

Dr Henry Jekyll

Jekyll's pride:

- Jekyll's fatal flaw is that he is too proud. **'My imperious desire to hold my head high.'** He wants to appear better than everyone else.
- This forces him to hide his **'undignified'** pleasures and to lead **'a profound duplicity of life'**.
- Jekyll admits that many men would have openly displayed the behaviours he considers to be shameful, which shows that his behaviour (before Hyde) wasn't actually that bad.

Jekyll and society:

- Jekyll has **'always been known for charities'** showing he does a lot for others.
- During the two-month period that he doesn't turn into Hyde (after turning into Hyde in his sleep), Jekyll becomes **'distinguished for religion'** showing he has turned to the church for support.
- Jekyll is under pressure from the expectations of Victorian society to be the perfect gentleman, which is why he hides his vices.

Jekyll's experiment:

- Jekyll states that there is a **'duality'** in man, meaning people have the capability to do both good and bad.
- Jekyll finds it **'unbearable'** to try to satisfy both sides of his personality, which leads him to look for some way to relieve the **'curse of mankind'** by separating the two natures.
- At the end of the novella, he comes to believe the process is pointless as man can never separate the two sides of his nature, plus he can't recreate the experiment.
- Jekyll suspects that if his original intentions had been more **'noble'**, then he would have made an **'angel instead of a fiend'**.
- Jekyll can't recreate the original potion because its **'unknown impurity'** was what made it effective.

Jekyll and Hyde:

- When Jekyll first transforms, he is filled with joy and feels **'younger, lighter, happier in body'**.
- He instantly knows Hyde is **'tenfold more wicked'** than the original bad part of himself, but he feels **'delighted'** and intoxicated rather than scared by this.
- When he sees Hyde's ugly face, he is not repulsed by it; he feels a **'leap of welcome'**.
- He initially believes he can control Hyde. **'it seemed to me at the time to be humorous'**.
- Jekyll is sometimes **'aghast'** at what Hyde does, but says the guilt belongs to Hyde.
- Despite this, he does try to **'undo the evil'** that Hyde has committed.
- Jekyll feels almost like a father to Hyde since he's created him, whereas Hyde has little awareness of Jekyll's life. **'Jekyll had more than a father's interest; Hyde had more than a son's indifference'**.
- Jekyll gets to the point where he feels he has to choose, but he can't because he likes aspects of both Jekyll and Hyde. **'I chose the better part, and was found wanting in the strength to keep it.'**
- After Hyde murders Carew, the idea of turning into Hyde puts Jekyll into **'frenzy'** and yet he still longs for the freedom that Hyde brings.
- Eventually both sides begin to fear and **'the hate that now divided them was equal on each side'**.

- In the end, Jekyll pities Hyde because he knows that Hyde is terrified that Jekyll has the power to kill both of them by committing suicide. **'I find it in my heart to pity him'**.

Jekyll's language:

- Jekyll's language is often halting or unsure – this creates tension as it seems as if he's often on the brink of betraying himself.
- Jekyll's comments about Hyde seem cryptic at first, but once the reader knows they're the same person, they can understand why he says things like Hyde will **'never more be heard of'** with such confidence.
- When Jekyll says things like **'He, I say – I cannot say I'**, he mixes up his pronouns, reflecting the confusion he feels over his identities.

Edward Hyde:

Hyde's nature:

- Hyde is **'pure evil'**.
- Jekyll describes his darker desires as nothing worse than **'undignified'**, but in the hands of Hyde, they grow into **'monstrous'** behaviours.

Hyde's appearance:

- Hyde's **'small'** stature is often returned to; Jekyll thinks this is because his evil side was only a small part of him to begin with.
- Hyde gives off a **'a strong feeling of deformity'** without actually showing any signs of it, suggesting that his appearance is unsettling and unpleasant.
- The first two times Jekyll turns into Hyde, without taking the potion, it is Hyde's ugly hand, which is **'corded and hairy'** that alerts Jekyll to the unwanted transformation.
- Mr Utterson says Hyde is **'troglodytic'**, making us think of Darwin's theory.

Hyde's animal-like qualities:

- Hyde attacks Danvers with **'ape-like fury'** and Poole describes Hyde as **'masked like a monkey'**.
- Hyde lets out a scream of **'animal terror'** as Poole breaks down the cabinet door.
- Such allusions to animals show that Hyde is less than human.

Hyde's deeds:

- Hyde's first reported deed is when he tramples the little girl. Hyde pays off the family out of fear for his own life, not because he feels sorry for what he's done.
- Hyde's second deed is when he murders Carew. As he beats Carew to death, the bones **'audibly shatter'**, showing the extreme ferocity of the attack.
- As Hyde attacks Carew, he feels **'glee'** and **'delight'**.
- At the end, when Hyde is struggling to take over Jekyll, he plays many **'ape-like tricks'** on Jekyll to show his hatred of him, including writing profane notes in Jekyll's religious books.

Hyde's growing strength:

- Hyde is initially very small, but begins to grow each time Jekyll transforms. **'the body of Edward Hyde had grown in stature'**.
- Initially it is harder to turn from Jekyll into Hyde, but this situation reverses. This loss of control scares Jekyll into resolving not to transform any more. **'I began to spy a danger that...the balance of my nature might be permanently overthrown'**.

- Jekyll's will power lasts for two months, but in a moment of weakness he again takes the potion and turns into Hyde. This time Hyde comes out **'roaring'** as a result of having **'long been caged'** and murders Carew. **'The spirit of hell awoke in me and raged.'**
- On changing back, Jekyll is horrified at the murder, but relieved that now the temptation to change into Hyde has been taken out of his hands. **'I think I was glad to know it' 'Jekyll was now my city of refuge'.**
- As time passes, Jekyll, as himself, indulges in some vice, but is content that he is no different from other men; however, he narrates with hindsight and says **'this brief condescension to evil finally destroyed the balance of my soul'.**
- Just as he is feeling proud to have found some way to cope with both sides of his nature, he involuntarily changes into Hyde. The very next morning, Jekyll again suffers a change, and it takes a **'double-dose'** to change back.

Hyde's language:

- Hyde can use gentlemanly language. For instance, when Utterson asks to see his face, he says **'with pleasure'**. When Hyde talks to Utterson, he uses the French expression **'a propos'**, meaning 'by the way', this shows culture and education. Both of these examples of language show that the gentlemanly and educated Jekyll is inside Hyde.
- However, Hyde also makes inhuman sounds such as **'snarling'** and **'hissing'**. These verbs show that his true nature is more animal than human.
- He is often described as behaving like a storm or tempest: **'hailing down a storm of blows'** on Carew for example.

Mr Gabriel Utterson:**Utterson's name:**

- The allusion to the angel Gabriel sets up the idea that Utterson is a good character. Gabriel is also God's messenger, setting up the idea that we should trust what this character tells us.
- Utter as a verb means to speak, and as an adjective it means that something is complete. This means the reader can assume that the story that Utterson tells us is the complete truth.

Utterson's loyalty:

- When Utterson thinks Jekyll's in trouble, he has **'no doubt I can get you out of it'**. This proves his loyalty since he doesn't abandon his friend. **'if Jekyll will only let me.'**
- Utterson promises to help Hyde if necessary, out of loyalty to Jekyll. **'Utterson heaved an irrepressible sigh. 'Well,' said he, 'I promise.'"**
- After the murder of Carew, Utterson doesn't mention that the cane, used as the murder weapon, originally belonged to Jekyll.
- Utterson stops himself from opening Dr Lanyon's letter, proving his is loyal to the wishes of Lanyon and Jekyll.
- Poole goes to Utterson for help (rather than the police) because he knows he can count on Utterson's loyalty and they can sort out the situation in a discreet way.
- Utterson is willing to put himself in danger by breaking into Jekyll's cabinet. Firstly through danger to his reputation if Hyde isn't there: **'My shoulders are broad enough to bear the blame.'** Secondly through physical danger when they realise Hyde is in there.

Utterson's self-control:

- Utterson denies himself the pleasure of drinking wine and instead **'drank gin when he was alone to mortify a taste for vintages.**
- **'Though he enjoyed the theatre, had not crossed the doors of one for twenty years,'** proving he is in control of his desires, unlike Jekyll.
- Utterson has routines: every Sunday evening, he reads some **'dry divinity'** until midnight. He doesn't enjoy this (he says that he goes **'gratefully'** to bed afterwards), yet he makes himself do this because he enjoys the peace of mind that being in control gives him.

Utterson is logical:

- Utterson always follows the logical explanation – sometimes these are suggested by others, and other times he comes up with it himself.
- He agrees with Enfield's suggestion that Jekyll must have been blackmailed into writing a cheque for Hyde at four o'clock in the morning.
- He decides that Jekyll must have forged the note for Hyde when Guest says the handwriting is identical to Jekyll's.
- He thinks that Jekyll must have been affected by an illness that has changed his appearance and that this is why he is changing his behaviour.
- He is influenced by Poole's suspicions of **'foul play'** only after Poole has presented him with enough evidence.

Utterson's relationships:

- Utterson is very awkward around people: he's **'lean, long, dusty, dreary, and yet somehow loveable'**.
- Utterson is a quiet man and others enjoy sitting with him in the **'rich silence'** that he brings since they find it relaxing.
- Utterson's friends are people who he is either related to or who he has known for a long time. **'his affections, like ivy, were the growth of time, they implied no aptness in the object'**.
- Utterson's profession as a lawyer means that he has to deal with people who may have done something wrong, and he always treats them kindly, showing that he is not judgemental of others. He is **'inclined to help rather than reprove'**.

Utterson and Hyde:

- Utterson is aware of Hyde as the beneficiary in Jekyll's will and fears it's due to some **'disgrace'**.
- After Enfield tells the story of Hyde and the little girl, the idea of Hyde haunts Utterson; he has trouble sleeping and has a nightmare about him.
- The nightmare prompts Utterson to want to see Hyde's face and he decides to confront him. **'If he be Mr Hyde, then I shall be Mr Seek.'**
- After meeting Hyde, Utterson reflects on his own past, and although he's a good person, even he has behaved badly at times. However, he is grateful that he has overcome such behaviour to be a better person and accepts all of this as part of human nature. He is at peace with himself, in contrast to Jekyll.

Utterson's language:

- After hearing Enfield's story and after seeing Lanyon in distress, Utterson says **'tut-tut'**. This understated language reflects the fact that Victorian gentlemen repressed their emotions.

- Utterson makes an uncharacteristic joke about being '**Mr Seek**' when he wants to find Mr Hyde. This is Stevenson giving a clue to the readers about Hyde's true nature.

Minor characters:

Dr Hastie Lanyon:

- Lanyon is an upper class gentleman and well-respected scientist.
- He used to be friends with Jekyll, but they fell out over ten years ago because Lanyon believed Jekyll's experiments were '**unscientific balderdash**' and that Jekyll has '**gone wrong**'.
- He thinks that Jekyll's strange behaviour is caused by mental illness, showing he has a rational explanation.
- Hyde gives Lanyon the choice of letting him go, or watching him take the potion.
- Lanyon chooses to watch, and his curiosity costs him his life.
- After witnessing Hyde's transformation into Jekyll, Lanyon's '**soul sickens**' and within a few weeks he is dead from the shock.
- Lanyon cannot reveal the truth about Jekyll because Hyde makes him swear to secrecy using the Hippocratic Oath (doctor-patient confidentiality).
- Instead, Lanyon writes everything in a letter that can only be opened by Utterson after the death or disappearance of Jekyll.

Mr Richard Enfield:

- Enfield is an upper class gentleman and a friend of Utterson.
- Enfield witnesses Hyde trample the little girl, which was '**Hellish to see**'.
- Enfield collars Hyde and literally makes him pay for his crime, showing Enfield is brave and just.
- Although Enfield tells the story, he leaves Jekyll's name out, showing he is trying to preserve Jekyll's reputation. '**signed with a name that I can't mention**'.
- When Enfield witnesses Hyde's crime, it is four o'clock in the morning and he is coming back from the '**end of the world**', suggesting that he has been somewhere disreputable.

Mr Guest:

- Mr Guest is Utterson's head clerk.
- His name is a pun, since he almost 'guessed' that Jekyll and Hyde are the same person, after comparing their handwriting.
- Utterson trusts Guest more than anyone else in the world. '**there was no man from whom he kept fewer secrets**'.
- Utterson seeks Guest's advice over the letter, showing the Guest is a wise person. He '**was a man of counsel**'.

Mr Poole:

- Mr Poole is Jekyll's loyal butler.
- Poole tells Utterson that Hyde never 'dines' with Jekyll, as his other gentleman friends do.
- Poole suspects there is something different and disagreeable about Jekyll's relationship with Hyde.
- Poole seeks Utterson's help when he fears that there's been '**foul play**'.
- Poole gets Utterson to believe his suspicions and is the one who breaks into the cabinet, showing that he is brave.

Jekyll's servants:

- When Utterson arrives at Jekyll's house on the last night, all the servants are huddled round the fire in the hallway.
- They are scared and emotional and add to the expectations of gothic literature, which often includes characters displaying lots of emotion.

Hyde's housekeeper:

- Jekyll's servants are good and loyal, while Hyde's housekeeper has '**an evil face smoothed by hypocrisy**'. She also shows '**odious joy**' when she realises Hyde is in trouble, showing no loyalty.
- Stevenson matches the servants to their masters to enhance the differences between the two men.

Language:***Classical allusions:***

- Stevenson uses many references to Greek and Roman mythology (classical allusions) to enhance the themes.
- For instance, Lanyon says that even '**Damon and Pythias**' couldn't have remained friends after what he and Jekyll have argued about. These two were legendary friends from Greek mythology – Damon agrees to be a hostage for Pythias, putting his life at risk.
- This compares to Utterson's friendship for Jekyll – while Lanyon says he cannot be friends with Jekyll, Utterson is willing to put his professional reputation at risk to save Jekyll.

Religion and language:

- Gentlemanly characters such as Lanyon and Utterson often call upon God in their moments of anguish and this language sets them up as contrast to the way Hyde is described as '**Satan**'.
- The last thing Jekyll says before he kills himself is '**for God's sake, have mercy!**' and yet it is in Hyde's voice, which is a perfect way to illustrate both Jekyll and Hyde existing within the same moment.
- Jekyll says that the first time he changes into Hyde without the potion is like seeing the '**Babylonian finger on the wall**'. This relates to a bible story in the Book of Daniel, where King Belshazzar is given a warning to mend his ways. However, Belshazzar, just like Jekyll, continues to misbehave and indulge in ungodly behaviour, and both men end up losing their lives.

Gothic language:

- Stevenson often uses language to enhance the gothic feel of the novella. For instance, Utterson begins to '**haunt**' the door that Hyde uses.
- When Utterson and Inspector Newcomen go to Soho, the '**haggard shaft of daylight**' illuminates their way, and the fact that something as powerful as the sun cannot penetrate the gloom surrounding Hyde's house, strengthens the gothic feel.

Structure:***Structure and clues:***

- The first chapter centres around Enfield's tale about Hyde trampling the little girl, which makes the reader despise Hyde right from the start.

- When the novella was first published, Victorian readers would have not known that Hyde and Jekyll are the same person, and would follow the clues that Stevenson leaves.
- Throughout the first 8 chapters, Stevenson structures the story around clues that only show a connection between Jekyll and Hyde.
- These clues include the fact that Jekyll has named Hyde as the sole beneficiary in his will, and that the weapon used to kill Carew is a cane belonging to Jekyll. These clues keep the reader guessing about the connection, but do not give away the real reason.
- It is not until chapter 9 that Stevenson reveals the truth through Dr Lanyon's narrative.

Structure and letters:

- The theme of secrecy means that Jekyll cannot tell anyone the truth, and that Lanyon cannot tell anyone what he knows because he is bound by the Hippocratic Oath.
- They can only reveal the truth through letters that are read after they die.
- This means that the information the reader gets is controlled and that the story develops piece by piece, building the tension.

Narrators:

- Utterson is a trustworthy narrator and tells the majority of the story (chapters 1-8).
- Dr Lanyon is the character who reveals the key moment when Hyde transforms into Jekyll. Because he is a man of science, his account is full of factual details. This means his account comes across as more realistic.
- Jekyll himself narrates the final chapter, and he reveals the exact details. This has to come last in the novella in order to keep the suspense.
- Hyde never narrates any part of the story, which distances him from the reader making him even more unsympathetic.
- Utterson's chapters are told in chronological order so that each piece of information is revealed bit by bit.
- The last two chapters contain flashbacks to earlier events in order to satisfy readers with the details that they need.
- The chronological chapters and the final chapter do fit together – the idea is that the readers can look back at the earlier events in light of all of the evidence.

Themes:**Duality:**

- Man's dual nature is the key theme, and is presented as a conflict between good and evil.
- Jekyll has discovered that '**man is not truly one, but truly two**'.
- Jekyll says he is '**radically both**' good and bad, and he finds it '**unbearable**' to satisfy both sides of his personality.
- Jekyll's attempt to split his natures is doomed to fail – Stevenson is making the point that this struggle is what makes people human, even if it is a '**curse**'.

Religion and morality:

- Jekyll says he '**reflected deeply**' on the sinful nature of man and how that 'lies at the root of religion'.
- Jekyll feels that religion plays a large role in creating a sense of shame, and it is his desire to be free of this shame that causes him to pursue his experiment.

- Jekyll says that if he had approached his experiments with 'pious aspirations' he would have brought **'forth an angel instead of a fiend'**. He says of Hyde, **'That child of Hell had nothing human.'**
- Utterson can hear the church bells from his house, signifying that he is close to God (along with his name). Utterson also forces himself to read **'dry divinity'** in order to keep his better nature strong.

Science:

- Jekyll finds a **'cure'** for the **'curse of mankind'** through scientific study.
- Jekyll's experiments are inspired by **'mystic'** interests, which is the opposite of Lanyon's scientific interests; this leads Lanyon to call Jekyll's work **'unscientific balderdash'**.
- Jekyll never masters his formula – sometimes he has to **'double'** or even **'treble'** the amount. In the end, he admits that an **'unknown impurity'** was the active ingredient.
- Doctors were gentlemen and highly respected. Jekyll's house formerly belonged to a surgeon and his laboratory had been used for dissections, showing that people in the nineteenth century were exploring anatomy and medicine.
- The police use modern technology – they want to find a photograph in order to help them find Hyde and are frustrated that there aren't any.

Death:

- Jekyll says he knew he **'risked death'** by experimenting, but he still took it. Maybe he thought it would be a quick death, rather than the long, tortured decline that leads to his suicide.
- Lanyon dies after witnessing Hyde's transformation.
- The murder of Carew means that Hyde has a **'fear of death'** – either as a punishment for the murder or at the hands of Jekyll.

Gothic literature:**London:**

- The novella uses real locations (like Regents' Park) to make it more realistic.
- London is described as having **'arteries'** and **'growling'**, making it sound like a living creature.
- London produces a constant background noise of **'humming'** and **'clattering'**, making it sound restless.
- Utterson says Soho is like a **'city from a nightmare'**, and Stevenson describes it as a place of low morals and poverty.
- Early gothic literature was set in the past, in distant lands. This novella is set in a London that was contemporary at the time it was written, which doesn't fit with the gothic tradition.

Weather:

- The weather is often foggy, which adds to the theme of secrecy. **'even in the houses the fog began to lie thickly'**.
- **'the fog still slept on the wing above the drowned city.'**
- The weather is cold, which makes the environment seem hostile.

Lighting:

- The main light sources are the moon, street lamps and fire light, given a sense of low lighting, which adds to the atmosphere of mystery.
- The scene where Hyde tramples the girl happens on a **'black winter morning'**.

- Carew's murder takes place in '**bright moonlight**', making it easy for the maid to observe all of the details.

Isolation:

- Hyde's crimes always happen in deserted streets and, when Utterson sees Hyde for the first time, the location is deserted.

Jekyll's property:

- Jekyll's house still looks elegant, but it's in a square that is in decline. The location is a combination of good and evil.
- Utterson feels a '**distasteful sense of strangeness**' the first time he enters the laboratory, but says Jekyll's front hall is one of the '**most pleasant rooms in London**'. DUALITY THEME.
- The laboratory used to be a dissecting room, which suggests gruesome images of body parts. '**once crowded with eager students and now lying gaunt and silent**'

Doors and Windows:

- Doors and windows are a common motif used in gothic literature as they symbolise transition/change.
- The door Hyde uses to access the laboratory shows '**sordid negligence**' and is '**blistered and distained**', symbolising his nature.
- The door is also out of keeping with the rest of the street, which '**pleased the eye**', suggesting something out of the ordinary happens there.
- Jekyll grinds the key to this door under his heel, but this backfires on him when he changes in the park and then can't get in to get his potion.
- The laboratory has no windows, making it a place of secrecy. '**the dingy windowless structure**'.
- The cabinet windows are '**barred with iron**', making it seem like a prison.

Nightmares:

- Visions and nightmares are a common feature of gothic literature.
- Utterson has a nightmare about Hyde which is set in '**labyrinths of a lamp-lighted city**'. Labyrinths are a feature of gothic literature that represent the unknown.

The supernatural:

- Supernatural elements are a key feature of gothic literature
- Jekyll comes to view Hyde as something '**inorganic**' and supernatural.
- Jekyll says his studies were '**mystic**', which suggests they had a supernatural element.
- Jekyll doesn't know the exact formula of his potion as it included unknown impurities, and such unexplained elements are often featured in gothic literature.

Context**Science and religion:**

- In 1859, Charles Darwin published 'On the origin of species' which explained his theory of evolution. Many people in Victorian society found it challenging to accept Darwin's ideas because of their long-held religious views. However, others embraced Darwin's ideas and relished the advancement of science.
- In the novella, Lanyon sees science and religion as separate, whereas Jekyll mixes the two. These two approaches reflect the fact that there were different attitudes towards science in Victorian society.

Industry:

- The industrial revolution was at its height during the Victorian era. During this time, many people migrated from rural areas in order to live and work in big cities like London.
- Industrial workers had a poor quality of life. They lived in cramped housing and worked long hours. Unsanitary living conditions and dangerous working practices often meant that working class people suffered from disease and injury. Stevenson features working class characters several times, and acknowledges the poverty of working class life: **'many ragged children huddled in the doorways'**.
- Industrial processes produced a lot of pollution as machinery was often powered by burning coal. When smoke mixed with damp air, it produced smog. Stevenson uses this thick smog to create a gloomy and claustrophobic atmosphere.

Reputation:

- Upper class people were expected to maintain a spotless reputation, lead pious lives and participate in charity work.
- Gentlemen did not gossip about others, and it wasn't proper for gentlemen to display their emotions. **'You start a question and it's like starting a stone.'**
- Some people, like Utterson, would stop themselves from taking part in pleasurable activities in order to maintain a good reputation.
- Some people preached clean living by day, but practiced immoral behaviour by night, showing there was hypocrisy and duplicity in Victorian society.
- Most people could get away with leading double lives if they were discreet about it.
- Reputations could often be bought, and gentlemen could simply pay off an accuser or injured party. For example, Hyde has to pay after he tramples the little girl. **'No gentleman but wishes to avoid a scene,' says he. 'Name your figure.'** This is also the reason many people would submit to blackmail, as Utterson and Enfield suspect is the case with Jekyll.

Class and crime:

- Working class areas of London suffered from crime and as a result, upper class people often feared to travel through such places. For example, Utterson is uneasy when he takes the police to Hyde's house in Soho.
- Working class people were often portrayed by the newspapers as having low morals compared to the upper classes. This is why Stevenson has Hyde living in Soho – he is using the readers' perception of working class people being criminals.
- Because upper class people were 'seen' as being more moral, the police would often be treated as servants by them. This is why Utterson feels he can get away with not revealing what he knows about the cane belonging to Jekyll, and also why Newcomen lets Utterson take the lead and go into Hyde's house.
- The police service was very new in 1886, and police officers were not detectives. This is why they are unable to catch Hyde – they do not investigate or get statements from witness; instead they wait at the bank, sure he will go there to collect money since he has burnt his cheque book.
- Upper and working classes shouldn't mix – this is why Utterson tells Jekyll's servants off for being in Jekyll's front hall.