

Jekyll and Hyde



Student name:

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Class teacher:

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Horace Walpole

From *The Castle of Otranto* (1764)

This is widely considered the first truly gothic novel. The nightmarish fear of being chased by a demonical character (Manfred) is powerfully captured here, and the setting and descriptive detail are definitively gothic.

The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and which grating on the rusty hinges were re-echoed through that long labyrinth of darkness. Every murmur struck her with new terror; – yet more she dreaded to hear the wrathful voice of Manfred urging his domestics to pursue her. She trod as softly as impatience would give her leave, – yet frequently stopped and listened to hear if she was followed. In one of those moments she thought she heard a sigh. She shuddered, and recoiled a few paces. In a moment she thought she heard the step of some person. Her blood curdled; she concluded it was Manfred. Every suggestion that horror could inspire rushed into her mind. She condemned her rash flight, which had thus exposed her to his rage in a place where her cries were not likely to draw any body to her assistance-Vet the sound seemed not to come from behind; – if Manfred knew where she was, he must have followed her: she was still in one of the cloisters, and the steps she had heard were too distinct to proceed from the way she had come. Cheered with this reflection, and hoping to find a friend in whoever was not the prince; she was going to advance, when a door that stood ajar, at some distance to the left, was opened gently; but ere her lamp, which she held up, could discover who opened it, the person recreated precipitately on seeing the light.

Isabella, whom every incident was sufficient to dismay, hesitated whether she should proceed. Her dread of Manfred outweighed every other terror. The very circumstance of the person avoiding her, gave her a sort of courage. It could only be, she thought, some domestic belonging to the castle. Her gentleness had never raised her an enemy, and conscious innocence made her hope that, unless sent by the prince's order to seek her, his servants would rather assist than prevent her flight. Fortifying herself with these reflections, and believing, by what she could observe, that she was near the mouth of the subterraneous cavern, she approached the door that had been opened; but a sudden gust of wind that met her at the door extinguished her lamp, and left her in total darkness.

Words cannot paint the horror of the princess's situation. Alone in so dismal a place, her mind imprinted with all the terrible events of the day, hopeless of escaping, expecting every moment the arrival of Manfred, and far from tranquil on knowing she was within reach of some body, she knew not whom, who for some cause seemed concealed thereabouts,

Mary Shelley

From *Frankenstein* (1818)

Frankenstein is of course one of the most famous gothic novels, and has been referred to many times in this book. Here, Frankenstein beholds with horror the fruits of his labours: the unnamed Creature. His subsequent dream, mingling disgust with desire, is also quintessentially gothic.

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! - Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain: I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch - the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the courtyard belonging to the house which I inhabited; where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! no mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

Bram Stoker

From *Dracula* (1897)

Every bit as famous as Frankenstein, and just as frequently filmed, Dracula represents the gothic horror story par excellence. This passage appears quite near the novel's opening, and shows the hapless Jonathan Harker, seemingly alone in Castle Dracula, meeting first the evilly seductive women of the house, and then the Count himself

I suppose I must have fallen asleep; i hope so, but I fear, for all that followed was startlingly real – so real that now, sitting here in the broad, full sunlight of the morning, I cannot in the least believe that it was all sleep.

I was not alone. The room was the same, unchanged in any way since I came into it; I could see along the floor, in the brilliant moonlight, my own footsteps marked where I had disturbed the long accumulation of dust. In the moonlight opposite me were three young women, ladies by their dress and manner. I thought at the time that i must be dreaming when I saw them, for, though the moonlight was behind them, they threw no shadow on the floor. They came close to me and looked at me for some time, and then whispered together. Two

were dark, and had high aquiline noses like the Count, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great, wavy masses of golden hair and eyes like pale sapphires. I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain, but it is the truth. They whispered together, and then they all three laughed – such a silvery, musical laugh, but as hard as though the sound could never have come through the softness of human lips. It was like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand. The fair girl shook her head coquettishly, and the other two urged her on. One said:

‘Go on! You are first, and we shall follow; yours is the right to begin.’ The other added. ‘He is young and strong; there are kisses for us all.’ I lay quiet, looking out under my eyelashes in an agony of delightful anticipation.

The fair girl advanced and bent over me till I could feel the movement of her breath upon me. Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood.

I was afraid to raise my eyelids, but looked out and saw perfectly under the lashes. The fair girl went on her knees, and bent over me, fairly gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white, sharp teeth.

Susan Hill

From *The Woman in Black* (1983)

Susan Hill has herself called this short novel ‘a ghost story’, and ‘a story about evil’, and on both counts it seems firmly in the gothic tradition. Here, the narrator, alone in the eerie Eel Marsh House, is awakened by strange sounds. The nature of the evil has yet to be revealed to him, or to the reader.

... Then from somewhere, out of that howling darkness, a cry came to my ears, catapulting me back into the present and banishing all tranquillity.

I listened hard. Nothing. The tumult of the wind, like a banshee, and the banging and rattling of the window in its old, ill-fitting frame. Then yes, again, a cry, that familiar cry of desperation and anguish, a cry for help from a child somewhere out on the marsh.

There was no child. I knew that. How could there be? Yet how could I lie here and ignore even the crying of some long-dead ghost?

‘Rest in peace,’ I thought, but this poor one did not, could not. After a few moments I got up. I would go down into the kitchen and make myself a drink, stir up the fire a little and sit beside it trying, trying to shut out that calling voice for which I could do nothing, and no one had been able to do anything for ... how many years?

As I went out onto the landing, Spider the dog following me at once, two things happened together. I had the impression of someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms, and, as a tremendous blast of wind hit the house so that it all but seemed to rock at the impact, the

lights went out. I had not bothered to pick up my torch from the bedside table and now I stood in the pitch blackness, unsure for a moment of my bearings.

And the person who had gone by, and who was now in this house with me? I had seen no one, felt nothing. There had been no movement, no brush of a sleeve against mine, no disturbance of the air, I had not even heard a footstep. I had simply the absolutely certain sense of someone just having passed close to me and gone away down the corridor. Down the short narrow corridor that led to the nursery whose door had been so firmly locked and then, inexplicably, opened.

Transformation extract:

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!

Description/idea that points towards a negative atmosphere	Quotation	Language technique used and <u>its effect</u>
The contrast between the way the laboratory used to be and the way it is now.		
The dull description of the light.		
The dirtiness/messiness of the room.		
The references to the fog.		
The claustrophobic/ secretive/prison-like descriptions of the room.		
The description of Jekyll himself.		

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

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

In this extract Mr Utterson has just met Mr Hyde for the first time.

‘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
5 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.
10 The lawyer stood awhile when Mr Hyde had left him, the picture of
disquietude. Then he began slowly to mount the street, pausing every step or
two and putting his hand to his brow like a man in mental perplexity. The
problem he was thus debating as he walked was one of a class that is rarely
solved. Mr Hyde was pale and dwarfish; he gave an impression of deformity
15 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
20 regarded him. ‘There must be something else,’ said the perplexed
gentleman. ‘There *is* something more, if I could find a name for it. God bless
me, the man seems hardly human! Something troglodytic, shall we say? Or
can it be the old story of Dr Fell? Or is it the mere radiance of a foul soul that
thus transpires through, and transfigures, its clay continent? The last, I think;
25 for, O my poor old Harry Jekyll, if ever I read Satan’s signature upon a face, it
is on that of your new friend!’

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole.

[30 marks]

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> Critical, exploratory, conceptualised response to task and whole text Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.</p>
	AO2	<ul style="list-style-type: none"> Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> Thoughtful, developed response to task and whole text Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> Examination of writer's methods with subject terminology used effectively to support consideration of methods Examination of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

Level 4 <i>Clear understanding</i> 16–20 marks	AO1	<ul style="list-style-type: none"> Clear, explained response to task and whole text Effective use of references to support explanation 	<p>At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> Clear explanation of writer's methods with appropriate use of relevant subject terminology Understanding of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
Level 3 <i>Explained, structured comments</i> 11–15 marks	AO1	<ul style="list-style-type: none"> Some explained response to task and whole text References used to support a range of relevant comments 	<p>At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of pointsexemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> Explained/relevant comments on writer's methods with some relevant use of subject terminology Identification of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task 	

Level 2 <i>Supported, relevant comments</i> 6–10 marks	AO1	<ul style="list-style-type: none">• Supported response to task and text• Comments on references	<p>At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p>At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making choices and/or awareness of context.</p>
	AO2	<ul style="list-style-type: none">• Identification of writers' methods• Some reference to subject terminology	
	AO3	<ul style="list-style-type: none">• Some awareness of implicit ideas/contextual factors	
Level 1 <i>Simple, explicit comments</i> 1–5 marks	AO1	<ul style="list-style-type: none">• Simple comments relevant to task and text• Reference to relevant details	<p>At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p>At the bottom of the level, a candidate's response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none">• Awareness of writer making deliberate choices• Possible reference to subject terminology	
	AO3	<ul style="list-style-type: none">• Simple comment on explicit ideas/contextual factors	
0 marks	Nothing worthy of credit/nothing written		

Themes	Symbols	Plot Summary – Chapter by Chapter	
<p>Where are the Women? Perhaps, Jekyll's secret adventures were homosexual practices so common in London behind the Victorian veil (Molly Houses). The women in J-H are maids and prostitutes and lacking in agency – mirroring women's lack of agency in 19 C society. The men take on women's roles: Jekyll 'gives birth' to Hyde. Poole 'tends' to Jekyll. Utterson 'frets and cares' for Jekyll. 19th C middle- and upper-class women were fighting for suffrage – too busy to be in this story!</p>	<p>Jekyll's house – the mind (Freud) a front that is acceptable to society and a hidden, darker back (the lab, representing inner desires, darkness)</p> <p>Cane – gentlemen carried as a fashion item but used it to hit beggars, children or as a weapon (concealed swords) = pretence. Murder weapon: broken represents Jekyll broken into two halves.</p> <p>Windows and doors –welcoming the outside versus secrecy, public/private divide</p> <p>Letters and documents – communication, reader is unravelling clues along with Utterson, evidence and suspending disbelief, professional classes, epistolary form</p> <div data-bbox="890 1126 1166 1585"> <p>Key Quotes</p> <p>'ape like fury' 'trampled calmly'</p> <p>'unscientific balderdash'</p> <p>'gives a strong feeling of deformity'</p> <p>'His face became suddenly black his features seems to melt and alter'</p> <p>'the moment I choose I can be rid of Mr Hyde'</p> </div>	<p>1. Story of the Door. Description of Utterson and Enfield. Description of streets of London. Enfield tells his anecdote about Hyde.</p> <p>2. The Search for Mr Hyde. Utterson checks Jekyll's will. Starts spending time near the house, wants to meet Hyde. <i>Utterson knows the door is the back entrance to Jekyll's.</i> He talks to Poole.</p>	<p>6. The Remarkable Incident of Dr Lanyon</p> <p>Jekyll seems to return to his old, cheerful and sociable self but then refuses to see Utterson. Utterson visits Dr Lanyon and finds him sick but he won't explain why. Utterson writes to Jekyll and receives a reply saying he's 'under a dark influence'. Lanyon dies and leaves a letter to be opened upon Hyde's death.</p>
<p>Hypocrisy and Pretence the Victorian middle and upper classes valued restraint, <u>virtue</u> and religion. Excessive indulgence in pleasure of any kind (drink, food, sex, entertainment) was frowned upon. These behaviours did not go away but were instead enjoyed in secret. The cane-toting 'Gentlemen' of Victorian London (represented by Utterson, Lanyon, Carew, Enfield & Jekyll) give an outward pretence of respectability but many lived double lives. Stevenson would have known the story of Deacon Brodie and his double life. Moral Codes limited what could be published – ambiguous description also happens to be helpful in creating fear/horror/suspense – our imaginations worse than what Stevenson could write.</p>		<p>3. Dr Jekyll was Quite at Ease. Utterson attends a dinner party at Jekyll's. Jekyll reassures him and says he can 'be rid' of Hyde whenever he chooses.</p> <p>4. The Carew Murder Case. A year has passed. A maid witnesses the murder of an MP. He carries a letter bearing Utterson's name. Utterson leads the police to Hyde's house in Soho and finds the broken cane. Hyde is nowhere to be found.</p>	<p>7. Incident at the Window Enfield and Utterson walk by Jekyll's house and see him at the window. Jekyll refuses to let them into the house and then starts to change into Hyde, slamming down the window. <i>Enfield says he has just realised the lab door is connected to Jekyll's house.</i></p> <p>8. The Last Night Poole comes to Utterson for help – 'Jekyll' is hiding in his cabinet. They break the door with an axe and find Hyde, dead, on the floor. There is a package with a new will leaving everything to Utterson, Jekyll's confession and a note telling Utterson to read Lanyon's letter.</p>
<p>Victorian Mysteries 19th C readers had an appetite for murder mysteries, sensational stories and titillating (sexually exciting) tales. Possibly as a way of enjoying repressed desires (see above) Penny Dreadfuls – tacky, serialised fiction – were popular. Stevenson was possibly tuning into this to make money OR he was satirising his reader's tawdry taste in fiction.</p>	<p>The duality of man generally refers to the two opposing sides of the nature of man. (good and evil, animalistic and enlightened, emotional and reasonable) This is a common thread throughout the history of art, religion and, of course, can be seen in history. Jekyll wanted to separate these two parts, to ease human suffering/internal conflict.</p>	<p>5. Incident of the Letter. Utterson visits Jekyll who seems ill. Jekyll insists Hyde has gone for good and gives Utterson a letter 'from Hyde'. Guest compares Hyde's handwriting to Jekyll's and confirms they are the same – just leaning in different directions.</p>	<p>9. Dr Lanyon's Narrative Utterson reads Lanyon's description of seeing Jekyll transform into Hyde.</p> <p>10. Jekyll's Full Statement of the Case</p> <p>Utterson reads Henry Jekyll's confession – why he created the drug, what it did to him and how 'Hyde' took over his good side.</p>