**De Aston**

**English Department**

****

**Year 11: Dr Jekyll and Mr Hyde**

**Academic Excellence Booklet**

The role of the Academic Excellence Booklet is for you to complete these tasks over the next six weeks. These activities are purposely designed to challenge you, so don’t worry if you find them difficult. You’re meant to! Learning happens when people have to think hard. That being said, your English teacher is a specialist, so ask any of us for help, anytime!

1. Context of Writing: (AO3)

When responding to the text it is important that you show a clear understanding of the historical and social background of the text. Use the following information to create a revision resource on the following areas:

* Stevenson’s personal life
* Different readership and response
* Textual Influence
* Theme

**Understanding Stevenson’s Life:**

* Stevenson - a figure who straddles both the Victorian and modern age
* Stevenson’s writing appears Victorian on the surface, but dig deeper and you find a modern interest into the darkness of the human mind (*repressed desires and the duality of mankind)*
* Stevenson’s nurse and parents instilled in him a strong sense of good and evil (*opposites and duality/division)*
* Stevenson saw humans as dualistic creatures – split personalities that were equally good and evil in measure
* Edinburgh had both ‘Old town’ and ‘New town’ districts. Stevenson lived in the pleasant but was aware of the filthy and disgusting, overcrowded conditions of the Old town
* Edinburgh had a dark past which fascinated Stevenson: Stories of William Deacon Brodie who was a craftsman by day and a criminal by night (Brodie was eventually hanged in 1788)
* Stevenson in his teenage years wrote a script based on Brodie’s life
* Stevenson himself led something of a double life, (*duality and division of mankind)* studying engineering at Edinburgh university but at the same time spending a great deal of his time in the dives of the ‘Old town’, drinking and sleeping with prostitutes
* Although Stevenson wrote *Jekyll and Hyde* quickly, it was very much a product of a lifelong interest in dreams and the duality of mankind

**Contexts of Reading – Victorian and Modern:**

* Victorian readers would receive the novel very differently to how we do today
* For today’s reader, the story is less about the battle between good and evil and more about repression and one man’s struggle to deal with his repressed (second) nature
* A modern reader can identify that as we live in a more open/free society, there are many people who can be described as ‘Jekyll and Hyde’ characters
* A modern reader can also view the novel as an allegory about addiction – Jekyll’s dependence on taking a potion and being transformed *(a sense of euphoria and escapism)* and without the ‘drug’, like a junkie, Jekyll deteriorates
* For a modern society, the novel has become more relevant than ever by dealing with an issue that is a tormentor in 21st century society

**Influences:**

Mary Shelley’s *Frankenstein*

* An obsessive scientist who pays the consequences for meddling with the structure of the human body and brain
* *Dr Jekyll and Mr Hyde* contains a similar ‘Promethean’ figure to Shelley’s Victor Frankenstein (the creator of the monster)
* Jekyll and Victor Frankenstein both being the Greek hero Prometheus who brought fire to mankind
* Stevenson is a much more ‘technically accomplished writer’ than Shelley, he does not need to pile event on event in order to create the feeling of horror and suspense in the novel, but uses description of the memorable setting of foggy London streets, locked doors and mysterious laboratories

**Theme: Repression and Duality:**

* The locked doors and curtained windows of Jekyll’s house creates imagery that represents the repressed man who hides inside, locking away the truth that lurks inside him
* Jekyll turning into Hyde is a metaphor for the unconscious mind being revealed
* The murder of Carew symbolises the unconscious mind striking out at the conscious mind for hiding ‘it’ away
* Stevenson suggests that man is a ‘dualistic’ creature, appearing respectable and pleasant (Dr Jekyll) but deep-down hiding and suffering from frustration and repressed desires (represented by the formation of Hyde)
* The door of Jekyll’s house is the gateway to the dark parts of the human soul, behind the well-kept, respectable façade of the streets there is a hidden place of ‘prolonged and sordid negligence’
* The city is a metaphor for the divided human soul

1. Character and Structure

When responding to the text you need to show your understanding of the role of the character and also evaluate their importance and how they contribute to the momentum of the novella. In addition, showing your understanding of structure will help you to understand how the writer is using this as a tool to impact the meaning to the text. The structure of a text is as important as the language.

Using the information provided below, for each character write a response to the following questions using no more than 100 words.

Questions:

1. In your opinion, how important is the character’s role in the novella?
2. What is the effect of the character being given this section of the text e.g. Utterson more of less narrating the first three sections of the novella?

**Structure:**

* *Dr Jekyll and Mr Hyde* has several narrators
* Stevenson uses the tool of having many narrators to help him make the story a mystery *(gothic and detective)*

1. Utterson plays the role of the detective and narrates more or less the **first three** sections of the book
2. The **fourth section** is Lanyon’s narrative (the doctor) which at the end reveals to the reader that Jekyll is Hyde
3. The **final** section is Jekyll’s, which tells us now that the mystery is solved, how he became Hyde

**Character:**

**Dr Jekyll**

A deeply repressed man who wishes to appear respectable to the outside world and yet deep-down harbours many secret desires that he is not able to pursue openly *(secrets and conflict of the mind).*

**Mr Hyde**

Represents an ‘ape’ like figure who would rather hide away from civilised society. We are able to control our repressed desires in the quest to appear respectable, Hyde suffers from no such inhibitions. Hyde represents the unconscious of all of us.

**Mr Utterson**

Stevenson begins the novel by describing him as an unappealing, down to earth, awkward individual, who is both loyal and intelligent. He is very ordinary but clever. He is our detective figure and because he is so ordinary and reserved in expression, a reader can respect his responses to the revelations of the text. Stevenson portrays Utterson is the way so that he does not become too fantastical, he uses him as a literary tool to reveal and tell the truths of mankind.

**Mr Enfield**

Like Jekyll, someone who secretly enjoys the high life but we never discover the ‘pleasures’ in which he enjoys. Enfield himself is a potential Hyde character: he has a moral disgust at Hyde because he, too, may secretly relish in committing such a deed (the deed of what he reveals to Utterson in Chapter 1.

1. Extended Challenge Tasks

Using your knowledge of the text from your reading in class, work through the questions below. Note: the questions are designed to make you reflect and respond to a particular chapter of the text.

*Story of the Door*

* **Why does Stevenson begin the novel by describing the character of Utterson?**

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

* **Why does Stevenson take such care to describe the city in this novel?**

*‘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.’*

* **How and why does Stevenson deepen the mystery here with Enfield’s description of Hyde?**

*‘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.’*

*Search for Mr Hyde*

* **How does the will create a sense of mystery and suspense?**

*‘On this night, however, he took up a candle and went into his business room. There he opened his safe, took from the most private part of it a document endorsed on the envelope as Dr. Jekyll’s Will, and sat down with a clouded brow to study its contents. The will was holograph; for Mr. Utterson, though he took charge of it now that it was made, had refused to lend the least assistance in the making of it; it provided not only that, in case of the decease of Henry Jekyll, M.D., D.C.L., LL.D., F.R.S., &c., all his possessions were to pass into the hands of his ‘friend and benefactor Edward Hyde’…’*

* **Why are dreams so important in this story?**

*‘...that human Juggernaut trod the child down and I passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and, lo! There would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night…’*

* **How does Stevenson create tension here? Can you identify a technique?**

*‘From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post. ‘If he be Mr. Hyde,’ he had thought, ‘I shall be Mr. Seek.’*

* **How does Stevenson create suspense here?**

*‘And now,’ said the other, ‘how did you know me?’ ‘By description,’ was the reply. ‘Whose description?’ ‘We have common friends,’ said Mr. Utterson. ‘Common friends!’ echoed Mr. Hyde, a little hoarsely. ‘Who are they?’ ‘Jekyll, for instance,’ said the lawyer. ‘He never told you,’ cried Mr. Hyde, with a flush of anger. ‘I did not think you would have lied.’ ‘Come,’ said Mr. Utterson, ‘that is not fitting language.’ The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.’*

*Dr Jekyll was quite at Ease*

* **Why is the theme of silence so important in the novel?**

*‘My good Utterson,’ said the doctor, ‘this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.’*

* **Why is the theme of complacency so important in the novel?**

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

*‘What I heard was abominable,’ said Utterson. ‘It can make no change. You do not understand my position,’ returned the doctor, with a certain incoherency of manner. ‘I am painfully situated, Utterson; my position is a very strange – a very strange one. It is one of those affairs that cannot be mended by talking.’*

*The Carew Murder Case*

* **How does Stevenson create a sense of horror here?**

*‘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 the 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.’*

* **What are human beings’ darkest, most repressed desires? How does Stevenson explore such desires in this novel?**

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

*The Incident of the Letter*

* **How does Stevenson convey Jekyll’s despair here?**

*‘I have had what is far more to the purpose,’ returned the doctor solemnly: ‘I have had a lesson! – O God, Utterson, what a lesson I have had!’ And he covered his face for a moment with his hands.’*

* **Why does Utterson lock the note away in the safe? What do you think of Stevenson’s presentation of Utterson here?**

*‘Well, sir,’ returned the clerk, ‘there’s a rather singular resemblance; the two hands are in many points identical; only differently sloped.’ ‘Rather quaint,’ said Utterson. ‘It is, as you say, rather quaint,’ returned Guest. ‘I wouldn’t speak of this note,’ said the master. ‘No, sir,’ said the clerk. ‘I understand.’ But no sooner was Mr. Utterson alone that night, than he locked the note into his safe, where it reposed from that time forward. ‘What!’ he thought. ‘Henry Jekyll forge for a murderer!’ And his blood ran cold in his veins.’*

*The Remarkable incident of Dr Lanyon*

* **How does Stevenson create a sense of horror here?**

*‘‘Why then,’ said the lawyer, good-naturedly, ‘the best thing we can do is to stay down here and speak with you from where we are.’’*

*‘‘That is just what I was about to venture to propose,’ returned the doctor with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. They saw it but for a glimpse, for the window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the by-street; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr. Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes. ‘God forgive us, God forgive us,’ said Mr. Utterson. But Mr. Enfield only nodded his head very seriously and walked on once more in silence.’*

*The Last Night*

* **How does Stevenson maintain the narrative tension here?**

*‘Mr. Utterson, sir, asking to see you,’ he called; and even as he did so, once more violently signed to the lawyer to give ear. A voice answered from within: ‘Tell him I cannot see anyone,’ it said complainingly. ‘Thank you, sir,’ said Poole, with a note of something like triumph in his voice; and taking up his candle, he led Mr. Utterson back across the yard and into the great kitchen, where the fire was out and the beetles were leaping on the floor. ‘Sir,’ he said, looking Mr. Utterson in the eyes, ‘was that my master’s voice?’ ‘It seems much changed,’ replied the lawyer, very pale, but giving look for look. ‘Changed? Well, yes, I think so,’ said the butler. ‘Have I been twenty years in this man’s house, to be deceived about his voice? No, sir; master’s made away with; he was made away with, eight days ago, when we heard him cry out upon the name of God; and who’s in there instead of him, and why it stays there, is a thing that cries to Heaven, Mr. Utterson!’*

* **In what ways do you think the story is a parable about drug addiction?**

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

* **Why do you think Jekyll is wearing a mask? What is the effect of him wearing one here?**

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

*Dr Lanyon’s Narrative*

* **Why does Stevenson put Lanyon’s narrative at this point in the novel, when he could have put it earlier on?**

*‘The contents increased my wonder; for this is how the letter ran:*

*‘10th December at midnight, then, I have to ask you to be alone in your consulting room, to admit with your own hand into the house a man who will present himself in my name and to place in his hands the drawer that you will have brought with you from my cabinet. Then you will have played your part, and earned my gratitude completely. Five minutes afterwards, if you insist upon an explanation, you will have understood that these arrangements are of capital importance; and that by the neglect of one of them, fantastic as they must appear, you might have charged your conscience with my death or the shipwreck of my reason.’’*

* **Why is Hyde’s thirst for the potion so disturbing?**

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

* **How does Stevenson make the transformation such an exciting and climatic moment in the novel?**

*‘It is well,’ replied my visitor. ‘Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors! – behold!’ He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked, there came, I thought, a change! – he seemed to swell! – his face became suddenly black and the features seemed to melt and alter ! – and the next moment I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror. ‘O God!’ I screamed, and ‘O God!’ again and again; for there before my eyes ! – pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death! – there stood Henry Jekyll! What he told me in the next hour I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet, now when that sight has faded from my eyes I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a*

*start of horror.’*

*Henry Jekyll’s Full Statement of the Case*

* **Why does Stevenson tell us that there was a ‘profound duplicity’ to Jekyll’s life before he became Hyde?**

*‘...the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and when I reached years of reflection, and began to look around me, and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me I regarded and hid them with an almost morbid sense of shame.’*

* **What is the appeal of the transformation for Jekyll?**

*‘There was something strange in my sensations, something indescribably new, and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost my stature.’*

* **What do we learn about Jekyll here?**

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

1. Glossary of key terms:

It is important that you are familiar with the following vocabulary in order to understand the text and make a more ambitious lexical choice when responding to questions. Memorise the definitions of the following and learn the spelling! Be prepared to be challenged on these key terms in class.

**Conventional morality** - The ordinary rules of everyday life, the code of behaviour by which ‘normal’ people abide

**Dualistic/Dualism** - The doctrine that reality consists of two basic opposing elements, often taken to be mind and matter (or mind and body), or good and evil

**Inarticulacy** - Being unable to express something in words

**Extraneous** - Irrelevant, not needed

**Hysteric** - A person who reacts in a hysterical manner to life, making a great deal of fuss about nothing!

**Irreverent** - Not being respectful; disrespectful

**Malevolence** - Badness, nastiness, evil

**Motif** - A theme – a unifying idea – that is repeated or elaborated in a literary or artistic work

**Neurotic** - A person who is obsessively and needlessly worried

**Perturbed** - Upset, disturbed

**Proto-existentialist** - The forerunner of an existentialist; existentialists believed that one should do what one wants, follow one’s unconscious desires, rather than be constrained by conventional morality

**Repressed** - Held back, keeping back your emotions (Repression)

**Resonances** - Associations

**Subconscious** - Another word for the ‘unconscious’

**Unconscious** - The place in the human mind where one’s repressed desires are kept

**Undiscriminating** - Not very picky, not being able to make good decisions about things and people; indiscriminate

****

For more resources, including literacy support, visit www.deastonenglish.com