spite'. Hyde is in the home of Lanyon, bragging, whilst simultaneously at his mercy due to requiring the drawer. This is far from the freedom Jekyll sought from his experiments. Instead, Jekyll has become caged by what he hoped he could free.

Context integral to audience response.

A thoughtful, carefully structured response. The final lines indicate a beautifully conceptualised reading of the whole text. Consistently fulfils all AOs to a high standard.

Glossary

Literary Terms

allegory

Something is **allegorical** if it has a deeper meaning or message that's designed to give the reader a moral or teach them a lesson. *Jekyll and Hyde* is an **allegory** as it has a moral lesson contained within it.

allude

To make passing reference to something, thereby bringing to mind ideas associated with it. *Jekyll and Hyde* contains biblical and scientific **allusions**.

binary opposition

A pair of related terms or ideas that stand in direct contrast to one another.

connotations

Ideas or feelings that are evoked by words or images, in addition to their

literal definitions.

For example, gold is defined as a precious metal or as the colour of said metal but it **connotes** wealth and luxury.

first-person

Narrative point of view of a character in the story; relates action using **first person** pronoun I.

foreshadows

Foreshadowing is the writer hinting towards events to come later in the narrative.

homophone

A word with the same pronunciation as another, but different meanings and spellings.

illeism

The act of referring to oneself in the third person (using own name) instead of first person ("I").

inference

A conclusion reached on the basis of evidence and reasoning. When we **infer**, we are responding to what has been implied.

irony

A rhetorical device in which a contrast is created between surface and reality. It is **ironic** that Jekyll, a doctor who has sworn to heal, is responsible for the brutal murder of Sir Danvers Carew.



metaphor

A figure of speech that regards one thing as symbolic or representative of something else.

novella

A short-form novel that could feasibly be read in a single sitting.

paradox

A logically false or contradictory idea or

set of circumstances.

pathetic fallacy

A figure of speech in which the natural world is presented as having human characteristics.

personified

Personification is the representation of an abstract quality in human or tangible form.

sibilance

Strongly stressed consonants producing a hissing sound.

third-person

Narrative point of view of a detached observer; relates action using **third person pronouns** such as he, she, they.

Contextual Concepts

Age of Enlightenment

Period of intellectual and philosophical development that changed European societies across the seventeenth and eighteenth centuries.

atheism

The belief that there is no God.

blasphemous

Language insulting or disrespecting God/religion.

colonisation

The act of taking control over a

territory.

devolution

The backward movement into a lower or worse state; the opposite of **evolution**.

dominant ideology

The views or beliefs that are mostly widely shared within a society.

doppelgänger

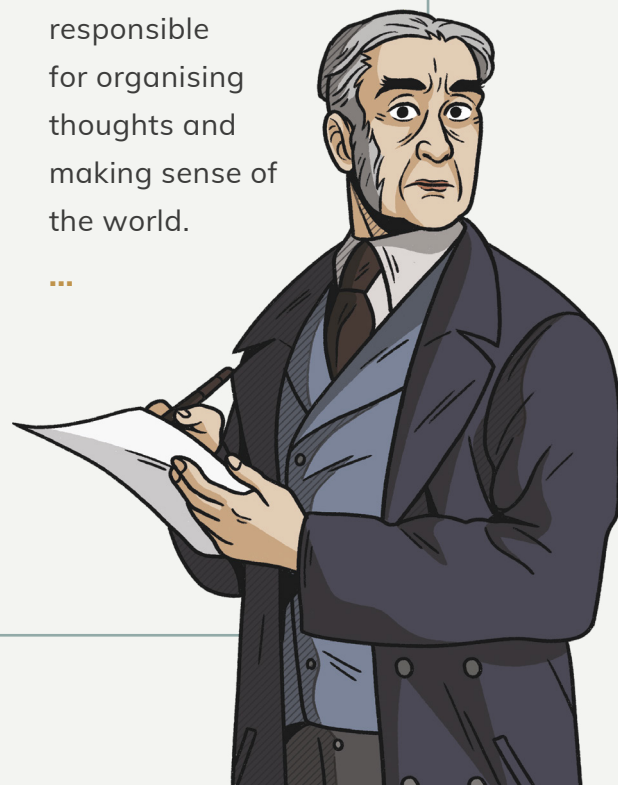
German for 'double-walker', the mythical **doppelgänger** is the double of a living person. Often presented as evil

twins, paranormal phenomenon or harbingers of ill fate.

ego

The **ego** is the **rational** part of the mind, responsible for organising thoughts and making sense of the world.

...



Gothic

There are Gothic movements in architecture, fashion and music as well as literature. They are united by a sense of gloom and **morbidity**.

heresy

A belief that goes against what is generally accepted, especially relating to religion.

Hippocratic Oath

An ethical pledge made by physicians. It dates back to ancient Greece and one of its key components translates as 'I will abstain from all intentional wrongdoing and harm'.

id

The **id** is the primitive, instinctive, purely emotional part of our personalities. It stands in contrast to the **ego** and is represented by Hyde.

Industrial Revolution

Period between the eighteenth and nineteenth

centuries in which large-scale changes in manufacturing processes transformed working lives and social behaviours.

meteorology

Scientific study of weather and atmosphere.

original sin

Refers to Eve's biting into the forbidden fruit in the Garden of Eden which, according to Christian thinking, resulted in humanity inheriting a tainted nature and tendency to sin.

pharmacology

Scientific study of chemicals and their effect on mind and body.

physiognomy

Study of a person's outer appearance as a means of assessing their personality.

psychology

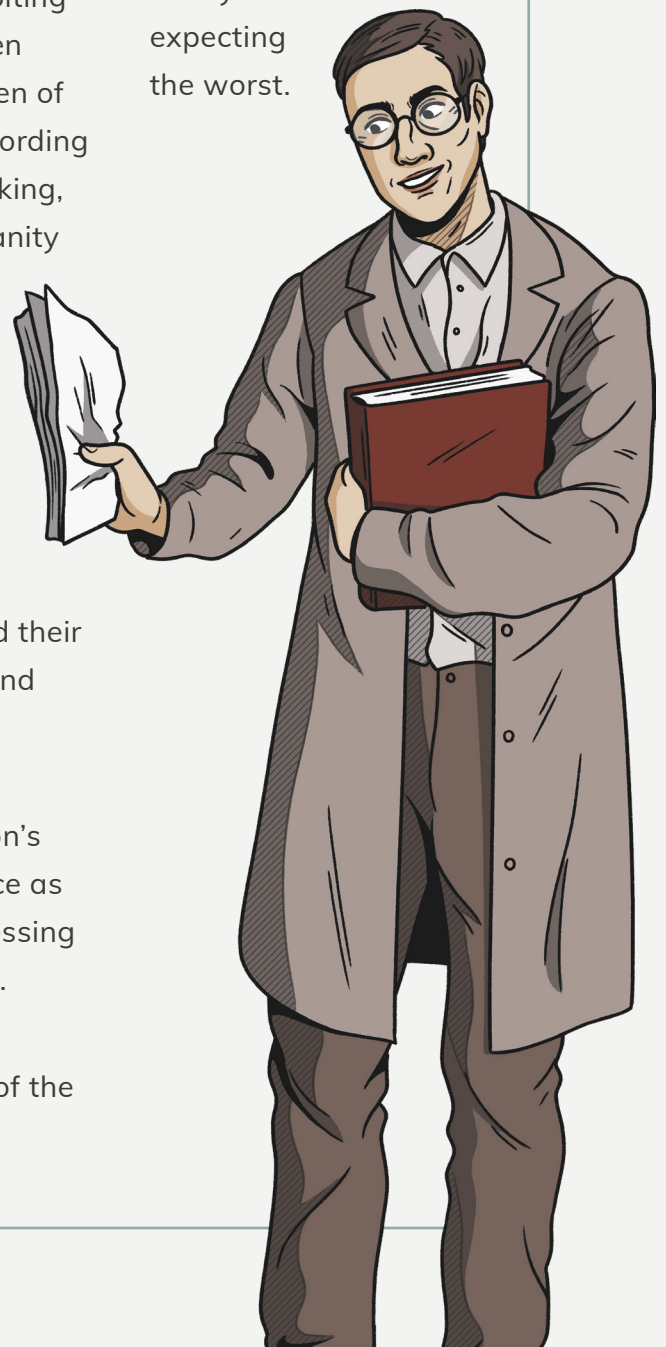
Scientific study of the human mind.

Romanticism

A literary and artistic movement that focused on the inspiration of the natural world and the importance of emotion.

pessimistic

Describes a negative mental attitude of always expecting the worst.



Golden Vocabulary

Words to help you sound impressive. Many of these relate to the strict Victorian moral code.

abstain

To go without; refrain from indulging in something.

austere

Plain and puritanical.

beneficiary

The person who stands to benefit from something, most notably the inheritor of possessions left in a will.

conform

To comply with the accepted rules, standards or **conventions**.

conventions

Typical practices or rules; the way in which something is usually done.

dichotomy

An equal division of two parts that are represented as being in opposition to one another.

disclosed

A **disclosure** is new or secret information being revealed.

duplicity

Deceitfulness; the state of being double or two-faced.

eponymous

Person, place or thing after which something is named.

esteemed

Held in high regard.

façade

Outward appearance

(often a deceptive one).

fallibility

Tendency to make mistakes and commit errors.

hypocrisy

The practice of claiming high moral standards that one's own behaviour does not match.

hypothesis

An initial deduction based on evidence and reason but requiring further investigation.

itinerant

Regularly moving from place to place.

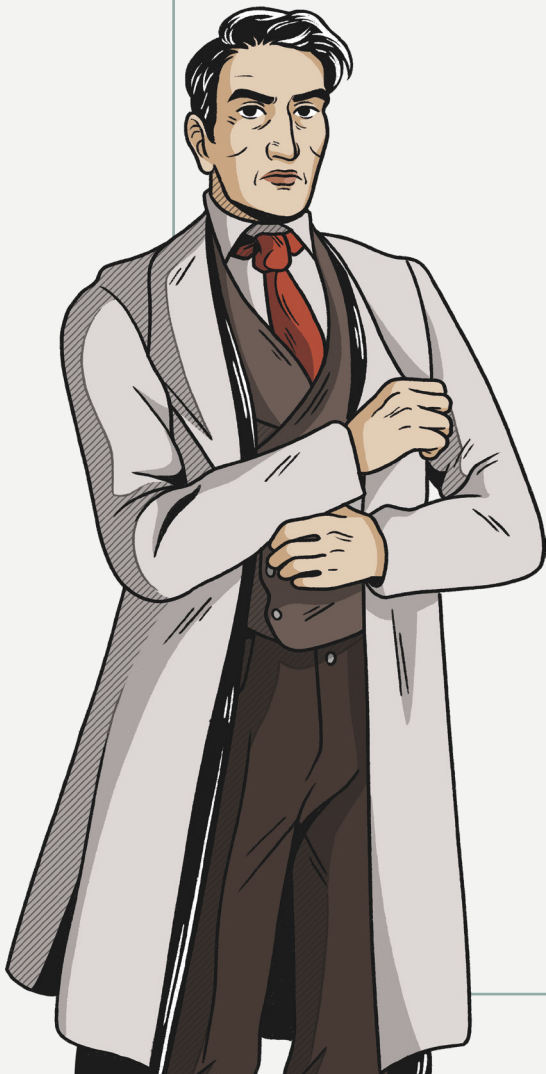
manifest

Make plain; to give something theoretical or abstract a more concrete presence.

melodrama

A **melodramatic** work is one with sensational, exaggerated elements designed to appeal to the emotions.

...



morbid

Describes an unnatural interest in dark and disturbing subjects, especially death and disease.

orthodox

Conforming to the set rules; as opposed to being **unorthodox**, which would mean being unusual.

persona

Image that is presented to others; a role played rather than a true reflection of self.

rational

Able to act based on logic or reason, as opposed to the often **irrational** influence of emotion.

repressed

Kept hidden or inactive, as if locked down.

retrograde

Backwards-looking; rooted in the past.

risqué

Mildly indecent and likely to shock the faint of heart, especially by being sexually suggestive.

subvert

To undermine or challenge the accepted rules, standards or **conventions**.

Subversion is the opposite of **conformism**.

superficial

Surface state or appearance; lacking depth.

taboo

Describes something that is deemed unacceptable or forbidden by social **conventions**.

transcendental

Transcending (rising above) earthly limitations and entering a different state of being, often spiritual or supernatural.

transgressor

Someone who transgresses is someone who goes beyond the limits of what is acceptable.

uncanny

Strange or mysterious in an unsettling way.

virtuous

Morally pure or superior.



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