AQA English Literature Paper 1

19th Century: Dr Jekyll and Mr Hyde

A guide to success…

NB to get the nice fonts go to [www.dafonts.com](http://www.dafonts.com) and download Romantically – that is the font for the titles/names etc. Otherwise it will go to a default setting.

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| **Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*** |
| Read the following extract from Chapter 8 (The Last Night) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows. |
| In this extract Poole, Jekyll’s servant, talks with Utterson about events at Jekyll’s house. |

“That's it!” said Poole. “It was this way. I came suddenly into the theatre from the garden. It seems he had slipped out to look for this drug, or whatever it is; for the cabinet door was open, and there he was at the far end of the room digging among the crates. He looked up when I came in, gave a kind of cry, and whipped upstairs into the cabinet. It was but for one minute that I saw him, but the hair stood up on my head like quills. Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me? I have served him long enough. And then …”, the man paused and passed his hand over his face.

“These are all very strange circumstances,” said Mr. Utterson, “but I think I begin to see daylight. Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and his avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope of ultimate recovery – God grant that he be not deceived. There is my explanation; it is sad enough, Poole, ay, and appalling to consider; but it is plain and natural, hangs well together, and delivers us from all exorbitant alarms.”

“Sir,” said the butler, turning to a sort of mottled pallor, “that thing was not my master, and there’s the truth. My master” – here he looked round him and began to whisper – “is a tall, fine build of a man, and this was more of a dwarf.” Utterson attempted to protest. “O sir,” cried Poole, “do you think I do not know my master after twenty years? do you think I do not know where his head comes to in the cabinet door, where I saw him every morning of my life? 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.”

Starting with this extract, explore how Stevenson presents Mr Hyde as an inhuman and disturbing member of society.

Write about:

• how Stevenson presents Mr Hyde in this extract

• how Stevenson presents Mr Hyde as an inhuman and disturbing member of society in the novel as a whole.

**Task:**

To complete the following planning grid based on the above question

|  |  |  |
| --- | --- | --- |
| Extract | Elsewhere | Writer’s purpose/intention + context |
| Poole describes Hyde as though he wasn’t human through the sounds he makes. Hyde ‘gives a kind of cry’ which Poole tells us to highlight his uncertainty at what or who he was looking at. |  |  |
| Stevenson uses other characters to show the reader how repulsive Mr Hyde is. Poole tells us “the hair stood on my head like quills” which demonstrates that just one quick look at his appearance can create such a state of fright for others. |  | Through other characters Stevenson is able to establish the horrifying features that Hyde has. A Victorian reader would understand this alarm and trepidation as a popular belief of the time was physiognomy; that a person could be judged upon their facial features of what character they are. |
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**What could you have included?**

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| AO1 |
| • Hyde’s strange and secretive behaviour in the extract  • shocking impact on Poole as witness  • other examples of Hyde’s behaviour, trampling on girl, murder of Carew  • disturbing lack of morality in Hyde’s behaviour |
| AO2 |
| • use of animal imagery “like a rat”  • use of mask imagery, ideas about secrecy and what is being hidden  • impact on Poole, how he is described relating his tale  • use of questions  • ideas about Hyde’s stature “dwarf”, contrast with Jekyll’s stature  • use of “thing” to refer to Hyde |
| AO3 |
| • exploration of ideas around secrecy and private behaviour  • exploration of ideas around “duality of man”  • Hyde in relation to contemporary ideas of evolution “like a rat”  • Hyde’s violence representing selfish, primitive urges within man vs civilised values  • society’s conventions and how breaking these can be disturbing and inhuman |

**Improve your expression: The Strange Case of Dr Jekyll and Mr Hyde**

To be a **critical** writer you need to show you understand character, plot and themes well. You need to explore the smaller details and show your **personal response.**

We can do this through a range of sentence structures.

|  |  |  |  |
| --- | --- | --- | --- |
| Type of sentence | Key words | Examples | Your turn |
| Listing | Malevolent  sinful  Duplicitous  Ruthless  Benevolent  Exploit  ID/EGO/Superego  Surreal  Heinous  Plagued  Experimental  Scientific  Darwinism  Atavism  Monstrous  Reputation  Controversial  Duality  Pedant  Hypocrisy  Repressed  desires | Hyde is primitive, unrefined and cold-hearted.  Dr Jekyll is rational, reputable, and uncertain in his actions. |  |
| Not only…but… | Not only does Hyde ‘trample calmly’ over an innocent child, but he also viciously ‘brandishes’ a cane and murders Sir Danvers Carew.  Not only does Dr Jekyll lose himself in the novella, but he also suffers the damage of his reputation because of the association with Hyde. |  |
| By the time… | By the time Utterson realises the connection between Dr Jekyll and Mr Hyde, Hyde has already taken the dominant control over Jekyll. |  |
| On first impression…however… | On first impression, Hyde is seen to be out of control and extremely violent, however in other moments, it is implied that Jekyll does have the control over Hyde as it’s ‘nearly a year later’ since there has been a violent act by Hyde. |  |
| Over…  Under…  Through… | Through the motif of silence, we see Stevenson explore the idea of rational and irrational thoughts. |  |
| On the surface…yet underneath… | On the surface, Dr Jekyll seems to be just a scientific experimenter, yet underneath he has clearly become obsessed with the idea of obtaining the disguise to pursue his desires. |  |

How to write with a critical voice?

L6 AO2

**Example paragraphs:**

The metaphorical ‘Satan’s Signature’ which is upon Hyde’s face highlights again how Stevenson is showing the physical reactions to him. This suggests that people can formulate an idea opinion of Hyde just based upon his face. He is also described as ‘troglodytic,’ epitomising his evil, eccentric nature. This emphasises Hyde’s bestial and primitive nature whilst also highlighting an association with Darwinism, suggesting that man has evolved from man. Mr Hyde is a microcosm for the refusal to accept true dual nature of man and Stevenson demonstrates hat men evolved from apes/beasts, therefore primitive, brutal thoughts weren’t abnormal.

L6 AO1 TASK

L6 AO3

**Your turn:**

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

Read the following extract from Chapter 5 and then answer the question that follows.

In this extract, Mr Utterson is visiting Dr Jekyll after the Carew Murder.

It was late in the afternoon, when Mr Utterson found his way to Dr Jekyll's door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or dissecting rooms. The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy, windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students and now lying gaunt and silent, the tables laden with chemical apparatus, the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this, Mr Utterson was at last received into the doctor's cabinet. It was a large room fitted round with glass presses, furnished, among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr. Jekyll, looking deathly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

Starting with this extract, how does Stevenson create a sense of secrecy?

Write about:

• how Stevenson uses the setting and character to present a sense of secrecy.

• how Stevenson creates a sense of secrecy in the novel as a whole.

**Task:**

To complete the following planning grid based on the above question

|  |  |  |
| --- | --- | --- |
| Extract | Elsewhere | Writer’s purpose/intention + context |
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**5 Point Plans**

Innocence and Evil



Setting and Secrecy



Duality



Sin



Sense of doom



Friendship and loyalty



Later in the novella, Dr Lanyon \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Not only does this shake him to his core but \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Here, Stevenson could be highlighting that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Furthermore, Stevenson shows us \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

When we first meet Dr Lanyon, he is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This is demonstrated when he says \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This is effective because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson uses Dr Jekyll and Dr Lanyon as contrasting characters because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson uses a character like Dr Lanyon, one who is logical and very scientific to show that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Which would comfort the Victorian audience who \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Dr Hastie Lanyon



Adjectives to describe Lanyon

Key Quotations:

Later in the novella, Mr Utterson is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ which demonstrates the idea that\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Compared to earlier in the novella, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson shows that Dr Jekyll is the epitome of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_: Dr Jekyll encompasses the idea that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Mr Utterson is presented to the reader in the first chapter as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ This is demonstrated when \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_This is effective because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson is highlighting the hypocrisy that was evident in the Victorian era he does this so that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Mr Utterson



Adjectives to describe Mr U

Utterson is representative of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



Adjectives to describe Dr J

At the beginning of the novella Dr Jekyll is shown to be\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This is demonstrated in the description by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ where he says \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This is effective because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson is showing us that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson creates the impression that Dr Jekyll is a\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ by playing on the Victorian audience’s social expectations and understanding of roles \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Later on in the novella, Dr Jekyll’s character is described as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_which is evident when \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Stevenson also alludes to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

At the end of the novella, Dr Jekyll is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ which demonstrates the idea that\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Compared to earlier in the novella, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_: Dr Jekyll encompasses the idea that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Dr Jekyll



At the end of the novella, Hyde is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ which demonstrates the idea that\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Compared to earlier in the novella, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson shows that Hyde is the epitome of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_: Hyde encompasses the idea that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

At the beginning of the novella Hyde is shown to be\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This is demonstrated in the description by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ where he says \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This is effective because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson is showing us that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Stevenson creates the impression that Hyde is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ by playing on the Victorian audience’s popular belief in physiognomy Stevenson is able to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Through the fears of the Victoria audience Stevenson is able to manipulate \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Later on in the novella, Hyde’s character is described as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_which is evident when \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Stevenson also alludes to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Adjectives to describe Hyde

Hyde

How to write with a critical voice?

L3 AO1 TASK

L3 AO1 TASK

Mr Hyde is disturbing in this extract which is shown by the word ‘digging.’ This word has been chosen as it presents Hyde as animalistic. Although Poole and Utterson don’t know who Hyde is, Hyde is described with like an animal. As Hyde is shown as evil, Stevenson is attempting to show that we all have good and bad in us, this word fits him perfectly as a Victorian society were hypocritical and hid their desires and as they were seen as primitive.

L3 AO3

L3 AO2

L4 AO2

L4 AO2

L4 AO1 REF

Mr Hyde is disturbing in this extract, which can be seen through Stevenson’s selective choice of the verb ‘digging.’ This verb has been chosen as it presents Hyde as animalistic qualities. Although Poole and Utterson are unaware who Hyde truly is, the use of the verb demonstrates the idea that Stevenson is presenting about man’s dual nature. As Hyde is the physical construct of evil, to which Stevenson wants to show as he is showing the Victorian audience how they supressed their desires and this was a bad thing. This verb fits him perfectly, as in upper class and middle-class Victorians were virtuous people, or so they seemed.

L4 AO3

L6 AO1 REFS

L5 AO1 TASK

Monstrous, feral and disturbing: Mr Hyde is the epitome of evilness in appearance and actions. Hyde’s actions certify his primitive nature as he is ‘digging’ around, this alludes to the ‘troglodytic’ nature that is referred to earlier in the novella elucidating to his degenerate state. This degenerate state is so engulfing of Hyde’s appearance that Poole and Utterson are unable to identify him, perhaps indicating that man’s dual nature could be separated by science. Stevenson purposefully plays on the crisis of faith during the Victorian era in order to make his gothic-crime novella have a plausible fear factor. As a Freudian reader of the text, one could argue how Stevenson highlights how each ‘man’ has this doppelgänger which they refuse to acknowledge, therefore by letting these desires free under the cover of darkness the Victorians are presenting themselves as hypocrites not people of virtue and strict values.

L6 AO2

L6 AO3

**Your turn: How does Stevenson present Hyde as a disturbing member of society?**

How to write a powerful introduction.

Top Tips:

* **The writer’s purpose** – what is the writer trying to get you to reconsider? Equality? Role of men/women? God/Religion? Scientific development is a good/bad thing?
* **The text’s message** – to highlight that woman is the downfall of man/that equal power cannot be obtained by both sexes/to commit a treasonous crime is punishable by the highest power, God. Love is a perpetual flame that endures through anything/that love is a fanciful idea which cannot fulfil anyone/that mankind is hypocritical…
* **The mood/atmosphere of the era** – key events that have influenced the text
* **Link it to the question**
* **Key terminology** – patriarchy, treachery, disobedience etc
* **When** it was written/why and **how this is important to the text’s message**

**Example Question**

Starting with this extract, explore how Stevenson presents Hyde’s violent nature

Write about:

* How Hyde is presented in the extract
* How Stevenson presents the violence in the novella

I was coming home from some place at the end of the world, about three o’clock of a black winter morning and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a little girl of maybe eight or ten, who was running as hard as she was able down a cross street. Well Sir, the two ran into each other naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child’s body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn’t like a man; it was like some damned juggernaut.’ I gave a view halloa, took to my heels, collared my gentleman, and brought him back to where there already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl’s own family; and pretty soon the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse , more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman on first sight.

**Example introduction**

**Doom, gloom and anticipation**: is all presented to the reader through the **narrative form** which is compelling for a Victorian audience as it highlights the impact upon the individual. Stevenson questions the violent nature of man in the novella ‘The Strange Case of Dr Jekyll and Mr Hyde;’ through the presentation of a gothic, crime-like novella that’s full of clues and mysteries with intense cliff hangers at the end of many chapters. Stevenson uses **the form** of a gothic detective genre in order to build on the mystery, suspense and fear the audience have of the hidden desires of men, and with this he is able to suggest a compelling narrative that challenges the ideas of **evolution and the hypocrisy** of the era.

Stevenson introduces Hyde for the first time in Chapter 1 through the eyes of Mr Enfield. We are often told about Hyde’s **vile** and **cruel** actions from other **respectable** characters, this would give **credibility** to the account for a Victorian audience as they very much respected people of status and wealth. In order to create and establish a convincing ‘evil’ character Stevenson explores the reactions and responses that other characters have towards Hyde. Stevenson uses the popular belief of the Victorian era of physiognomy in other characters response to Hyde’s appearance, for example Enfield says: ‘but gave me one look, so ugly that it brought out the sweat on me like running.’ By presenting Hyde in such a horrifying way the readers are led to believe he is pure evil, after all he looks devilish and this would create a response of disgust and abhorrence. By establishing an abhorrent physical appearance of Hyde Stevenson is able to somehow justify Hyde’s actions for the audience.

**Your turn: write an introduction for the following question**

**How does Stevenson present the idea that desire is the cause of man’s faults?**

How to write a compelling conclusion

Top Tips:

* **The writer’s purpose** – using your thesis at the end to show you have tackled the idea expressed in the **question**
* **The mood/atmosphere of the era** – using some context to show how the time it was written in has created its impression upon the readers (Fin de siècle?)
* **Key terminology** – monarch, industrial revolution, Marxist theory

**You are summing up: When** it was written/why and **how this is important to the text’s message**

Dr Jekyll and Mr Hyde can be considered as a Fin de siècle novella which is highlighting the disturbed fascination with the human body. As the Victorian Era comes to an end there are challenges of faith, popular beliefs and changes culturally in England. These factors were brought to the spot light through ideas of the mind’s psyche and the possibility of evolution. Stevenson manipulates these fears in the novella through epitomising the duality in the protagonist, Jekyll and Hyde, which draws upon the popular beliefs of physiognomy of the time. The physical description of Hyde’s face with ‘Satan’s signature’ and his ‘pale’ and ‘dwarfish’ posture alongside his ‘hissing’ and ‘brandishing’ create the overall impression that the most evil thing is what desires man has inside himself.

***Your turn, write a conclusion for the following question***:

**How does Stevenson present the idea that desire is the cause of man’s faults?**

<https://www.bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde>

Step TWO

Write definitions for any new words

Step ONE

Give each paragraph a title

**‘Man is not truly one, but truly two’: duality in Robert Louis Stevenson’s Strange Case of Dr Jekyll and Mr Hyde**

* Article written by: [Greg Buzwell](https://www.bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde#authorBlock1)
* Themes: [Fin de siècle](https://www.bl.uk/romantics-and-victorians/themes/fin-de-siecle), [London](https://www.bl.uk/romantics-and-victorians/themes/london), [The Gothic](https://www.bl.uk/romantics-and-victorians/themes/the-gothic)
* Published: 15 May 2014

**Curator Greg Buzwell considers duality in Strange Case of Dr Jekyll and Mr Hyde, exploring how the novel engages with contemporary debates about evolution, degeneration, consciousness, homosexuality and criminal psychology.**

[Robert Louis Stevenson](https://www.bl.uk/people/robert-louis-stevenson)’s [*The Strange Case of Dr Jekyll and Mr Hyde*](https://www.bl.uk/works/the-strange-case-of-dr-jekyll-and-mr-hyde) (1886) is a late-Victorian variation on ideas first raised in Mary Shelley’s [*Frankenstein*](https://www.bl.uk/works/frankenstein) (1818). Stevenson’s monster, however, is not artificially created from stitched-together body parts, but rather emerges fully formed from the dark side of the human personality. In the story Dr Jekyll, an admired member of the professional Victorian middle-classes, conducts a series of scientific experiments which unleash from his own psyche the ‘bestial’ and ‘ape-like’ Mr Hyde (ch. 10). Gothic fiction had examined the idea of the sinister alter ego or double before on many occasions but Stevenson’s genius with Jekyll and Hyde was to show the dual nature not only of one man but also of society in general. Throughout the story, respectability is doubled with degradation; abandon with restraint; honesty with duplicity. Even London itself has a dual nature, with its respectable streets existing side-by-side with areas notorious for their squalor and violence.

### Evolution and degeneration

Viewed on a simple level, Dr Jekyll is a good man, much admired in his profession. Mr Hyde, meanwhile, is evil. He is a murderer; a monster who tramples upon a small girl simply because she happens to be in his way. On a deeper level, however, the comparison is not merely between good and evil but between evolution and degeneration. Throughout the narrative Mr Hyde’s physical appearance provokes disgust. He is described as ‘ape-like’, ‘troglodytic’ and ‘hardly human’ (ch. 2). As Mr Enfield, a well-known man about town and distant relative of Jekyll’s friend Mr Utterson, observes ‘There is something wrong with his appearance; something displeasing, something downright detestable’ (ch. 1). Some 15 years before Jekyll and Hyde, Charles Darwin had published [*The Descent of Man*](https://www.bl.uk/collection-items/the-descent-of-man-by-darwin) (1871), a book in which he concluded that humankind had ‘descended from a hairy, tailed quadruped’ which was itself ‘probably derived from an ancient marsupial animal’.[[1]](https://www.bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde#footnote1) Going back even further, Darwin hypothesised that these stages of evolution had been preceded, in a direct line, by ‘some amphibian-like creature, and this again from some fish-like animal’. Such a nightmarish biological lineage that denied the specialness of humans, feeds into many late-Victorian Gothic novels. Dracula’s ability to transform into the shape of a wolf or a bat is one example, while Dr Moreau’s experiments upon the hapless animals on his island as he attempts a barbaric form of accelerated evolution is another. Stevenson’s portrayal of Hyde works in a similar fashion. Mr Hyde is regarded as physically detestable but perhaps only because he subconsciously reminds those he encounters of their own distant evolutionary inheritance. When Dr Jekyll’s medical colleague, Dr Lanyon, witnesses Hyde transform back into Jekyll, the knowledge that the ugly, murderous beast exists within the respectable Victorian scientist sends him first to his sick-bed, and then to an early grave.

**Double lives and misleading appearances**

The depiction of Dr Jekyll’s house was possibly based on the residence of famous surgeon John Hunter (1728–1793), whose respectable and renowned house in Leicester Square in the late 18th century also had a secret. In order to teach and to gain knowledge about human anatomy, Hunter required human cadavers, many of them supplied by ‘resurrection men’ who robbed fresh graves. These were brought, usually at night, to the back entrance of the house, which had a drawbridge leading to the preparation rooms and lecture-theatre

The front aspect of Dr Jekyll’s house presents a ‘great air of wealth and comfort’ (ch. 2). Meanwhile Mr Hyde, soon after we first encounter him, is seen entering a building which displays an air of ‘prolonged and sordid negligence’ (ch.1). The twist is that the reputable front and the rundown rear form two sides of the same property. Stevenson is not only making the point that the respectable and the disreputable frequently exist in close proximity, but also that a respectable façade is no guarantee against dark secrets lurking within. In a similar fashion, the seemingly decent Mr Enfield, a friend of the lawyer Mr Utterson, first encounters Hyde while ‘coming home from some place at the end of the world, about three o’clock of a black winter morning’ (ch. 1). Exactly where Mr Enfield has been, and what he has been up to, are never made clear but it sounds far from innocent. Throughout the book the people and events that initially seem innocent and straightforward become dark and sinister when viewed more closely.

**Double-consciousness**

Just as the differing appearances of Dr Jekyll and Mr Hyde play upon the theories emerging from Charles Darwin’s work, so their differing personalities explore contemporary debates about moral behaviour and the possible plurality of human consciousness. By literally splitting the consciousness of Dr Jekyll into two – the decent side that attempts, and largely succeeds, in suppressing desires that run contrary to the dictates of society; and the amoral side that runs riot in an attempt to gratify animal desire – Stevenson explores in a heightened fashion the battles played out in every one of us. As Dr Jekyll observes ‘I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both’ (ch. 10). Through Hyde, the respectable Dr Jekyll is freed from the restraints imposed by society – ‘my devil had been long caged, he came out roaring’ (ch. 10). In his confession at the end of the book, Jekyll observes that, ultimately, he will have to choose between being Dr Jekyll or Mr Hyde. To become the latter would mean giving up on noble aspirations and being ‘forever despised and friendless’. (ch. 10) To become Jekyll, however, means giving up the sensual and disreputable appetites he can indulge as Hyde. In spite of the curious circumstances of his own case it is, as the melancholy Jekyll observes, a struggle and debate ‘as old and commonplace as man’ (ch. 10).

**Homosexuality**

In an early draft of the book, Stevenson has Dr Jekyll confess ‘From an early age … I became in secret the slave of certain appetites’. Such an observation inevitably leads us to wonder what such ‘appetites’ could have been. For some as the book’s other characters – as well as the first readers of the book – unaware that Jekyll and Hyde are the same person, the relationship between the two must have appeared puzzling. Why would the respectable Jekyll grant the vile Hyde free access to his house, let alone alter his will so that in the event of his death or disappearance Hyde will inherit. For Mr Enfield there can only be one answer: ‘Blackmail, I suppose; an honest man paying through the nose for some of the capers of his youth’ (ch. 1). Stevenson, because of the era in which he was writing, could not make specific references to homosexuality, but much of the plot initially hints at Hyde blackmailing Jekyll because of the doctor’s unorthodox sexual preferences.

Homosexuality and blackmail were frequently linked in this period. Section 11 of the Criminal Law Amendment Act, 1885 (the year in which Stevenson was writing his tale), made ‘gross indecency’ – a nebulous term that was not precisely defined – a criminal activity. In practice, the Act was primarily used to prosecute homosexuals on the flimsiest of evidence and was dubbed a ‘Blackmailer’s Charter’. Dr Jekyll is a bachelor – indeed the entire story is played out amongst a small circle of unmarried men. As implied by comments such as Mr Utterson’s ‘It turns me cold to think of this creature [Hyde] stealing like a thief to Harry’s bedside’, homosexuality (either as a secret from the doctor’s past, or else as a current relationship between the youthful Hyde and the lonely Jekyll) is a thinly-veiled theme throughout (ch. 2). Even the behaviour of the elderly MP Sir Danvers Carew, who meets his death at Edward Hyde’s hands after ‘accosting’ Hyde ‘with a very pretty manner’ late one night down by the river, takes on a new light once the reader becomes aware of homosexuality as an undercurrent in the story (ch. 3). In this tale of double-lives nobody is quite what they initially appear to be.

The fascinating instances of doubling in Stevenson’s tale did not come to an end upon the book’s publication. In a macabre twist, events from real life began to overlay themselves upon the narrative. The Whitechapel Murders occurred in the autumn of 1888, two years after the publication of Jekyll and Hyde, and the real murderer and the fictitious Mr Hyde were swiftly paired in the public imagination. Indeed, the murders became so entangled with the story, Richard Mansfield who famously played Dr Jekyll and Mr Hyde in the stage adaptation produced a year after the publication of the novel, was accused of being the Ripper murderer by a member of the public.

When Hyde attacks Sir Danvers Carew he beats him to death with his walking stick, commenting afterwards ‘With a transport of glee, I mauled the unresisting body, tasting delight from every blow’ (ch. 10). The ferocity of the attack mirrors the intensity of the Ripper murders. Jekyll and Hyde pointed towards an unpalatable truth. Mr Hyde, with his ‘ape-like’ appearance conformed to contemporary criminological theory in which delinquents displayed visible traits indicative of their unpalatable natures. Dr Jekyll, however, a ‘large, well-made, smooth-faced man of fifty’ would not conform to such a theory and yet, as we know, Jekyll and Hyde are one and the same; two faces of a single personality (ch. 3). This leads to the uncomfortable possibility that one could pass a monster such as Jack the Ripper in the street and yet only see a respectable, civilised gentleman exhibiting absolutely no trace of the depraved killer lurking within Jekyll and Hyde and [Jack the Ripper](https://www.bl.uk/romantics-and-victorians/articles/jack-the-ripper).

Step THREE

Summarise the key ideas from the article in 8-10 lines

**Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed minds**

Step TWO

Write definitions for any new words

Step ONE

Give each paragraph a title

* Article written by: [Greg Buzwell](https://www.bl.uk/romantics-and-victorians/articles/gothic-fiction-in-the-victorian-fin-de-siecle#authorBlock1)
* Themes: [London](https://www.bl.uk/romantics-and-victorians/themes/london), [Fin de siècle](https://www.bl.uk/romantics-and-victorians/themes/fin-de-siecle), [The Gothic](https://www.bl.uk/romantics-and-victorians/themes/the-gothic)
* Published: 15 May 2014

**The Victorian period saw Gothic fiction evolving and taking on new characteristics. With a focus on the late 19th century curator Greg Buzwell traces common themes and imagery found in Strange Case of Dr Jekyll and Mr Hyde, Dracula and The Picture of Dorian Gray.**

For centuries Gothic fiction has provided authors with imaginative ways to address contemporary fears. As a result, the nature of Gothic novels has altered considerably from one generation to the next. Early Gothic novels, such as Horace Walpole’s [*The Castle of Otranto*](https://www.bl.uk/collection-items/gothic-novel-the-castle-of-otranto-by-horace-walpole) (1764) and [Ann Radcliffe](https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-ann-radcliffe)’s [*The Mysteries of Udolpho*](https://www.bl.uk/collection-items/the-mysteries-of-udolpho) (1794) were set in exotic landscapes and distant times; the action took place in crumbling castles and torch-lit monasteries while the villains tended to be dissolute Catholic noblemen and corrupt, sex-crazed monks. Later, in the early Victorian period, authors such as [Charles Dickens](https://www.bl.uk/people/charles-dickens) borrowed typically Gothic motifs – the innocent abandoned in a threatening environment for example, or the mysterious stranger with secrets to hide – and transplanted them to contemporary Britain to highlight modern concerns. Stories such as [*Oliver Twist*](https://www.bl.uk/works/oliver-twist) (1838) and [*Bleak House*](https://www.bl.uk/romantics-and-victorians/articles/charles-dickens-victorian-gothic-and-bleak-house) (1853) used Gothic imagery as a means of drawing attention to the social ills afflicting the poor in modern London. Urban slums with their dark, labyrinthine streets and seedy areas of vice and squalor supplanted ivy-clad castles and catacombs as the settings for Gothic terror. Later still in the Victorian fin de siècle the scene changes again: it is no longer the physical landscape that provides the location for Gothic tales but rather, more disturbingly, the human body itself. Works such as [Robert Louis Stevenson](https://www.bl.uk/people/robert-louis-stevenson)’s [*Strange Case of Dr Jekyll and Mr Hyde*](https://www.bl.uk/works/the-strange-case-of-dr-jekyll-and-mr-hyde) (1886); [Oscar Wilde](https://www.bl.uk/people/oscar-wilde)’s [*The Picture of Dorian Gray*](https://www.bl.uk/works/the-picture-of-dorian-gray) (1891); Arthur Machen’s ‘The Great God Pan’ (1894); [H G Wells](https://www.bl.uk/people/h-g-wells)’ [*The Time Machine*](https://www.bl.uk/works/the-time-machine) (1895) and Bram Stoker’s [*Dracula*](https://www.bl.uk/romantics-and-victorians/articles/dracula) (1897) all explore the theme of the human mind and body changing and developing, mutating, corrupting and decaying, and all do so in response to evolutionary, social and medical theories that were emerging at the time.

### Post-Darwinian nightmares

Late-Victorian society was haunted by the implications of Darwinism. The ideas outlined in Charles Darwin’s [*On the Origin of Species*](https://www.bl.uk/romantics-and-victorians/articles/darwin-and-the-theory-of-evolution) (1859) and [*The Descent of Man*](https://www.bl.uk/collection-items/the-descent-of-man-by-darwin) (1871) had by the 1880s and 1890s been assimilated, initially by the scientific community and then by much of the general public. For many, the balance between ‘faith’ and ‘doubt’ had tipped disturbingly in favour of the latter, and questions about the origins, nature and destiny of humankind had become matters for science, rather than theology to address. The final chapter of The Descent of Man contains a passage in which Darwin concludes that humans are ‘descended from a hairy, tailed quadruped’ which, via several intermediary stages, had itself evolved ‘from some amphibian-like creature, and this again from some fish-like animal’. Such a nightmarish lineage in which human evolution was portrayed as a disturbing variation on the theme of Frankenstein’s monster, with humanity being assembled from assorted disparate earlier versions, perhaps lies behind the descriptions of Mr Hyde as ‘ape-like’ and ‘troglodytic’ in Stevenson’s Jekyll and Hyde; the implication is that the brutal and uncivilised Hyde is somehow a reversion to a more primitive stage of human development; a ghastly evolutionary precursor who stands in a direct genetic line behind the eminently respectable Dr Jekyll.

Evolution also raised doubts in another sense. Initially it appeared logical that evolution would always lead to physical and mental improvement with weaker and less-useful characteristics being eradicated over time; however, it was soon recognised that this was not necessarily the case. Evolution is a mechanistic process with no guiding hand or ultimate goal and therefore, it was argued, in certain circumstances degeneration into less-complex forms was just as likely as progress into more complex ones.

H G Wells, who had studied under the biologist T H Huxley, examined in his essay ‘Zoological Regression’ (1891) the curious case of ascidians (commonly known as ‘sea squirts’), organisms that initially have ‘a well-developed tail’ enabling rapid progress through the water but which subsequently regress into creatures capable of nothing more strenuous than attaching themselves permanently to a rock; becoming in effect ‘merely a vegetative excrescence’ on a stone. In *The Time Machine*, set far in the future, Wells imaginatively applies a similar level of evolutionary decline onto humans. The Time Traveller (he is never named) discovers that in the year 802,701 AD the human race is comprised of the Eloi – the leisured classes grown elfin and effete through idleness and completely unable to look after themselves, and the Morlocks – the decayed working classes, living underground; brutal, predatory and afraid of the light.

### Criminology

The influential Italian criminologist Cesare Lombroso (1835–1909) had argued that the ‘born criminal’ could be recognised by certain physical characteristics – unusually sized ears, for example, or asymmetrical facial features; particularly long arms or a sloping forehead. Notions that cruelty and criminal intent manifested themselves visibly in the features of an individual lay behind Wilde’s novel The Picture of Dorian Gray. No matter how vile Dorian’s behaviour – his callous pursuit and subsequent rejection of the actress Sybil Vane, for example, or his furtive visits to the Limehouse opium dens – he remains ever youthful and beautiful, while the picture of him locked away in an attic bears every visible scar, line and stain of his corrupt behaviour.

Similarly, Mr Hyde’s ‘troglodytic’ appearance in Jekyll and Hyde marks him out as a criminal and as someone who is unacceptable in polite society. The fact that Dr Jekyll, who is highly respected, and Mr Hyde who is a social outcast happen to be one and the same person, allows Stevenson to simultaneously accept Lombroso’s theory (in the depiction of Hyde) and refute it (in the appearance of Jekyll). This implication that the criminal could lurk behind an acceptable public persona, and that appearances might provide no real indication of the personality within, rendered Jekyll and Hyde a particularly disturbing work during the late 1880s as Jack the Ripper carried out his attacks in Whitechapel.

### Fantasy

Gothic imagery, given its fantastical nature, allowed authors to explore in an indirect fashion themes that were not necessarily acceptable subjects for discussion in respectable society. Count Dracula, for example, is feared for his ability to move unnoticed through the crowds of London, potentially afflicting all in his path with the stain of vampirism. On another level, however, this can be read as a fear of foreign immigrants moving unnoticed through London, spreading crime and disease as they go. Indeed vampirism itself is often read in Dracula as an analogy for syphilis – a subject that was not fit for discussion in a novel published in England at the time. Similarly Mr Hyde, whose very appearance incites ‘disgust, loathing and fear’ in the staid lawyer Mr Utterson, is sometimes regarded as a physical manifestation of the Victorian fear of homosexuality: Utterson’s loathing for Hyde then becomes shorthand for Victorian society’s simultaneous fear of, and fascination with homosexuality. Helen Vaughan, the murderous result of a barbaric scientific experiment in Arthur Machen’s short story ‘The Great God Pan’ wavers ‘from sex to sex’ in nightmarish fashion, mutating rapidly from male to female and back again. This particularly dark and disturbing idea can be read as an attack on the New Woman – the label for the confident and independent females who emerged into society during the final years of Queen Victoria’s reign. The New Woman was regarded with admiration by some, but seen as rather mannish, sexually-threatening and unnatural by others.

Step THREE

Summarise the key ideas from the article in 8-10 lines

Critical Thinking: Critical perspectives on the GCSE English Literature texts

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Karl Marx

**Key ideas:**

* Society is capitalist as it is based on making profit, rather than by the interests of all people.
* The proletariat (working class) make money for the bourgeoisie (upper class) who control the means of production.

These two social classes are in conflict which will lead to social unrest until it culminates in [social revolution](https://en.wikipedia.org/wiki/Social_revolution).

**Key vocabulary**

* bourgeoisie
* capitalism
* conflict
* division
* hierarchy
* inequality
* profit

proletariat

***Marxist critics*** *would highlight that the rank and position of the characters in the novella reflects the hierarchical structure of society at the time it was written. They would comment that Dr Jekyll is trying to gain power/show his status and control through his experimentations.*

***A Marxist reading***

***A Marxist interpretation***

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Carl Jung

**Key ideas:**

* All people share a ‘collective unconscious’ i.e. a part of our psyche we are not aware of that operates on an instinctual level.
* Part of this is symbolic character types – or archetypes.

As we are not directly aware of them, these archetypes can only be deduced indirectly by examining human behaviour, images, art, myths, religions, or dreams.

**Key vocabulary**

* archetype
* character type
* instinctual
* psyche
* symbolic
* unconscious

universal

***Jung’s theory of archetypes*** *would suggest that Dr Jekyll showing the reader we, as man, operate at an instinctual level.* ***Jung’s theory of archetypes*** *would suggest that Hyde is the unconscious part of every man and is symbolic of our inner wants and desires*

***A Jungian interpretation***

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Sigmund Freud

**Key ideas:**

* Freud’s theory of Psychoanalysis suggests that the human psyche ([personality](http://www.simplypsychology.org/personality-theories.html)) has three parts.
* The id is with us from birth. This part wishes to satisfy every urge it has immediately, regardless of the consequences. This is why babies cry to be fed, will snatch toys etc.
* The ego develops next. It is the decision-making part of our psyche and works by reason and strategy.
* The superego develops last. It reflects the values and morals of society which are learned from our parents and others. It is our conscience and means that we experience guilt.

**Key vocabulary**

* conscience
* ego
* Freudian
* id
* infantile
* morals
* psyche
* reason
* strategy
* superego
* values

***A Freudian reading*** *would emphasise that Dr Jekyll is the ego in the Novella, as he works with reason and science.*

*A* ***Freudian reading*** *would emphasise that Dr Jekyll’s psyche develops into the superego when he drinks the potion so he can be Mr Hyde; whom reflects the Victorian desires in society.*

***A Freudian interpretation***