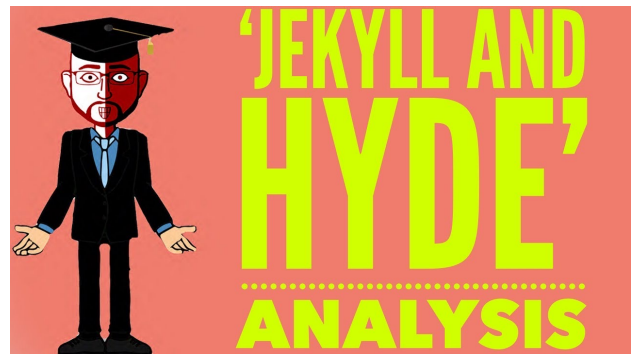


'Jekyll and Hyde': The Novella

To be completed whilst watching Mr Bruff's YouTube analysis video:

https://youtu.be/DfSDt_FZYRU

Alternatively, on YouTube, search for 'Jekyll and Hyde' Analysis: The Novella'.



- 1) What is a 'shilling shocker'?
- 2) Why might Victorian readers have considered 'Jekyll and Hyde' to be a shilling shocker?
- 3) When was 'Jekyll and Hyde' published?
- 4) What content was removed during the redrafting of the novella?
- 5) Why might the novella be particularly frightening to a Victorian reader?
- 6) Why does the novella still resonate with readers today?

EXTENSION QUESTIONS:

- a) Do **you** agree that 'Jekyll and Hyde' is a shilling shocker? Explain your answer.
- b) Stevenson said he had 'long been trying to write a story on [the] subject, to find a body, a vehicle, for that strong sense of man's double being'. How does 'Jekyll and Hyde' achieve this?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Utterson describes his first encounter with Mr. Hyde.

Stevenson's sole aim in 'Jekyll and Hyde' is to terrify the reader.

Starting with this extract, explore how far you agree with this opinion.

Write about:

- Your response with reference the extract
- Your response with reference to the novella as a whole

[30 marks]

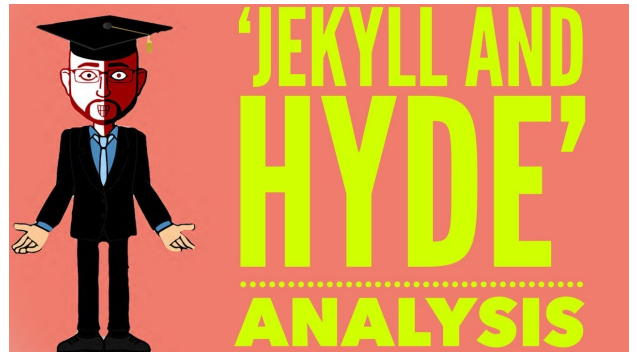
“Well, it was this way,” returned Mr. Enfield: “I was coming home from some place at the end of the world, about three o’clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street and all the folks asleep—street after street, all lighted up as if for a procession and all as empty as a church—till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child’s body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn’t like a man; it was like some damned Juggernaut. I gave a few halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl’s own family; and pretty soon, the doctor, for whom she had been sent put in his appearance. Well, the child was not much the worse, more frightened, according to the sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child’s family, which was only natural. But the doctor’s case was what struck me. He was the usual cut and dry apothecary, of no particular age and colour, with a strong Edinburgh accent and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black sneering coolness—frightened too, I could see that—but carrying it off, sir, really like Satan. ‘If you choose to make capital out of this accident,’ said he, ‘I am naturally helpless. No gentleman but wishes to avoid a scene,’ says he. ‘Name your figure.’ Well, we screwed him up to a hundred pounds for the child’s family; he would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck. The next thing was to get the money; and where do you think he carried us but to that place with the door?—whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutts’s, drawn payable to bearer and signed with a name that I can’t mention, though it’s one of the points of my story, but it was a name at least very well known and often printed. The figure was stiff; but the signature was good for more than that if it was only genuine. I took the liberty of pointing out to my gentleman that the whole business looked apocryphal, and that a man does not, in real life, walk into a cellar door at four in the morning and come out with another man’s cheque for close upon a hundred pounds. But he was quite easy and sneering. ‘Set your mind at rest,’ says he, ‘I will stay with you till the banks open and cash the cheque myself.’ So we all set off, the doctor, and the child’s father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in a body to the bank. I gave in the cheque myself, and said I had every reason to believe it was a forgery. Not a bit of it. The cheque was genuine.”

'Jekyll and Hyde': Setting

To be completed whilst watching Mr Bruff's YouTube analysis video:

<https://youtu.be/XAI3R7zBvLU>

Alternatively, on YouTube, search for 'Jekyll and Hyde' Analysis of Setting'.



- 1) Where is the novella set?
- 2) How is the novella different to other stories set in London at this time?
- 3) List three similarities between London and Edinburgh?
- 4) How did London change from 1800 to 1900?
- 5) Who was Deacon Brodie? How was his life similar to the plot of 'Jekyll and Hyde'?
- 6) Who was John Hunter? How did he develop his knowledge of human anatomy?

EXTENSION QUESTIONS:

- a) How does the setting of the novella reflect the characters of Dr Jekyll and Mr Hyde?
- b) 'Whether or not Stevenson had London or Edinburgh in mind for Jekyll and Hyde, it's clear that he has borrowed from both.' How far do you agree with this statement? Explain your answer with reference to the text.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Utterson and Enfield are walking down a side-street in a busy area of London.

Starting with this extract, explore how Stevenson uses the novella's settings to explore ideas about people and society.

Write about:

- How Stevenson uses the setting in the extract
- How Stevenson uses the setting in the novella as a whole

[30 marks]

No doubt the feat was easy to Mr. Utterson; for he was undemonstrative at the best, and even his friendship seemed to be founded in a similar catholicity of good-nature. It is the mark of a modest man to accept his friendly circle ready-made from the hands of opportunity; and that was the lawyer's way. His friends were those of his own blood or those whom he had known the longest; 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. It was a nut to crack for many, what these two could see in each other, or what subject they could find in common. It was reported by those who encountered them in their Sunday walks, that they said nothing, looked singularly dull and would hail with obvious relief the appearance of a friend. For all that, the two men put the greatest store by these excursions, counted them the chief jewel of each week, and not only set aside occasions of pleasure, but even resisted the calls of business, that they might enjoy them uninterrupted.

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 weekdays. The inhabitants were all doing well, it seemed and all emulously hoping to do better still, and laying out the surplus of their grains 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.

Mr. Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the former lifted up his cane and pointed.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative, "It is connected in my mind," added he, "with a very odd story."

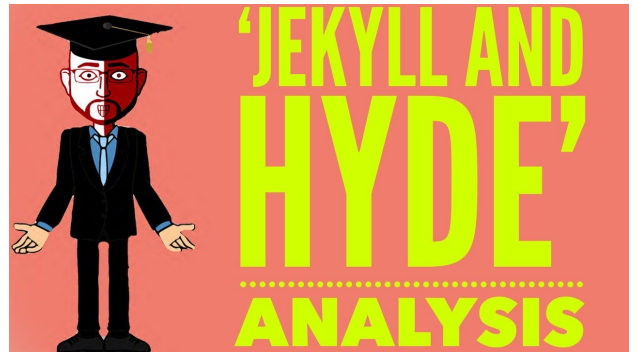
"Indeed?" said Mr. Utterson, with a slight change of voice, "and what was that?"

'Jekyll and Hyde': Context

To be completed whilst watching Mr Bruff's YouTube analysis video:

<https://youtu.be/mpMdy9YGdZc>

Alternatively, on YouTube, search for 'Jekyll and Hyde: Context'.



- 1) How was the 1800s a time of great change in London?
- 2) Why were the upper classes nervous at this time?
- 3) Which type of people tended to live in the west of London?
- 4) What is an allegory?
- 5) How can 'Jekyll and Hyde' be seen as an allegory? What is the moral of the story?
- 6) How were science and medicine changing during the 1800s?
- 7) What is psychoanalysis?
- 8) What did Freud suggest about present illness?

EXTENSION QUESTIONS:

- a) How does 'Jekyll and Hyde' tap into the fears of Victorian society?
- b) Is the novella as frightening today? Explain your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 10 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Dr. Jekyll is detailing his experiments.

Starting with this extract, explore how far Stevenson presents Dr. Jekyll as worthy of sympathy.

Write about:

- How Stevenson presents Dr. Jekyll in this extract
- How Stevenson presents Dr. Jekyll in the novella as a whole

[30 marks]

I hesitated long before I put this theory to the test of practice. I knew well that I risked death; for any drug that so potently controlled and shook the very fortress of identity, might, by the least scruple of an overdose or at the least inopportunitiy in the moment of exhibition, utterly blot out that immaterial tabernacle which I looked to it to change. But the temptation of a discovery so singular and profound at last overcame the suggestions of alarm. I had long since prepared my tincture; I purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.

The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novellaty, 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 millrace 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 in stature.

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night however, was far gone into the morning—the morning, black as it was, was nearly ripe for the conception of the day—the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

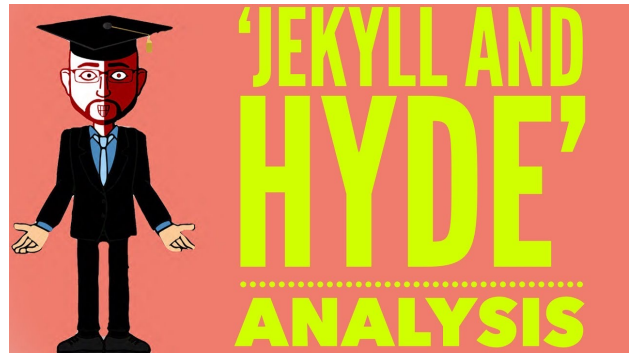
I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine tenths a life of effort, virtue and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. And in so far I was doubtless right. 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 and Hyde': Language Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:

<https://youtu.be/FFMU0Fqa40>

Alternatively, on YouTube, search for 'Analysing Language in 'Jekyll and Hyde'.



- 1) What was one of the difficulties faced by Victorian writers?
- 2) What is the effect of the formal language used in these two quotations?

"Well, Sir, the two ran into one another naturally enough at the corner"

"the man trampled calmly over the child's body and left her screaming on the ground"

- 3) Give an example of Stevenson's use of contrast in the novella.
- 4) Where is the personification in this quotation? What effect does it have?

'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 in the street.'

EXTENSION QUESTION:

- a) Give two examples of settings used for symbolic effect in 'Jekyll and Hyde'.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 10 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Henry Jekyll begins his statement of the case.

Starting with this extract, explore how Stevenson presents the duality of man in *The Strange Case of Dr Jekyll and Mr Hyde*.

Write about:

- How Stevenson presents the duality of man in this extract
- How Stevenson presents the duality of man in the novella as a whole

[30 marks]

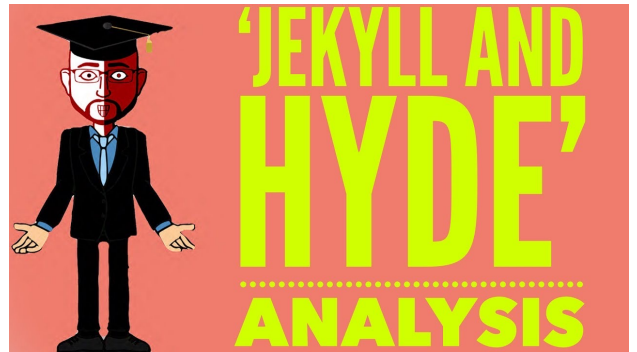
I was born in the year 18— to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. And indeed the worst 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. And it chanced that the direction of my scientific studies, which led wholly towards the mystic and the transcendental, reacted and shed a strong light on this consciousness of the perennial war among my members. With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements. If each, I told myself, could 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 and Hyde': Structure Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:

<https://youtu.be/5gdiSPMy150>

Alternatively, on YouTube, search for 'Structure Analysis: 'Jekyll and Hyde'.



- 1) What impression is given by the full title of the novella: 'The Strange case of Dr Jekyll and Mr Hyde'?
- 2) Copy out Freytag's pyramid as it applies to 'Jekyll and Hyde'.
- 3) There are three distinct narrative perspectives in the novella. What are they?
- 4) How does the form of Dr Lanyon's narrative differ from the previous narratives?
- 5) How does Stevenson use sentence structure for effect in the sample paragraph?

EXTENSION QUESTIONS:

- a) How does the variety of narrative perspectives add to the tension in 'Jekyll and Hyde'?
- b) Why does Stevenson wait until the final chapter to reveal Henry Jekyll's account?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 8 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows. In this extract, Jekyll's butler Poole visits Utterson and asks him to check on Dr. Jekyll, suspecting something terrible has taken place.

Starting with this extract, explore how Stevenson creates a sense of horror in *The Strange Case of Dr Jekyll and Mr Hyde*.

Write about:

- How Stevenson creates horror in the extract
- How Stevenson creates horror in the novella as a whole

[30 marks]

As Bradshaw left, the lawyer looked at his watch. "And now, Poole, let us get to ours," he said; and taking the poker under his arm, led the way into the yard. The scud had banked over the moon, and it was now quite dark. The wind, which only broke in puffs and draughts into that deep well of building, tossed the light of the candle to and fro about their steps, until they came into the shelter of the theatre, where they sat down silently to wait. London hummed solemnly all around; but nearer at hand, the stillness was only broken by the sounds of a footfall moving to and fro along the cabinet floor.

"So it will walk all day, sir," whispered Poole; "ay, and the better part of the night. Only when a new sample comes from the chemist, there's a bit of a break. Ah, it's an ill conscience that's such an enemy to rest! Ah, sir, there's blood foully shed in every step of it! But hark again, a little closer—put your heart in your ears, Mr. Utterson, and tell me, is that the doctor's foot?"

The steps fell lightly and oddly, with a certain swing, for all they went so slowly; it was different indeed from the heavy creaking tread of Henry Jekyll. Utterson sighed. "Is there never anything else?" he asked.

Poole nodded. "Once," he said. "Once I heard it weeping!"

"Weeping? how that?" said the lawyer, conscious of a sudden chill of horror.

"Weeping like a woman or a lost soul," said the butler. "I came away with that upon my heart, that I could have wept too."

But now the ten minutes drew to an end. Poole disinterred the axe from under a stack of packing straw; the candle was set upon the nearest table to light them to the attack; and they drew near with bated breath to where that patient foot was still going up and down, up and down, in the quiet of the night.

"Jekyll," cried Utterson, with a loud voice, "I demand to see you." He paused a moment, but there came no reply. "I give you fair warning, our suspicions are aroused, and I must and shall see you," he resumed; "if not by fair means, then by foul—if not of your consent, then by brute force!"

"Utterson," said the voice, "for God's sake, have mercy!"

"Ah, that's not Jekyll's voice—it's Hyde's!" cried Utterson. "Down with the door, Poole!"

Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet. Up went the axe again, and again the panels crashed and the frame bounded; four times the blow fell; but the wood was tough and the fittings were of excellent workmanship; and it was not until the fifth, that the lock burst and the wreck of the door fell inwards on the carpet.

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea; the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.