

Strange Case of Dr Jekyll and Mr Hyde

Revision for AQA GCSE Literature



EMC

Publications

Acknowledgements

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Teachers' Notes

These revision materials have been designed to use with students sitting the AQA GCSE English Literature paper. They have all been written with the assessment objectives that apply to the study of a 19th century novel in mind. These are as follows:

Assessment Objective	Marks awarded
AO1 <ul style="list-style-type: none">■ 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 response– use textual references, including quotations, to support and illustrate interpretations.	12
AO2 <ul style="list-style-type: none">■ Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.	12
AO3 <ul style="list-style-type: none">■ Show understanding of the relationships between texts and the contexts in which they were written.	6

While we recognise the importance of students understanding the assessment objectives, we also believe that separating them out too systematically into their constituent parts can hinder a proper understanding of the text – and so a coherent response in the final examination. With this in mind, several of the activities encompass all three assessment objectives at once. Consequently, you will find within the material activities that model and encourage the exploration of all of the following in different ways and at different times:

- writing in a critical style
- developing a personal response
- using textual references and quotations
- developing interpretations
- analysing language, form and structure
- using subject terminology
- exploring context

Teachers are free to photocopy and distribute the resources among students within their own institution, or to simply use them in the classroom. In the latter instance, we have designed several of the activities in ways that encourage detailed discussion about the novel. We believe this will help students extend their long-term memory of particular details and ideas, develop their understanding of personal response and recognise different possibilities available to them.

WHAT CAN YOU REMEMBER ABOUT *STRANGE CASE OF DR JEKYLL & MR HYDE*?

Total Recall

There are lots of ways that you can use the questions on pages 6-7 to test your factual knowledge of *Strange Case of Dr Jekyll and Mr Hyde*. Here are some suggestions.

What I know, sort of know and don't know

1. Read the questions before re-reading the book, or individual chapters, and identify gaps in your knowledge.
2. Read a chapter, or cluster of chapters where you have gaps in your knowledge.
3. Re-read the questions about the chapter, or chapters.
4. Divide the questions into ones you are sure you know the answer to, ones you sort of know and ones you do not know.
5. Join with a partner and together see if you can work out the answers to all the questions.
6. Finally identify the ones you are still not sure about and ask your teacher for the answers (available on pages 40-41).

Testing a partner

1. In pairs, choose a chapter or cluster of chapters that you want to revise. (You can also do this activity for the whole book all at once.)
2. Look at the questions for your chapter, or chapters, and, in your head, place them in order of difficulty.
3. Take it in turns to ask your partner what you think is the hardest question available, until you have run out of questions to ask.
4. Keep a score and see who gets the most correct answers.

Which facts are most important?

1. With a partner, work through questions for a chapter, or cluster of chapters.
2. When you are confident that you know all of the answers, decide which five facts in that chapter, or cluster, are the most significant to remember.

The questions (answers on pages 40-41)

Chapter 1

1. What is Mr Utterson's job?
2. On what day of the week did Utterson and Enfield go on walks together?
3. What time of day is it when Enfield witnesses 'a little man' trampling over a girl?
4. How old was the girl who was trampled?
5. How much money does the little man give the girl's family to avoid a scandal?
6. Is the cheque that the small man gives to the girl's family signed in his name? If not, in whose name is it signed?
7. What is the name of the small man?

Chapter 2

1. What document does Utterson start looking at after his evening meal?
2. Where does Dr Lanyon live and what is its significance as an area?
3. How long ago did Lanyon and Jekyll fall out?
4. What did Lanyon and Jekyll fall out over?
5. Where does Utterson begin going to morning, noon and night?
6. When Utterson meets Hyde, what does he ask to see?
7. Who does Utterson imply told him about Mr Hyde?
8. What is the name of the servant who answers Dr Jekyll's door?
9. Which room of Dr Jekyll's does Mr Hyde have a key for?

Chapter 3

1. What does Utterson want to talk to Jekyll about when he stays behind after dinner?
2. What does Jekyll beg Utterson to do, should anything happen to him?

Chapter 4

1. Who witnesses the murder of Sir Danvers Carew by Mr Hyde?
2. Why doesn't the witness call for the police immediately?
3. A sealed and stamped envelope was found at the scene of the crime. To whom was it addressed?
4. To whom did Utterson once give the stick used as a murder weapon?
5. How much is Hyde set to inherit from Jekyll according to this chapter?
6. What is the name of the inspector who accompanies Utterson to Hyde's house in Soho?

Chapter 5

1. Is Jekyll more interested in anatomy or chemistry?
2. Jekyll gives Utterson a letter from Hyde. How does he say he came by it?
3. What was the profession of Sir Danvers Carew?
4. Utterson shows his clerk, Mr Guest, Hyde's letter. What does Guest say that the handwriting indicates about Hyde's character?
5. When Guest sees an example of Jekyll's handwriting, what does he notice?

Chapter 6

1. For how many months is Dr Jekyll back to his old self, dining regularly with Utterson and Lanyon?
2. How much time passes between Lanyon taking to his bed, sick, and his dying?
3. Lanyon leaves Utterson a letter. But when is Utterson allowed to read it?

Chapter 7

1. Where are Utterson and Enfield walking in this chapter?
2. Where is Jekyll when Utterson and Enfield talk to him?

Chapter 8

1. When Poole takes Utterson to Jekyll's house, how long is it since he has seen his master?
2. Letters are passed through the locked door to Poole. What is the writer desperate to purchase?
3. What does Poole think has happened to Jekyll?
4. What do Utterson and Poole use to knock down the laboratory door?
5. Who is Bradshaw?
6. When Utterson and Poole break into the laboratory, Hyde has killed himself. How?
7. What has happened to the key to the laboratory?
8. Who is the new beneficiary of Jekyll's will?

Chapter 9

1. Lanyon is directed in a letter from Jekyll to break into his cabinet and remove the contents of a drawer. What is in the drawer?
2. Who comes to visit Lanyon?

Chapter 10

1. What was the final ingredient for Jekyll's potion?
2. What proportion of Jekyll's life was 'effort, virtue and control'?
3. Why is Jekyll himself not repulsed by the person he becomes, Hyde?
4. In which part of London does Jekyll provide a house for Hyde?
5. Which crime does Hyde commit that makes Jekyll resolve not to explore his other self for several months?
6. When Jekyll turns into Hyde for the final time he does not take a potion. What causes his transformation?
7. What is Hyde's motivation for turning back into Jekyll?
8. Why does a problem develop with the potion once Jekyll has to buy new supplies?

Generating Knowledge

Discussing *Strange Case of Dr Jekyll and Mr Hyde*

These questions have been designed for you to discuss in a number of different ways. It is important that you compare your ideas with others, including your teacher, in order to generate as much knowledge as possible around each one.

- Here are some of the ways you might use these questions:
 - Have a go at answering all of the questions, focus on a few that you select yourself, or answer ones set by your teacher.
 - Try to think of 3-5 things to say in response to each question that you tackle.
 - In a small group, take a question each and take it in turns to try to talk non-stop about it for one minute.
 - Take the same question as other members of your group and spend a few minutes writing a response. Read your different responses to each other and see how you have each approached it differently or in similar ways.
 - In small groups, pick a question at random. See who can be the first to come up with five things to say about it.

Chapter 1

1. Looking back on this chapter after reading the whole book, what clues does Stevenson include about what is going to happen? How effective is he at grabbing the attention of his readers?
2. How does Stevenson present the relationship between Utterson and Enfield? Is there anything that you think would be surprising about their behaviour for a modern reader? Are there any unanswered questions about their behaviour for readers from any period?
3. How effectively does Stevenson establish the setting in this chapter? You might like to think in particular about his use of contrasts and his description of the house into which Hyde goes.

Chapter 2

1. In what ways do the first two chapters develop like a detective story? In what ways does it develop differently?
2. Utterson calls on Dr Lanyon unannounced after midnight, yet this is not presented by Stevenson as unusual. Why do you think he has set the opening action at night-time?
3. What impression does Stevenson create of Utterson up to this point? You might, for example, think about why Utterson is so interested in Dr Jekyll and Mr Hyde.

Chapter 3

1. In this short chapter we meet Dr Jekyll for the first time. What impression does Stevenson give of his character? How does his behaviour add to the element of mystery in the story as a whole?

Chapter 4

1. This chapter pays a lot of attention to the weather and to describing the part of London in which Hyde lives. How are both the weather and setting presented in order to create a Gothic effect?

Chapter 5

1. Utterson decides not to show Hyde's letter to the police, but places it in his safe. What do you think Stevenson is suggesting about the behaviour of men of Utterson's class by the way he behaves here and elsewhere?

Chapter 6

1. The chapters at this stage of the book are very short. What is the effect of their length? Why do you think Stevenson wanted to move the action on so quickly?

Chapter 7

1. In this chapter Utterson and Enfield speak briefly to Jekyll through a window, before it is slammed shut. The book seems to feature doors and windows opening and closing a lot. What other instances can you remember? What do you think is the role and significance of doors and windows in the book as a whole?

Chapter 8

1. The novel is still structured at this stage as a mystery. Do you think it is obvious to readers yet what has actually happened? If not, then how is Stevenson keeping them from guessing?
2. How do the servants, including Poole, behave compared to Utterson in this chapter? How does the difference between 'gentlemen' and servants seem to you as a modern reader?
3. How does Stevenson describe the preparations for knocking down the door to the laboratory? How effectively does he build up suspense in this section?
4. Utterson is keen to protect the reputation of Jekyll at the end of this chapter, when he asks Poole not to mention a note that Jekyll left behind him. Can you think of other occasions when he is keen to protect him? What do you think Stevenson is suggesting about how gentlemen behave?

Chapter 9

1. When Lanyon sees that Hyde and Jekyll are the same person his life is 'shaken to its roots'. Clearly what he sees is shocking, but what do you think Stevenson is trying to say about how people see the world in general by making him have such an extreme reaction?
2. Lanyon is given the option of not seeing what happens when Hyde drinks the potion, but he chooses knowledge. What might Stevenson be suggesting about the human desire for knowledge here and in the rest of the novel?

Chapter 10

1. What do you think Stevenson is trying to suggest about identity in Jekyll's statement? How does what Jekyll says fit in with what has happened in the rest of the book?
2. What is the effect of the final chapter being told entirely in Jekyll's words?
3. The narrative of the book is fragmented, made up of various letters and documents. What effect does Stevenson create by structuring his book in this way?
4. In Jekyll's statement, it is clear that he enjoyed being Hyde, at least to start with. Why do you think this might be?
5. In what ways is Jekyll's behaviour like that of a drug addict? In what ways does the novel make this suggestion?
6. How many loose ends can you identify that Stevenson ties up in this final chapter? How effective is he at creating a satisfying plot?

KEY ASPECTS OF *STRANGE CASE OF DR JEKYLL AND MR HYDE*

Characters

The Victorian gentlemen

As well as the character of Jekyll, several other Victorian 'gentlemen' feature in the novel. Much of it is told from the point of view of Mr. Utterson, including what Mr. Enfield tells him. He also speaks to Dr. Lanyon, who in turn provides the narration for part of the story.

Some readers find these different characters difficult to tell apart. The statements below are designed to help you to think about why this might be and to explore the 'gentlemen' characters in the novel in more detail.

- In a pair, or small group, discuss reasons why you agree or disagree with the statements. Make sure to relate your responses to what happens in the novel.
- Choose a statement that interests you and find a short passage in the novel, about 200-300 words long that exemplifies it.
- Write a paragraph or two analysing closely how your passage exemplifies the statement and read this to the rest of the class.
- Draw on the ideas you have heard to write a full response to this question:

'How does Stevenson portray the role of the Victorian gentleman in *Strange Case of Dr Jekyll and Mr Hyde*?'

Stevenson makes all of the gentlemen in his novel behave in similar ways to suggest the strength of the pressures on them to conform.

The gentlemen in the novel all repress their true emotions and selves: this is why they are so interested in Hyde, because he represents everything they are not allowed to be.

Part of the novel's power comes from what we are *not* told about the lives of the gentlemen. E.g. what does Jekyll do when he acts as 'an ordinary secret sinner'? Why do Utterson and Enfield meet so late at night? And why is Lanyon so against Jekyll's medical experiments?

Stevenson presents the Victorian gentlemen as relatively dull characters in order to make Hyde even more interesting.

Stevenson creates sympathy for the Victorian gentlemen because it is obvious that they lead frustrated lives.

Dr Henry Jekyll

- Working in a pair, use the quotations below to develop an argument for or against this statement:

Jekyll and Hyde need to be studied as the same person rather than separate characters.

- Hear a range of arguments presented round your class.
- On your own write a response to the following: 'How effectively does Stevenson show the conflicting sides of human nature in *Strange Case of Dr Jekyll and Mr Hyde*?'

<p>'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... years after memory has forgotten and self-love condoned the fault.' [Utterson thinking about Jekyll]</p>
<p>'... it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind ... Such unscientific balderdash...' [Lanyon]</p>
<p>'... it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life.' [Jekyll]</p>
<p>'I regarded and hid them with an almost morbid sense of shame.' [Jekyll]</p>
<p>'I was in no sense a hypocrite; both sides of me were in dead earnest' [Jekyll]</p>
<p>'I am the chief of sinners, I am the chief of sufferers also. I could not think that this earth contained a place for sufferings and terrors so unmanly.' [Letter from Jekyll to Utterson]</p>
<p>'man is not truly one, but truly two' [Jekyll]</p>
<p>'If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil.' [Jekyll]</p>
<p>'I was conscious of no repugnance, rather a leap of welcome' [Jekyll]</p>
<p>'The movement was thus wholly toward the worse.' [Jekyll]</p>
<p>'Evil ... had left on that body an imprint of deformity and decay.' [Jekyll]</p>
<p>'...my pleasures were (to say the least) undignified ...' [Jekyll]</p>
<p>'I was the first that could plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty.' [Jekyll]</p>
<p>'I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse.' [Jekyll]</p>

Mr Edward Hyde

Reading Hyde's character

The statements below are designed to get you thinking about the role Hyde plays in the novel and the effect that his character has on readers.

- Working in a pair, decide who will argue for and who against each of the statements, below.
- Go through each statement in turn, arguing for or against, until you have run out of ideas.
- As a whole class, discuss the ideas your discussions generated.

1. Hyde is a much more interesting character than Jekyll.
2. A writer today would not create a character like Hyde because people no longer have to hide the darker sides of their personalities so much.
3. Hyde is Jekyll's excuse for his own terrible behaviour. For example, Jekyll seems to take no responsibility himself for the murder of Sir Danvers Carew.
4. Hyde does not seem particularly evil compared to some of the characters in today's books and films.
5. Everyone has a dark, Hyde-like side to their character.

Descriptions of Hyde

- Read the quotations on page 13 about Edward Hyde and use them as the basis for responding to the following tasks:
 - Write down your thoughts about how Stevenson links evil to physical appearance. Do you think Stevenson is prejudiced against people with particular physical appearances? Or are there other likely reasons behind his decision to describe Hyde in this way?
 - Write down your thoughts about whether the pleasure that Hyde takes in evil has something to say about human nature in general.
 - Select key words and phrases from the quotations and use them as the basis for a poem entitled 'Pure Evil'.

1. ... the man trampled calmly over the girl's body and left her screaming on the ground.'
2. 'He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.' [Enfield describing Hyde]
3. It was a strange figure – like a child: yet not so like a child as like an old man, viewed Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing, and fear with which Mr. Utterson regarded him. from the view, and being diminished to a child's proportions.
4. '...the man seems hardly human! Something troglodytic, shall we say' [Utterson]
5. 'O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend.' [Utterson]
6. 'Evil ... had left on that body an imprint of deformity and decay.' [Jekyll]
7. 'I was conscious of no repugnance, rather a leap of welcome' [Jekyll]
8. 'I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.' [Jekyll]
9. 'That child of Hell had nothing human; nothing lived in him but fear and hatred.' [Jekyll]
10. 'His love of life is wonderful.' [Jekyll about Hyde]

***Strange Case of Dr Jekyll and Mr Hyde* and the Exploration of Human Nature**

Jumbled-up mini-essays

On page 15 there are two mini-essays about how human nature is presented in *Strange Case of Dr Jekyll and Mr Hyde*. They give different views about the effectiveness of this presentation. One argues that the book offers a highly effective portrayal of human nature, the other that it offers a flawed portrayal.

Paragraphs from the mini essays have been placed in the wrong order and jumbled together.

- Decide which paragraphs belong to which mini essay.
- Put the paragraphs in each mini-essay into an order that makes sense. (The suggested orders are on page 42.)
- Discuss which mini essay you agree with most and why.
- Identify words and phrases that helped you to order each paragraph.
- Finally, put the mini essays to one side and use what you learned from them, plus your own ideas, to write a response to this question: 'How effective is *Strange Case of Dr Jekyll and Mr Hyde* as a social commentary about the life of a gentleman in 1880s London?'

The novel also offers a very limited, even offensive view of human nature. It links moral deviancy with physical appearance. Hyde, for example, is described as 'pale and dwarfish', giving 'an impression of deformity' and creating 'disgust, loathing and fear' in those who see him. And, of course, it is only concerned with human nature as it applies to men from the higher ranks of society. Men of lowly status and all women are excluded from this limited exploration.

Strange Case of Dr Jekyll and Mr Hyde explores human nature in a very peculiar way. Clearly it wants to suggest that good and bad co-exist in everyone, but if this is the case, then why does it make the 'bad' character, Hyde, so repulsive? Does the novel really want to suggest that deep down we are all murderers? And why does it insist on such a rigid separation of the two sides to human nature?

It is this focus on 'gentlemen' that makes the novel such an interesting exploration of human nature. Hyde would not have to exist if Jekyll was able to live a life outside very rigid social constraints. Without Hyde, Jekyll lives a life of 'profound duplicity'. With him, he no longer feels a hypocrite because he can explore his dark side without hiding or feeling shame.

A Brilliant Portrayal of the Two Sides of Human Nature

A Simplistic Tale that Ignores How Life is Really Lived

The novel is narrated in a way that makes the reader think for a long time that Jekyll and Hyde are two different people. However, it is always clear that good and bad can co-exist within a single person. This is shown in the way that Jekyll is described. For example, near the beginning of the novel Utterson comments that '[Jekyll] was wild when he was young'. Also, while we learn very little about Utterson and Enfield, their interest in Hyde, as well as the fact that they spend so much time walking about London late at night, suggests that they are not satisfied with living according to the moral code required of a Victorian gentleman.

In part the rigid separation can be explained by the strict codes of Victorian society. Gentlemen were expected to behave in a particular way. This meant they had to suppress any desires that did not fit in with that code. The novel is contradictory on this point, though. On one hand it suggests the moral code is too rigid and that there should be more freedom to explore the forbidden; on the other it implies that the forbidden is too dangerous to let loose on society, certainly if it takes on the form of the thuggish, murderous Hyde.

Strange Case of Dr Jekyll and Mr Hyde does a brilliant job of showing 'man's dual nature'. This is the idea that we are not made up of one character, but two, or in the words of Jekyll, 'man is not truly one, but truly two'. In other words, everyone has a good side and a bad side. In the novel, Jekyll represents the good and Hyde the bad.

Noticing Context

You can fill in the blank space in the sentence below with lots of different words and phrases linked to the book's context, such as 'justice', 'violence', 'reputation', and so on.

What do you notice about _____ in *Strange Case of Dr Jekyll and Mr Hyde*?

- The questions in the grid then help you to explore whatever aspect of context you are focusing on. What do you notice about it from your own reading? This is a good starting point when thinking about context, because the book itself tells you so much about the time in which it was written.
- When you have finished the grid, you can then think about how what you have noticed links into additional contextual details. On the following page, such details have been provided to help you think about exploring the portrayal of gentlemen in *Strange Case of Dr Jekyll and Mr Hyde*

What happens?

Who is involved?

What different perspectives are offered?

How is this aspect of the novel presented overall?

What morals or messages does the writer get across?

What themes or motifs attach to it?

Noticing context: matching the text to the wider world

What do you notice about the portrayal of gentlemen in Strange Case of Dr Jekyll and Mr Hyde?

How does the contextual information about gentlemen that you have noticed in Stevenson's novel relate to any of the historical and social points below?

The Victorian period was a time of great social change, with a new middle class who owed their wealth and power to success in business rather than through being born into the aristocracy. This led to debates about whether you could only be a 'gentleman' by birth, or whether you could become one by behaving in a certain way.

The period in which the novel was published saw a proliferation of guides about appropriate behaviour, suggesting people were anxious about appearing in the right way.

There were no safety nets (social services, NHS etc.) for people without money and class divisions in this period were clearly demarcated.

In 1886 the right to vote was still linked to property. Only men could vote and they had to either pay an annual rent of £10 or hold land valued at £10. This sounds like a tiny amount now, but millions of people would not qualify through this measure.

Gentlemen were, among other things, expected to be honest and dependable, to be restrained in their desires (emotional and sexual), financially secure, free from gossip and either aristocratic by birth or in a 'good' job (e.g. vicar, lawyer, doctor).

Sex was not spoken about openly; however, prostitution and pornography were still readily available in London when the novel was published, much of it based around Soho, in Central London.

Homosexuality was deeply disapproved of at the time, and became illegal in the year Stevenson was writing the novel. The law used to prosecute men engaging in homosexual activity was commonly referred to as the 'Blackmailer's Charter' because very little evidence was needed for a prosecution, so it was easy to extort money from people by threatening to 'out' them.

Revising Structure

Commenting on the structure of a novel, or part of a novel, can be difficult. However, if you use some of the words below when talking or writing about a piece of written work, then you are almost certainly talking about structure.

- In pairs, come up with something to say about *Strange Case of Dr Jekyll and Mr Hyde* using a word from the 'beginning' section. For example:

At the **beginning** of the novel, the reader is introduced to the violent behaviour of the mysterious Edward Hyde.

- Now build on your first sentence using a word from the 'middle' section. For example:

The mystery **develops** with further descriptions of this violence, without details of Hyde's background being revealed.

- Next use a word from the 'end' section to extend your ideas further. For example:

The **revelation** that Jekyll and Hyde are one and the same person comes some way before the end of the novel. This results in an unusual **denouement**, in which Jekyll's psychological motivations are revealed, rather than the mystery.

- Repeat the process, focusing on different aspects of the novel, or on short sections, and using different words.

N.B. You can use different forms of the words if this helps your sentence structures. For example: 'foreshadows' instead of 'foreshadowing'. You should also bear in mind that a straightforward word used correctly is more effective than a more unusual word used incorrectly.

Beginning

opening
foreshadowing
foregrounding
introduction
first
initial
starting point

Middle

development
continuation
evolution
expansion
extension
unfolding
elaboration
complication
tension
suspense
reinforcement
magnification
intensification
decline
reduction
flashback
shift

End

conclusion
closure
denouement
culmination
finale
consequence
outcome
revelation

Setting in *Strange Case of Dr Jekyll and Mr Hyde*

Setting and duality

It is possible to read the novel as not just about the two-sided nature of one man, but of society as a whole. An exploration of how Stevenson uses setting, moving between rich and poor areas of London, helps to establish this. Below are some short extracts describing setting.

- Read each extract in turn and make a note of any contrasts that you can find. To help, you might consider the following:
 - rich v poor
 - honesty v duplicity
 - light v dark
 - night v day
 - inside v outside
 - abandon v restraint
 - respectability v notoriety
- Write a paragraph or two about how Stevenson's use of setting highlights the two-sidedness of human nature and society in general.

1 It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the week-days. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

2 Round the corner from the by-street, there was a square of ancient, handsome houses, now for the most part decayed from their high estate and let in flats and chambers to all sorts and conditions of men: map-engravers, architects, shady lawyers, and the agents of obscure enterprises. One house, however, second from the corner, was still occupied entire; and at the door of this, which wore a great air of wealth and comfort, though it was now plunged in darkness except for the fan-light, Mr. Utterson stopped and knocked. A well-dressed, elderly servant opened the door.

3. As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating-house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

4. In the whole extent of the house, which but for the old woman remained otherwise empty, Mr. Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour. At this moment, however, the rooms bore every mark of having been recently and hurriedly ransacked; clothes lay about the floor, with their pockets inside out; lock-fast drawers stood open; and on the hearth there lay a pile of grey ashes, as though many papers had been burned.

Setting and its historical context

Strange Case of Dr Jekyll and Mr Hyde is over 130 years old. This means that the setting is not particularly familiar to a modern reader. However, much of it still resonates. For example, London is still a city of contrasts.

- In pairs, or small groups, discuss the statements below in order to help you to think about the context of the setting, both for Victorian and modern readers.
- When you have finished, write down your thoughts about how relevant the novel is to modern day readers.
- Hear a selection of responses round your class.

The late 19th-century setting makes this novel largely irrelevant to modern readers.

The 19th-century setting means that key themes can be explored in a straightforward way: the world was simpler then, including ideas about good and evil.

The late 19th-century setting makes this a fascinating read today: it was a period when ideas about science, medicine and psychology that are now commonplace were in their early stages of development.

The 19th-century setting provides the novel with lots of atmosphere: London was a much dirtier city in those days.

Society was very different in the 19th century, which means a modern reader can easily overlook aspects of the novel that are out of step with today's thinking. E.g. the almost complete absence of women, the focus on gentlemen, and so on.

Revising Key Themes

- Cut out the themes on page 22 into cards.
- In small groups take it in turns to pick a card at random.
- Your challenge is to speak for a minute, non-stop, about that theme. You should take into account:
 - Its importance to the novel as a whole
 - Examples from the novel
 - What the novel suggests about this theme
- As you are listening to others in your group, make a note of anything new or interesting that they say.
- As a class, share your new and interesting ideas.

Here is a model of how you might speak, using the theme of 'shame' as an example.

'I'd say that shame is what drives lots of the action in the novel. It is because Jekyll feels so ashamed of some of his desires that he develops the potion that turns him into Hyde. He admits to this in his statement that forms the final chapter of the book when he talks about the 'profound duplicity' of his life. There are also clues that he is not the only one who feels shame. Utterson talks about how Jekyll was 'wild' in his youth, as if this was something to place firmly behind him. Also, the fact that he and Enfield explore London so late at night suggests that they are hiding something, something presumably they would be ashamed to be open about.

Strangely Jekyll does not seem particularly ashamed once he gives over his desires to Hyde. He stops being Hyde for a period not so much out of shame, but because he is worried that the Hyde part of his personality will take over completely. For that reason he seems to take no responsibility for the murder Hyde commits. Hyde, for his part, has no shame at all. He actively enjoys his actions and seeks them out.

Duality (doubleness)	Transformation	Hypocrisy
Evil	Repression	Violence
Justice	Secrecy	Madness
Human Nature	Identity	Shame
Science and Reason	Appearance and Reality	Reputation

Gothic Style in *Strange Case of Dr Jekyll and Mr Hyde*

The following two extracts are from articles by Greg Buzwell, published on the British Library website.

- Read each carefully and discuss what you think he means.
- Try to think of ways to apply what Buzwell is saying to specific parts of the novel.
- Next read the passage on page 24, which comes from Jekyll's statement in the final chapter.
 - identify how this passage fits with what Buzwell writes.
 - Identify examples of the Gothic style in this passage. This can be defined as 'a style that uses dark and picturesque scenery, melodramatic narrative devices, an atmosphere of mystery and terror, and exaggerated, over-embellished vocabulary.'

... in the early Victorian period, authors such as 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* (1838) 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's *Strange Case of Dr Jekyll and Mr Hyde* (1886); Oscar Wilde's *The Picture of Dorian Gray* (1891); Arthur Machen's 'The Great God Pan' (1894); H G Wells' *The Time Machine* (1895) and Bram Stoker's *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.

From <https://www.bl.uk/romantics-and-victorians/articles/Gothic-fiction-in-the-victorian-fin-de-siecle>

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.

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

Extract from Jekyll's Statement, Chapter 10

My reason wavered, but it did not fail me utterly. I have more than once observed that, in my second character, my faculties seemed sharpened to a point and my spirits more tensely elastic; thus it came about that, where Jekyll perhaps might have succumbed, Hyde rose to the importance of the moment. My drugs were in one of the presses of my cabinet; how was I to reach them? That was the problem that (crushing my temples in my hands) I set myself to solve. The laboratory door I had closed. If I sought to enter by the house, my own servants would consign me to the gallows. I saw I must employ another hand, and thought of Lanyon. How was he to be reached? how persuaded? Supposing that I escaped capture in the streets, how was I to make my way into his presence? and how should I, an unknown and displeasing visitor, prevail on the famous physician to rifle the study of his colleague, Dr. Jekyll? Then I remembered that of my original character, one part remained to me: I could write my own hand; and once I had conceived that kindling spark, the way that I must follow became lighted up from end to end.

Thereupon, I arranged my clothes as best I could, and summoning a passing hansom, drove to an hotel in Portland Street, the name of which I chanced to remember. At my appearance (which was indeed comical enough, however tragic a fate these garments covered) the driver could not conceal his mirth. I gnashed my teeth upon him with a gust of devilish fury; and the smile withered from his face—happily for him—yet more happily for myself, for in another instant I had certainly dragged him from his perch. At the inn, as I entered, I looked about me with so black a countenance as made the attendants tremble; not a look did they exchange in my presence; but obsequiously took my orders, led me to a private room, and brought me wherewithal to write. Hyde in danger of his life was a creature new to me; shaken with inordinate anger, strung to the pitch of murder, lusting to inflict pain. Yet the creature was astute; mastered his fury with a great effort of the will; composed his two important letters, one to Lanyon and one to Poole; and that he might receive actual evidence of their being posted, sent them out with directions that they should be registered.

Thenceforward, he sat all day over the fire in the private room, gnawing his nails; there he dined, sitting alone with his fears, the waiter visibly quailing before his eye; and thence, when the night was fully come, he set forth in the corner of a closed cab, and was driven to and fro about the streets of the city. He, I say—I cannot say, I. That child of Hell had nothing human; nothing lived in him but fear and hatred. And when at last, thinking the driver had begun to grow suspicious, he discharged the cab and ventured on foot, attired in his misfitting clothes, an object marked out for observation, into the midst of the nocturnal passengers, these two base passions raged within him like a tempest. He walked fast, hunted by his fears, chattering to himself, skulking through the less-frequented thoroughfares, counting the minutes that still divided him from midnight. Once a woman spoke to him, offering, I think, a box of lights. He smote her in the face, and she fled.

Quotations in *Strange Case of Dr Jekyll and Mr Hyde*

Here are some useful quotations from *Strange Case of Dr Jekyll and Mr Hyde*.

- Choose how you are going to work with them from the suggestions below.
 - Select the five that you think are most significant to the novel as a whole.
 - Place the quotations into different categories; select one or two from each of your categories that you think will be most useful for your revision.
 - Learn a quotation off by heart. Move round the classroom saying it to different people and challenging them to tell you who said it, when and in what context.
 - Name a theme or character to a partner and challenge them to find a quotation to match it.

Quotations

Chapter 1

MR. UTTERSON the lawyer was a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable.

It was a nut to crack for many, what these two could see in each other [about Enfield and Utterson]

... the man trampled calmly over the girl's body and left her screaming on the ground.

'I make it a rule of mine: the more it looks like Queer Street, the less I ask.' [Enfield]

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

'Let us make a bargain never to refer to this again.' [Enfield to Utterson]

Chapter 2

'I thought it was madness ... and now I begin to fear it is disgrace.' [Utterson]

This was a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner. [about Lanyon]

'... it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind ... Such unscientific balderdash...' [Lanyon]

... now his imagination was also engaged or rather enslaved... [about Utterson being drawn into Enfield's account of Hyde]

Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing, and fear with which Mr. Utterson regarded him.

'...the man seems hardly human! Something troglodytic, shall we say' [Utterson]

‘O my poor old Harry Jekyll, if ever I read Satan’s signature upon a face, it is on that of your new friend.’ [Utterson]

‘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.’ [Utterson thinking about Jekyll]

Chapter 3

a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness [about Jekyll]

‘... an ignorant, blatant pedant’ [Jekyll about Lanyon]

‘I only ask for justice; I only ask you to help him for my sake, when I am no longer here.’ [Jekyll to Utterson]

Chapter 5

‘I have had a lesson – O God, Utterson, what a lesson I have had!’ [Jekyll]

‘What! Henry Jekyll forge for a murderer!’ [Utterson]

Chapter 6

‘I have had a shock and I shall never recover.’ [Lanyon]

‘You must suffer me to go my own dark way.’ [Letter from Jekyll to Utterson]

‘I have brought on myself a punishment and a danger that I cannot name.’ [Letter from Jekyll to Utterson]

‘I am the chief of sinners, I am the chief of sufferers also. I could not think that this earth contained a place for sufferings and terrors so unmanly.’ [Letter from Jekyll to Utterson]

Chapter 7

The words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. [about Jekyll after he has just spoken to Utterson and Enfield]

Chapter 8

‘this is rather a wild tale, my man.’ [Utterson to Poole]

‘This glass have seen some strange things, sir.’ [Poole to Utterson]

‘I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit.’ [Utterson to Poole]

Chapter 9

‘I saw what I saw, I heard what I heard, and my soul sickened at it.’ [Lanyon]

‘My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous.’ [Lanyon]

‘if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan.’ [Hyde to Lanyon]

Chapter 10

‘... it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life.’ [Jekyll]

‘I regarded and hid them with an almost morbid sense of shame.’ [Jekyll]

‘man’s dual nature’ [Jekyll]

‘I was in no sense a hypocrite; both sides of me were in dead earnest’ [Jekyll]

‘man is not truly one, but truly two’ [Jekyll]

‘If each, I told myself, could but be housed in separate identities, life would be relieved of all that was unbearable’ [Jekyll]

‘Evil ... had left on that body an imprint of deformity and decay.’ [Jekyll]

‘I was conscious of no repugnance, rather a leap of welcome’ [Jekyll]

‘...all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.’ [Jekyll]

‘The movement was thus wholly toward the worse.’ [Jekyll]

‘...my pleasures were (to say the least) undignified ...’ [Jekyll]

‘I had gone to be Henry Jekyll, I had awakened Edward Hyde’ [Jekyll]

‘I was the first that could plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty.’ [Jekyll]

‘I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse.’ [Jekyll]

‘That child of Hell had nothing human; nothing lived in him but fear and hatred.’ [Jekyll]

‘His love of life is wonderful.’ [Jekyll about Hyde]

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

WORKING WITH EXTRACTS

Responding to an Exam Task – Sample Task One

Below is an example of what an exam task for *Strange Case of Dr Jekyll and Mr Hyde* might look like. You are going to be taken through the various stages of planning and writing a response to the task.

Stage one: initial reading

- Read through the task.
- Discuss as a class where the passage occurs in the novel and how you might go about putting together your response.

Sample Task One

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

In this extract a maid servant who lives alone is looking out of her bedroom window late at night.

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

- Starting with this extract, how does Stevenson present contrasting ideas and themes?

Write about:

- how Stevenson presents contrasting ideas and themes in this extract.
- how Stevenson presents contrasting ideas and themes in the novel as a whole.

Stage two: exploring the extract

The extract for the response has been annotated.

- Discuss how you might group some of the annotations together and place them into different paragraph blocks.
- Discuss how you might use the annotations as a starting point for writing about how Stevenson presents the theme of violence in this passage.
- Now have a go at writing a response to the first half of the question, drawing on these annotations and your own ideas. Remember that you should try to:
 - identify some of the writing methods Stevenson has used;
 - use some linguistic or literary terminology;
 - use some quotations;
 - make reference to the context within which the passage is set.

Write about:

- a. How Stevenson presents contrasting ideas and themes in this extract.

The social status of a 'gentleman' contrasts with that of the maid: in this novel those with lower social status are no more than onlookers. In this instance, she is safely inside, while the gentleman faces danger outside.

Unusual vocabulary to describe a gentleman

Unlike the gentleman, this man does not immediately stand out: he represents what is 'hidden'.

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

The gentleman's manners match his appearance. Both appearance and manners are in contrast to Hyde's.

By implication, if the gentleman is from an old world, the novel must be set in a new one: one not innocent or kind.

The language makes it clear that the gentleman's contentment is in contrast to Hyde's impatience.

Where the gentleman speaks politely, Hyde is silent and physically agitated.

The speed and severity of Hyde's violence is in stark contrast to the understated manner of the gentleman.

Reference back to the trampling of the girl in Ch 1

The gentleman is described using the language of understatement – very different to the overly violent Hyde.

The awfulness of this animalistic attack contrasts with the manners and politeness of the gentleman.

Stage three: a model for answering part a.

- Now compare your response to the one here. You should comment on:
 - similarities and differences in the writing styles
 - what your response and this model have done well
 - what your response and this model could do better
 - how the work meets the criteria for assessment (see Assessment Objectives in Teachers' Notes).

Stevenson presents a range of contrasting ideas and themes in this passage, such as calm versus violence, manners versus rudeness, the open versus the hidden, the old versus the new, inside versus outside and, most significantly for the novel as a whole, good versus evil.

He establishes the idea that he is exploring contrasts by having a maid view the action from her bedroom window. The inside of her house offers a safe place from which to observe the danger that is outside. The maid's social status is also in contrast to that of the men she observes. In the world of the novel she could never be anything but an observer, as all of the action is based around men of gentlemanly status. In this, the presentation suggests that they are more important and interesting to a reader.

The passage is structured in two contrasting sections, to highlight the difference between what we can infer is the 'good' character of the gentleman, Sir Danvers Carew, and the 'evil' character of Hyde. The unusual choice of adjective in calling Sir Danvers 'beautiful' and his 'white hair' make him stand out in the darkness of the night, and link him with forces of good. Everything about him is presented in a positive way, one that the maid notices, even as it is understated. As a gentleman he does not deliberately draw attention to himself, but he is a significant presence. For example, even though 'it did not seem as if the subject of his address were of great importance', he still bows to Hyde and behaves 'with a very pretty manner of politeness'. In stark contrast, the maid does not notice Hyde at all until he loses all control, behaving like a 'madman'. The fact that he is not noticed links into the continuing theme in the novel of hidden desires. When his anger bursts out metaphorically as 'a great flame', this represents his secret desires breaking out. His violence is then presented in shocking terms, reflected in the choice of verbs to describe Hyde's brutality: 'stamping', 'clubbed', 'trampling' and 'shattered'. He is so far from being a gentleman that animal imagery is used to describe him as 'ape-like'. This is made particularly shocking because initially Sir Danvers maintains his calm dignity, stepping back 'with the air of one very much surprised and a little hurt'. The language is so understated it is almost comical.

One phrase is very telling in this extract. Stevenson describes the gentleman's 'innocent and old-world kindness of disposition'. By implication this is in contrast to a less innocent modern world, one where the mannered politeness of a Sir Danvers (who was, it turned out, an MP) is under threat from hidden forces of modernity, perhaps represented by Jekyll's scientific experiments.

Stage four: planning your whole response

This grid might be useful for planning the other sample tasks that come with this revision material. You can find a blank example on page 39.

- Read the details that have been filled in and discuss how useful this approach might be for writing a response in exam conditions.
- Have a go at writing one of the paragraph ideas suggested for part b.

Task Starting with this extract, how does Stevenson present contrasting ideas and themes? Write about:
a) How Stevenson presents contrasting ideas and themes in this extract. 1. Summary of all contrasts 2. Setting and observer: inside v outside; servant v gentleman 3. Structure and description. Calm, good gentleman leading to frenzied, evil Hyde 4. Old world v modern world
b) How Stevenson presents contrasting ideas and themes in the novel as a whole. 1. Open v hidden 2. Respectability v disgrace 3. The duality of human nature 4. Science v 'unscientific balderdash' Conclusion
Contextual factors to consider <ul style="list-style-type: none">• Societal anxiety at the time of publication about sex and disease.• Moral codes that gentlemen were expected to live by (but in reality often didn't).• Scientific advances and misleading thoughts – beginnings of psychology; linking physical appearance to behaviour.• Stevenson's books were bestsellers – these often deal with extremes and situations that encourage narrative conflict and create drama.
Identification of writer's methods, including terminology to use Imagery, juxtaposition, setting, tone of voice, Gothic style, adjective, verb, understatement
Possible quotations to draw on <ul style="list-style-type: none">• 'man's dual nature' [Jekyll]• 'unscientific balderdash' [Lanyon]• 'I was in no sense a hypocrite; both sides of me were in dead earnest' [Jekyll]• 'man is not truly one, but truly two' [Jekyll]• '... it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life.' [Jekyll]

Stage five: exploring part b

- Read the second half of the response to the exam task.
- Annotate the text with marks and comments exploring the following:
 - Words and phrases that link one paragraph to another.
 - Words and phrases that give coherence within a paragraph.

You should also look out for where the answer meets criteria in the assessment criteria that your work will be marked against:

Assessment Objective
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 response– use textual references, including quotations, to support and illustrate interpretations.
AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3: Show understanding of the relationships between texts and the contexts in which they were written.

b.) How does Stevenson present contrasting ideas and themes in the novel as a whole?

The whole of *Jekyll and Hyde* is structured around contrasting ideas and themes. Its plot, for example, relies on a key contrast, the open versus the hidden, in order to engage readers. Within this plot, Stevenson is able to explore other contrasts that would have been significant to a late-Victorian reader, such as respectability versus disgrace, the two-sidedness of human nature, and the scientific, or modern, versus what Lanyon calls 'unscientific balderdash'.

The contrast between the open and hidden is at the heart of the novel. It fulfills two purposes. It allows Stevenson to comment on the repressed nature of his society, when gentlemen (and others) were expected to conform to a moral code, which they often broke in secret; and it enables him to structure the novel like a mystery, gradually revealing the truth that is hidden from the reader and from characters like Utterson, Enfield and Lanyon. Both of these purposes are established from the very start. While Utterson and Enfield appear to be respectable when they are out walking, the reader is left with some unanswered questions. Why, for example, are they outside so late at night? And why are they so fascinated by Mr Hyde? There seems to be a part of them that is hidden too. And the reader wants to find out what this is – as well as, like them, finding out more about Mr Hyde.

The tension surrounding the lives of the Victorian gentlemen reflects the thin line between respectability and disgrace that they must navigate in order to maintain their position in society. This is why Jekyll, prior to developing his alter ego, admits that 'I concealed my pleasures' and was 'committed to a profound duplicity of life'. In a way, Stevenson is presenting characters like Jekyll sympathetically. The implication is that if he had

a genuine outlet for his desires, he would not have to sneak around, or, ultimately, develop a character as evil as Hyde. This implication is developed in Jekyll's statement at the end of the novel. He writes of his double life: 'I was in no sense a hypocrite; both sides of me were in dead earnest'. Stevenson is perhaps suggesting that it is better to live an honest life, be that good or bad, rather than sneak around obsessing about being disgraced. Jekyll's tone of voice is so rational in his statement that it is difficult not to feel sympathy for his dilemma. Why can't he be allowed to be respectable and to behave (a little) disgracefully?

Stevenson's sympathetic presentation of characters forced to repress their true emotions is linked to the novel's exploration of what Jekyll calls 'man's dual nature'. Because Jekyll is so reasoned, his voice carries a high level of moral authority. When he says that 'man is not truly one, but truly two', it appears that this is a message that Stevenson wants readers to take away with them. Indeed, the whole book is structured around dualities. For example, the measured writing style of much of the book (as would be expected given that most of it is narrated through the voices, letters and documents of gentlemen) is juxtaposed next to moments of Gothic style, describing acts of violence and passion. Also wealthy, respectable areas of London are shown to exist side-by-side with poor, crime-ridden ones.

The dualities in the novel perhaps reflect a society fast shedding its past, moving from a pre-modern to a modern world. This was a time of rapid scientific advancement, as well as the development of various theories that gave birth to what became psychology. During this period several ideas that are now discredited had some influence. For example, people believed that physical appearance was linked to intelligence and criminality, which might explain why Hyde is described as being physically grotesque, even 'troglodytic', in contrast to the much taller, better looking Jekyll. Stevenson makes it clear that much scientific work in the period was worthless when he has Dr Lanyon call some of Jekyll's early experiments 'unscientific balderdash'. Nonetheless, in the pages of the novel at least the supposedly 'unscientific' proves to be true. Stevenson is perhaps suggesting that in his world some scientific developments are genuinely astonishing.

It would be exaggerating, though, to say that Stevenson was primarily exploring science. The contrasts he establishes in his novel do reflect on the world in which he lived, but their main purpose seems to be in allowing him to create a gripping mystery story. The reader, like the characters, wants to find out what is hidden beneath the clearly seen, and to experience the shocking beneath the surface of respectability. The central contrast between good and evil is perhaps too simple to reflect on actual life. But perhaps that is part of Stevenson's point: life is complex, so people cannot be expected to live by a simple, unbreakable moral code alone.

Sample Task Two

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

This extract forms the beginning of Henry Jekyll's statement about the case.

I was born in the year 18— to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellow-men, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame. It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature. In this case, I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion and is one of the most plentiful springs of distress. Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering.

- Starting with this extract, how does Stevenson present Henry Jekyll as a man with two contrasting sides to his nature?

Write about:

- a) How Stevenson presents Henry Jekyll as a man with two contrasting sides to his nature in this extract.
- b) How Stevenson presents Henry Jekyll as a man with two contrasting sides to his nature in the novel as a whole.

Sample Task Three

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

In this extract, Utterson calls on Dr Lanyon just after he has read Henry Jekyll's will.

With that he blew out his candle, put on a great-coat, and set forth in the direction of Cavendish Square, that citadel of medicine, where his friend, the great Dr. Lanyon, had his house and received his crowding patients. 'If any one knows, it will be Lanyon,' he had thought.

The solemn butler knew and welcomed him; he was subjected to no stage of delay, but ushered direct from the door to the dining-room where Dr. Lanyon sat alone over his wine. This was a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner. At sight of Mr. Utterson, he sprang up from his chair and welcomed him with both hands. The geniality, as was the way of the man, was somewhat theatrical to the eye; but it reposed on genuine feeling. For these two were old friends, old mates both at school and college, both thorough respecters of themselves and of each other, and, what does not always follow, men who thoroughly enjoyed each other's company.

After a little rambling talk, the lawyer led up to the subject which so disagreeably pre-occupied his mind.

'I suppose, Lanyon,' said he 'you and I must be the two oldest friends that Henry Jekyll has?'

'I wish the friends were younger,' chuckled Dr. Lanyon. 'But I suppose we are. And what of that? I see little of him now.'

'Indeed?' said Utterson. 'I thought you had a bond of common interest.'

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

■ Starting with this extract, how does Stevenson present male friendship between Victorian gentlemen?

Write about:

- How Stevenson presents male friendship between Victorian gentlemen in this extract.
- How Stevenson presents male friendship between Victorian gentlemen in the novel as a whole.

Sample Task Four

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

In this extract, Utterson and the butler, Poole, go to Jekyll's house because Poole is afraid for his master's life.

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

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

'Amen, Poole,' said the lawyer.

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?'

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

Write about:

- a) How Stevenson creates a sense of atmosphere in this extract.
- b) How Stevenson create a sense of atmosphere in the novel as a whole.

Sample Task Five

- Read the following extract from Chapter 6 and then answer the question that follows. In this extract, we hear about how life settled down following the murder of Sir Danvers Carew by Edward Hyde.

Time ran on; thousands of pounds were offered in reward, for the death of Sir Danvers was resented as a public injury; but Mr. Hyde had disappeared out of the ken of the police as though he had never existed. Much of his past was unearthed, indeed, and all disreputable: tales came out of the man's cruelty, at once so callous and violent; of his vile life, of his strange associates, of the hatred that seemed to have surrounded his career; but of his present whereabouts, not a whisper. From the time he had left the house in Soho on the morning of the murder, he was simply blotted out; and gradually, as time drew on, Mr. Utterson began to recover from the hotness of his alarm, and to grow more at quiet with himself. The death of Sir Danvers was, to his way of thinking, more than paid for by the disappearance of Mr. Hyde. Now that that evil influence had been withdrawn, a new life began for Dr. Jekyll. He came out of his seclusion, renewed relations with his friends, became once more their familiar guest and entertainer; and 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; and for more than two months, the doctor was at peace.

- Starting with this extract, how does Stevenson explore the themes of transformation?

Write about:

- a) How Stevenson explores the theme of transformation in this extract.
- b) How Stevenson explores the theme of transformation in the novel as a whole.

Planning Grid

Task
a) 1. 2. 3. 4.
b) 1. 2. 3. 4. 5.
Conclusion
Contextual factors to consider
Identification of writer's methods, including terminology to use
Possible quotations to draw on

ANSWERS

Total Recall: What Can You Remember About *Strange Case of Dr Jekyll and Mr Hyde*?

The answers

Chapter 1

1. Lawyer
2. Sundays
3. 3 in the morning
4. Between 8 and 10
5. £100
6. No; Henry Jekyll (thought this isn't revealed at this point in the story)
7. Mr Hyde

Chapter 2

1. Dr Jekyll's will
2. Cavendish Square, a centre for well regarded medical practices
3. More than 10 years ago
4. A point of science
5. The door that Mr Hyde entered
6. His face
7. Dr Jekyll
8. Poole
9. The old dissecting-room

Chapter 3

1. Jekyll's will
2. Secure Hyde his rights

Chapter 4

1. A maid
2. She fainted at what she had witnessed
3. Utterson
4. Henry Jekyll
5. 'A quarter of a million sterling'
6. Inspector Newcomen

Chapter 5

1. Chemistry
2. He said it was handed in at his house
3. An MP
4. That he is not mad, but has an 'odd hand'
5. That it is identical to Hyde's, only 'differently sloped'

Chapter 6

1. Two
2. Less than a fortnight
3. Upon the death or disappearance of Henry Jekyll

Chapter 7

1. The same 'by-street' as in chapter one
2. In a window at the back of his house

Chapter 8

1. 8 days
2. Drugs
3. He thinks he has been murdered
4. An axe and a kitchen poker
5. The footman
6. He has poisoned himself with cyanide
7. It has been stamped on and broken
8. Utterson

Chapter 9

1. Powders/ drugs made up by Jekyll, a crystalline salt, a phial of blood-red liquid, and an exercise book.
2. Edward Hyde

Chapter 10

1. A 'particular salt' from a chemist's
2. Nine-tenths
3. Because Hyde is a more singular, pure version of his otherwise divided self?
4. Soho
5. Murder
6. He is tempted to act as 'an ordinary secret sinner' in Jekyll's character. This seems to awaken desires in him that make him spontaneously turn into Hyde.
7. His fear of the gallows – being hung for murdering Sir Danvers Carew.
8. The potion does not work with the new salt; Jekyll concludes that the original supply was tainted in some way, and that was the only reason it worked.

Jumbled Up Mini-essays – Suggested Order

A Brilliant Portrayal of the Two Sides of Human Nature

Strange Case of Dr Jekyll and Mr Hyde does a brilliant job of showing ‘man’s dual nature’. This is the idea that we are not made up of one character, but two, or in the words of Jekyll, ‘man is not truly one, but truly two’. In other words, everyone has a good side and a bad side. In the novel, Jekyll represents the good and Hyde the bad.

The novel is narrated in a way that makes the reader think for a long time that Jekyll and Hyde are two different people. However, it is always clear that good and bad can co-exist within a single person. This is shown in the way that Jekyll is described. For example, near the beginning of the novel Utterson comments that ‘[Jekyll] was wild when he was young’. Also, while we learn very little about Utterson and Enfield, their interest in Hyde, as well as the fact that they spend so much time walking about London late at night, suggests that they are not satisfied living to the moral code required of a Victorian gentleman.

It is this focus on ‘gentlemen’ that makes the novel such an interesting exploration of human nature. Hyde would not have to exist if Jekyll was able to live a life outside very rigid social constraints. Without Hyde, Jekyll lives a life of ‘profound duplicity’. With him, he no longer feels a hypocrite because he can explore his dark side without hiding or feeling shame.

A Simplistic Tale that Ignores How Life is Really Lived

Strange Case of Dr Jekyll and Mr Hyde explores human nature in a very peculiar way. Clearly it wants to suggest that good and bad co-exist in everyone, but if this is the case, then why does it make the ‘bad’ character, Hyde, so repulsive? Does the novel really want to suggest that deep down we are all murderers? And why does it insist on such a rigid separation of the two sides to human nature?

In part the rigid separation can be explained by the strict codes of Victorian society. Gentlemen were expected to behave in a particular way. This meant they had to suppress any desires that did not fit in with that code. The novel is contradictory on this point, though. On one hand it suggests the moral code is too rigid and that there should be more freedom to explore the forbidden; on the other it implies that the forbidden is too dangerous to let loose on society, certainly if it takes on the form of the thuggish, murderous Hyde.

The novel also offers a very limited, even offensive view of human nature. It links moral deviancy with physical appearance. Hyde, for example, is described as ‘pale and dwarfish’, giving ‘an impression of deformity’ and creating ‘disgust, loathing and fear’ in those who see him. And, of course, it is only concerned with human nature as it applies to men from the higher ranks of society. Men of lowly status and all women are excluded from this limited exploration.

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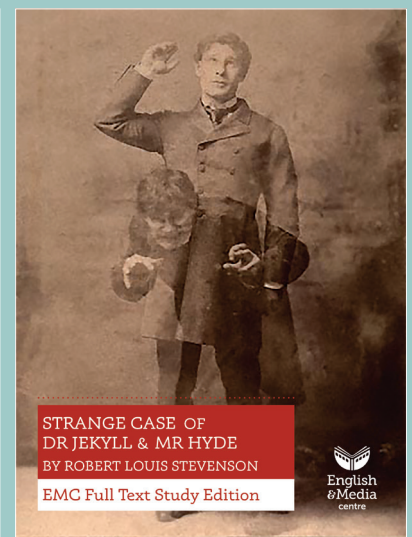
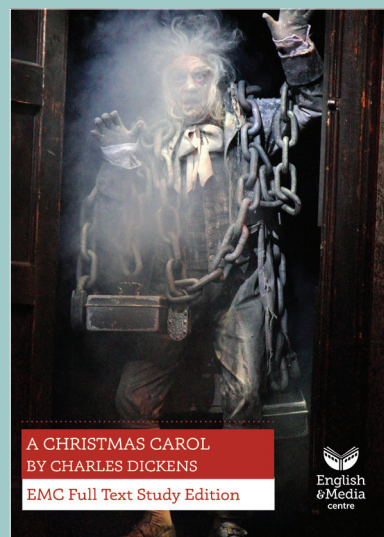
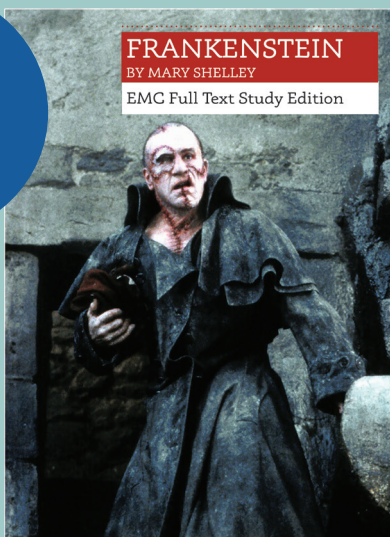
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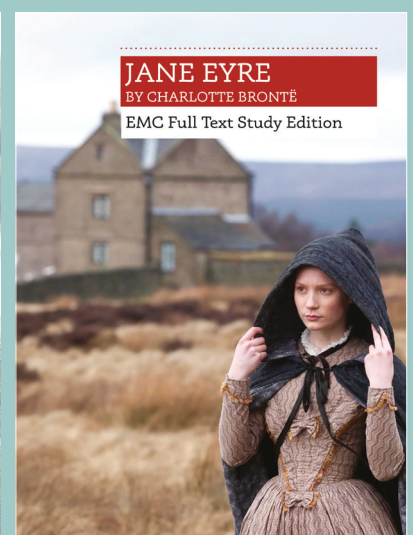
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