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The Strange Case Of Dr. Jekyll And Mr. Hyde

A Critical Analysis & Study Guide

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Publications

To: Allah, Muhammad, Hamid, Aadheela, Vassen, Narendra, Amina, Lim &my Family…

Without whom this would have been possible

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Biography of Robert Louis Stevenson

Robert Louis Stevenson {originally named Robert Lewis Stevenson} was born November 13, 1850 in Edinburgh, Scotland, the only son of respectable middle-class parents. Throughout his childhood, he suffered chronic health problems that confined him to bed. In his youth, his strongest influence was that of his nurse, Allison Cunningham, who often read *Pilgrim's Progress* and The Old Testament to him. In 1867, Stevenson entered Edinburgh University as a science student, where it was tacitly understood that he would follow his father's footsteps and become a civil engineer. However, Robert was at heart a romantic, and while ostensibly working towards a science degree, he spent much of his time studying French Literature, Scottish history, and the works of Darwin and Spencer. When he confided to his father that he did not want to become an engineer and instead wished to pursue writing, his father was quite upset. They settled on a compromise, where Robert would study for the Bar exam and if his literary ambitions failed, he would have a respectable profession to fall back on.

In order to fully comprehend the world in which Stevenson was raised, it is necessary to understand that there were two Edinburghs, both of which helped mold his personality and life outlook. On the one hand, there was the respectable, conventional, deeply religious, and polite New Town. On the other hand was a much more bohemian

Edinburgh, with brothels, shady characters and underhanded dealings. The juxtaposition of these starkly different parts of town made a deep impression on Stevenson and strengthened his fascination with the duality of human nature, later providing the theme for *The Strange Case of Dr. Jekyll and Mr. Hyde*.

In the fall of 1873, Stevenson fell ill, suffering from nervous exhaustion and a severe chest condition. His doctor ordered him to take an extended period of rest abroad. For the next six months, he convalesced in the South of France, and worked on essays. On his return to Edinburgh, he spent much of his time writing book reviews and articles and experimenting with short stories. Slowly but surely, he earned a name for himself in journalism and his pieces began appearing in distinguished journals such as *The Fortnightly Review*. While establishing his name as a writer, Stevenson met an American married woman, Fanny Vandergrift Osbourne, who was ten years his senior. Osbourne had traveled to Europe in an attempt to escape her estranged husband's influence. For three years, Stevenson, who was still in ill health, continued his relationship with her and eventually followed her to San Francisco, where she divorced her husband and married Stevenson in May 1880.

In 1878, Stevenson published *An Inland Voyage*, which recounts a canoeing holiday in Belgium. In August 1880, the Stevensons returned to England. He and his wife wintered in the South of France and lived in England from 1880-1887, a period of time was marked by great literary achievement. Stevenson's first novel, *Treasure Island*, was

published in 1883, followed by *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *Kidnapped* (1886). Stevenson's work was highly popular and he received great critical acclaim.

Upon his father's death in 1887, Stevenson chose to leave England and sailed for America, where he stayed for a year. In May 1888, accompanied by his wife, stepson, and mother, he set sail for the South Seas. Stevenson grew so enchanted by the life of the South Seas that in December 1889 he bought an estate in Apia, Samoa, convinced that he could never again endure the harsh winters of his native Scotland or England. Apia was a perfect location because the climate was tropical but not wild, the people were friendly and hard working, and there was good postal service in the country. Stevenson lived at his 300-acre estate, Vailima, in the hills of Apia until his death in 1894. While in Vailima, Stevenson wrote a great deal, completing two of his finest novellas, "The Beach of Falesa" and "The Ebb Tide", two novels, *The Wrecker and Catriona*, the short stories "The Bottle Imp," "The Isle of voices," and "The Waif Woman." He also published short works under the title *Fables*. Stevenson left a significant amount of work unfinished, including *St. Ives*, *The Young Chevalier*, *Heathercat*, and *Weir of Hermiston*, which he worked on enthusiastically until the day of his death. On December 3, 1894 he dictated another installment of the novel, seemed in excellent spirits, and was speaking with his wife in the evening when he felt a violent

pain in his head and lost consciousness. Stevenson had suffered a brain hemorrhage and died a few hours later at the age of forty-four.

About Dr. Jekyll and Mr. Hyde

Robert Louis Stevenson wrote *Dr. Jekyll and Mr. Hyde* at Bournemouth in 1885, while convalescing from an illness. The original idea occurred to him in a nightmare from which his wife awakened him. In fact, Stevenson was disappointed that she had interrupted a "fine bogey-tale," but eventually developed the idea into a full-length narrative. Originally, Stevenson's idea was to compose a straightforward horror story, with no allegorical undertones. However, after reading the original version to his wife, she suggested more could be made of the tale. After initially resisting, Stevenson burned the original manuscript and rewrote the entire novel in only three days.

Immediately upon its publication in January of 1887, *Dr. Jekyll and Mr. Hyde* was recognized as a grand work. An anonymous review in "The Times" praised the book highly, observing that, "Nothing Mr. Stevenson has written as yet has so strongly impressed us with the versatility of his very original genius." The review concluded with the plea that the story, "be read as a finished study in the art of fantastic literature."

Critics claim that *Dr. Jekyll and Mr. Hyde* was the first work in which Stevenson sustained a full-length narrative that was not only exciting, but also well-composed story with a powerful and timely parable.

Stevenson lived and wrote during the Victorian era, when Queen Victoria ruled England. The Victorian era brought a great deal of technological progress and the advancement of European power throughout the world. However, during the height of Stevenson's writing at the end of the nineteenth century, artists, writers and intellectuals were beginning to move away from the celebration of "progress" that had so defined the times, and were questioning the relevance and permanence of the global domination of Western culture. As a part of this increasingly pessimistic group of writers, Stevenson based this book on his own experiences. He focuses on a milieu he knew well: the upper middle class highly social world of powerful men in which issues such as appearance and dress are extremely important. In examining this superficial existence, Stevenson targets the hypocrisy of social strata and the danger of allowing the innate evilness of human nature to run free in his narrative of a respectable doctor who transforms himself into a savage murderer.

The conclusion of the book reveals the now universally known revelation that Dr. Jekyll and Mr. Hyde inhabit the same body. Dr. Jekyll is the picture of social class and professional excellence, while Mr. Hyde is the embodiment of Jekyll's otherwise hidden evil nature. By distinctly separating these two ironically inextricably combined polar opposites, Stevenson examines man's relationship with good and evil, and comments on the constant war and balance between the two. In the broadly cultural context of the Victorian era, Hyde might be comparable to Western culture's fascination with

perceived "savage" countries and cultures, specifically in Africa and the West Indies, while Jekyll is the embodiment of English manners, pride, and high culture. In examining, visiting and conquering remote countries, England and Europe believed they were civilizing savage peoples, most often working to convert the inhabitants to Christianity. Although fascinated by these strange new cultures, Europeans dismissed their ways of life as base. Thus, Dr. Jekyll represents the European approach to colonization in his examination of base, savage ideals. However, he proves unable to control his evil self or hide (Hyde) his fascination with it and thus dies in the process of trying to regain his original refined identity.

Many critics have mentioned the undercurrent of homosexuality in *Dr. Jekyll and Mr. Hyde*. The men in the novel have very close personal relationships, women play no role in the story or in the men's lives, and at times, it seems that outsiders believe Dr. Jekyll and the mysterious Mr. Hyde's relationship is sexually deviant in nature. However, this notion is never directly expressed. Interestingly, in every stage or film version of the story from 1920 to the present, both Jekyll and Hyde's involvement with women has been an essential part of his/their image. Stevenson's 1886 narrative contains no focus on women or romantic relationships, and is instead an "intellectual" horror story that examines the fundamental nature of man.

Although *Dr. Jekyll and Mr. Hyde* is widely recognized as a monumental piece of fiction, Stevenson's concept of duality within human identity was not completely originally. In

fact, he had encountered precursors to his tale long before he wrote the novel. Most frequently as influential to the development of Stevenson's work are E.T.A. Hoffman's *The Devil's Elixirs* (1816), Thomas Jefferson Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824), Edgar Allan Poe's *William Wilson* (1839), and most significantly, Theophile Gautier's *Le Chevalier Double* (1840). Gautier's story centers on the protagonist, Oluf, who has a double nature and leads a tormented life, much like Jekyll and Hyde.

The strange case of Dr. Jekyll and Mr. Hyde as a study in dualism

Abstract

R. L. Stevenson's novel, The Strange Case of Dr. Jekyll and Mr. Hyde is a prominent example of Victorian fiction. The names Jekyll and Hyde have become synonymous with multiple personality disorder. This article seeks to examine the novel from the view point of dualism as a system of philosophy and as a religious framework and also from the view point of Freud's structural theory of the mind.

Keywords: Dualism, literature, psychiatry

DUALISM

Dualism derives from the Latin word *duo*, meaning two. Simply put, dualism can be understood as a thought that facts about the world in general or of a particular class cannot be explained except by supposing ultimately the existence of two different, often opposite, and irreducible principles. Dualism is most often discussed in context of the systems of religion and philosophy.

The purpose of this book is to examine Robert Stevenson's famous novel, "*The Strange Case of Dr. Jekyll and Mr. Hyde*" from the view point of the above mentioned systems and to discuss the novel from a psychological perspective.

THE AUTHOR AND THE NOVEL

Robert Balfour Louis Stevenson was a Scottish novelist, short story writer, and poet. Born in 1850, he was a qualified advocate but earned his living as a writer. He was chronically afflicted with tuberculosis, and dabbled with various psychotropic drugs such as alcohol, cannabis, and opium. He is well known for his dark and sinister tales like *Markheim, Thrawn Janet,* and racy adventure novels such as *Treasure Island* and *Kidnapped*. Successful and famous, he died at a young age in 1894. Interestingly enough, Stevenson later claimed that the plot of *The Strange Case of Dr Jekyll and Mr. Hyde* was revealed to him in a dream.

The Strange Case of Dr. Jekyll and Mr. Hyde deals with a Dr. Henry Jekyll who is widely respected, successful, and possesses a brilliant intellect but is only too aware of the duplicity of the life that he leads, and of the evil that resides within him. Dr. Jekyll covertly provides utterance to the evil in his soul by various unspeakable acts, but is afraid of doing so openly because of the fear of social criticism. In the course of his experiments, he succeeds in producing a concoction that enables him to free this evil in him from the control of his good self, thus giving rise to Edward Hyde. Edward Hyde is pure evil and amoral. Not only is his psyche different from Dr. Jekyll but also his body is grotesque and deformed. Thus, Dr. Jekyll thinks that he can receive the pleasure that both parts of his being crave without each being encumbered by the demands of the other. However, Mr. Hyde evokes feelings of dread and abhorrence in Dr. Jekyll's friends

who beseech him to give up his "friendship" with this Edward Hyde. Edward Hyde gradually becomes ever more powerful than his 'good' counterpart and ultimately leads Dr. Jekyll to his doom. "Jekyll and Hyde" as an eponymous term has become a synonym for multiple personality in scientific and lay literature and the novel has also been considered a case demonstration of substance dependence.

DUALISM, RELIGION, AND THE NOVEL

A religion that is dualistic admits not only that the universe comprises good and evil, or light and darkness, but also that though these are eternally opposed they are coeternal, coexistent, and equipotent. This is an important distinction from nondualistic, monistic religions where evil comes about as an accident during creation of the Universe or as a result of powerful beings that can be good or bad as per what serves them or injures them and not because they are evil for the sake of being evil. Here, the good and the evil are often derived from the same source or from one another, much like the *Pandavas* and *Kauravas* in the *Mahabharata*. Zoroastrianism is often cited as an example of a dualistic religion where the concentration of all that is good is around *Ahura Mazda,* and all that is evil around *Ahra Mainyu*. These two forces are at constant war and only at the end will good finally vanquish evil. Interestingly, Christianity, the religion Stevenson was born into, rejects dualism and preaches a monistic origin to the universe from one, infinite, and self-existing spiritual being who freely created everything. However, the dualism of the human soul and the body which it animates

was made clearer and is emphasized by the church. In the same vein, Christianity holds that evil is the necessary limitation of finite created beings and is a consequence of creation of beings possessed by free will. As an imperfection inherent in the manufacturing process of individuals, evil is tolerated by God.

In the novel, Stevenson creates a hero in Dr. Jekyll, who aware of the evil in his own being, and sick of the duplicity in his life, succeeds by way of his experiments on himself in freeing the pure evil part of his being as Mr. Hyde, so that each can indulge in a life unfettered by the demands of the other. As Dr. Jekyll says, "With every day and from both sides of my intelligence, the moral and intellectual, I thus drew steadily 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." He further adds,"... that I learned to recognize the thorough and primitive duality of man;... if I could rightly be said to be either, it was only because I was radically both". Mr. Edward Hyde he describes as, "a second form and countenance substituted, none the less natural to me because they were the expression, and bore the stamp, of lower elements in my soul" and that, "Edward Hyde, alone in the ranks of mankind, was pure evil". Thus, Stevenson creates in Dr. Jekyll and Mr. Hyde, two equipotent, coexistent, and eternally opposed components that make up a "normal" individual. Here, good and evil are not related but are two independent entities, individuals even, different in mental and physical attributes and constantly at war with each other. Evil now does not require the existence of good to justify itself but

it exists simply as itself, depicted as being the more powerful, the more enjoyable of the two, and in the end ultimately it is the one that leads to Dr. Jekyll's downfall and death. This is because Dr. Jekyll in the last phases of his lucidity recognizes the danger that Mr. Hyde poses to society and altruistically decides to do away with himself. Stevenson seems to discard Christian notions of monism and embrace dualism as described above. The novel needs to be looked at in the context of its setting of Victorian London. Stevenson seems to make a comment not only about the dualism present in every individual but also in society as a whole, where the aristocracy that superficially was genteel and refined, had dark secrets to hide behind the high walls of the mansions in which they lived. Most of the action takes place in the night time and much of it in the poorer districts of London, considered the abode of evil-doers. Most significantly, Mr. Hyde enters and leaves Dr. Jekyll's house through the *back* door which seems a metaphor for the evil that lies behind the façade of civilization and refinement.

DUALISM, PHILOSOPHY, AND THE NOVEL

Dualism as a philosophy signifies the view that the universe contains two radically different kinds of being or substance-matter and spirit, body, and mind. The ancient Greeks distinguished profoundly the soul and the body as the dictum states: “The body is a tomb.” Evil therefore was a result of an infinite soul trapped in a finite body. Plato for instance was strongly dualistic in that he expressed the view that the soul exists independently of the body. The rational soul is a spiritual substance distinct from the

body within which it dwells, much like the chariot and a charioteer. Dualism served a great purpose in the European Renaissance when Descartes described the mind exclusively as a substance that thinks and matter exclusively as an extended substance. This dualism enabled a wholly mathematical science of physics to come about where every fact in the material world was to be explained on basis of measurements. In this scheme, the psyche is immeasurable and thus not open to either understanding or intervention.

In the novel, Stevenson creates a hero who by way of a concoction (that he compares with alcohol in course of the novel) intervenes in his "normal" mental processes and unleashes Mr. Hyde. This new persona not only is pure evil but also has a countenance that suggests "Satan's signature" and a body that is "something troglodytic". Here, not only the psyche is shown as a process that can be mediated by external tangible methods (the mysterious concoction) but also that a change in the psyche is associated with a change in the body or the soma. Stevenson seems to eschew traditional mind–body dualism to a remarkably modern monistic way of looking at the mind–body functioning.

ECHOES OF "*THE STRANGE CASE OF DR JEKYLL AND MR. HYDE*" IN FREUDIAN PSYCHODYNAMIC CONCEPTS

The issues raised in the novel find resonance with the Freudian concepts of instincts, life and death instincts, and the structural theory of the mind propounded by Freud.

Freud defined instincts variously but most cogently as “a concept that is on the frontier between the mental and somatic, as the psychical representative of the stimuli originating from and reaching the mind, as a measure of the demands made upon the mind for work in the consequence with its connections with the body.” Freud developed the theory of instincts in relation to the concept of libido and the consequent foundation of the psychosexual phases of development. However, aggression as a component of the libidinal drives became increasingly important and could not be ignored. It was therefore elevated to the status of a separate instinct. It was further realized that humans were neither exclusively nor essentially good. Freud introduced his final theory of life and death instincts in 1920. Freud postulated that the death instinct is a dominant tendency of all organisms and their cells to return to a state of inanimateness. The death instinct represented the aggressive instincts and Freud later separated the libidinal and aggressive instincts from the ego and located them in a vital stratum of the mind which is independent of the ego. This line of thought led to the further differentiation of the psyche as per the “Structural Theory” into the id, ego, and superego.

The characters in the novel manifest characteristics of the structural theory of the mind. Mr. Hyde would seem easily recognizable as the id, seeking instant gratification, having an aggressive instinct, and having no moral or social mores that need be followed. He takes pleasure in violence and similar to the death instinct ultimately leads to his own

destruction. Dr. Jekyll is then the ego; he is conscious and rational, and is dominated by social principles. He has a difficult time juggling between the demands of the id, represented by Mr. Hyde, and the superego as represented by the proclaimed and implicit morals of Victorian society which prided itself on refinement and goodness, and is shocked by the seeming nonchalance with which Edward Hyde indulges in his debaucheries. In the novel, Dr. Jekyll gives in to his impulses and after initial pleasure soon cannot control their power. Rather than let Mr. Hyde go free and realizing that Hyde needs Jekyll to exist, he decides to end his own life.

Further, by labeling Mr. Hyde as a "troglodyte", Stevenson seems to make a comment on the theories of evolution and that he considered Hyde that is savage, uncivilized, and given to passion: poorly evolved. Edward Hyde represents a regression to an earlier, less civilized, and more violent phase of human development.

A WORK AHEAD OF ITS TIME

The strange case of Dr. Jekyll and Mr. Hyde can be seen at various levels. As a story, it talks about the concept of good and evil that exists in all of us. At another level, it is a critique on the hypocrisy and double standards of the society. It is also an interesting study into the mind of the author and into the theories of dualism. Finally, it can be seen

as a remarkable study into human psychology that presaged the structural personality theories as detailed by Freud.

Dr. Jekyll and Mr. Hyde Themes

Keeping Up Appearances

Much of the dramatic action in *Dr. Jekyll and Mr. Hyde* consists of damage control. In other words, Utterson tirelessly works to prevent his good friend Dr. Jekyll from being dragged into the horrid affairs of Mr. Hyde, and Dr. Jekyll goes to the greatest of lengths to prevent his Hyde identity from being discovered, in order to avoid anyone knowing of his somewhat questionable scientific work and morally despicable behavior. The novel takes place in Victorian England and the main characters are all male members of the British upper class. Enfield, Utterson, Lanyon and Jekyll are all acutely aware of social expectations and the importance of appearance. Even in the first chapter, Enfield is wary of sharing his story of the mysterious door because he abhors gossip, as it destroys reputations. In kind, Utterson refrains from informing the police that Jekyll is a close friend of Hyde's following the murder of Sir Danvers Carew. Rather, to maintain his friend's reputation and protect his public image, Utterson goes to Jekyll directly to discuss the matter.

This issue also arises in the matter of physical appearances, particularly architecture. In the first chapter, we learn that Hyde's mysterious dwelling is run down, neglected, and

shabby. In contrast, Jekyll's home is extremely well kept, majestic, rich, and beautiful. Ironically, we eventually learn that the mysterious door is in fact connected to Jekyll's home, albeit a back entrance rarely used. Thus, it becomes clear that although idyllic to the public, even Jekyll's home, parallel to his personality, has a neglected, shabby, and perhaps dangerous portion hidden from view.

The Duality of Human Nature

Clearly, *Dr. Jekyll and Mr. Hyde* is an examination of the duality of human nature, as most clearly expressed in the revelation that Mr. Hyde is in fact Dr. Jekyll, only transformed into a personification of Jekyll's evil characteristics. Utterson's discovery of Jekyll's astounding work occurs in the final chapter of the novel, after Stevenson has laid the groundwork of evidence for the extreme duality inherent in human nature. We have already witnessed Hyde's powerfully vicious violence and have seen the contrasting kind, gentle, and honorable Dr. Jekyll. In approaching the novel's mystery, Utterson never imagines that Hyde and Jekyll are the same man, as he finds it impossible to reconcile their strikingly different behavior.

In pursuing his scientific experiments and validating his work, Jekyll claims, "man is not truly one, but truly two." Thus, in Jekyll's view, every soul contains elements of both good and evil, but one is always dominant. In Jekyll's case, his good side is dominant, but he knows there is evil inside of him. However, as a respectable member of society and an honorable Victorian gentleman, Jekyll cannot fulfill his evil desires. Thus, he

works to develop a way to separate the two parts of his soul and free his evil characteristics. However, as Vladimir Nabokov explains in an introduction to the Signet Classic version of the book, "[Jekyll] is a composite being, a mixture of good and bad...[and] Jekyll is not really transformed into Hyde but projects a concentrate of pure evil that becomes Hyde." Unfortunately, rather than separating and equalizing these forces of good and evil, Jekyll's potion only allows his purely evil side to gain strength. Jekyll is in fact a combination of good and evil, but Hyde is only pure evil. Thus, there is never a way to strengthen or separate Jekyll's pure goodness. Without counterbalancing his evil identity, Jekyll allows Hyde to grow increasingly strong, and eventually take over entirely, perhaps entirely destroying all the pure goodness Jekyll ever had.

Other theorists have argued that perhaps Stevenson concludes that man is not in fact a purely dual being, but is at his heart a primitive being, tamed and civilized by the laws of society. Stevenson does portray Hyde in highly animalistic terms - short, hairy, and like a troglodyte with gnarled hands and a horrific face. In contrast, Jekyll is described in the most gentlemanly terms - tall, refined, polite and honorable, with long elegant fingers and a handsome appearance. Thus, perhaps Jekyll's experiment reduces his being to its most basic form, in which evil runs freely without considering the constraints of society and civilization.

Jekyll and Hyde are not the only examples of duality in the novel. The city of London is also portrayed in contrasting terms, as both a foggy, dreary, nightmarish place, and a

well kept, bustling center of commerce. Indeed, just as men have both positive and negative qualities, so does society.

Violence

Dr. Jekyll and Mr. Hyde contains powerfully violent scenes. In each instance, the culprit is Mr. Hyde, and the victim is an innocent. For example, in the first chapter we learn how Mr. Hyde literally trampled a young girl in the street at three in the morning, and later on we learn that Hyde, unprovoked, mercilessly beat Sir Danvers Carew to death. Even worse, we find at the conclusion of the novel that Hyde thoroughly enjoyed committing this violence, and afterwards felt a rush of excitement and satisfaction. Through this imagery of senseless violence against innocent victims, Stevenson expresses the true depravity and pure evil of Hyde.

Interestingly, Hyde's final victims, when he commits suicide just before Utterson and Poole break into his cabinet, are both himself and Jekyll. In this final act, neither victim is innocent. Clearly, Hyde is guilty of a great many crimes, and Jekyll is guilty by proxy as he created Hyde, let him run free, and inhabits the same body as the man. Perhaps in this conclusion, Stevenson is suggesting that to those who promote and commit senseless violence, punishment will come.

The Female

Dr. Jekyll and Mr. Hyde contains very few references to women. In fact, those that are even mentioned are portrayed as weak and unassuming. Even in the descriptions of

Hyde's morally depraved behavior, there is no mention of sexual encounters or illicit relationships. In rationalizing this omission, Nabokov reasons, "It has been suggested that Stevenson, 'working as he did under Victorian restrictions,' and not wishing to bring colours into the story alien to its monkish patterns, consciously refrained from placing a painted feminine mask upon the secret pleasure in which Jekyll indulged." Interestingly, none of the major characters are described to have any female relationships. Rather, Lanyon, Enfield, Utterson and Jekyll all appear to be bachelors who through each other's company seek intellectual stimulation and friendship. Some have reasoned that this lack of the female sex suggests, "Jekyll's secret adventures were homosexual practices so common in London behind the Victorian veil."

The first woman we hear about is the young girl running through a London street at three in the morning on her way to fetch a doctor. Hyde the Juggernaut tramples her without a second thought. The girl is immediately victimized and is portrayed as a helpless, passive creature who requires a great many people, Enfield included, to rescue her and avenge the crime.

Next, we meet the maid who witnesses Sir Danvers Carew's murder. She is described quite passively, as she sits gazing out at the moonlight with a care in the world. Upon noticing Sir Danvers Carew (whom she does not recognize from so far off), she watches the man and observes as he meets Hyde on the path. When Hyde begins to pummel the man, the maid loses all sensibility and faints away. Only hours later, at which point there

is little hope of catching Hyde, the maid awakens and reports the crime. Quite similar to the little girl, this murder witness proves feeble and passive, and her emotional reaction to Hyde's violence causes a delay in the investigation.

The last woman we meet is one of Jekyll's servants. When Utterson and Poole make their final efforts to save Jekyll from Hyde, who they believe has invaded the house and at the least is holding Jekyll hostage, a female maid is one of the group of servants huddled together in one portion of the house. All are quite afraid, but it is a female servant who bursts into loud sobs, which endanger the entire mission, as Hyde might hear and either flee or prepare to meet his visitors, who were hoping to catch him off guard. Once again, this woman is portrayed as weak and helpless in the face of danger. In an introductory essay to the novel, Nabokov writes, "Excluding two or three vague servant maids, a conventional hag and a faceless little girl running for a doctor, the gentle sex has no part in the action."

Lack of Communication

Throughout the novel, the characters demonstrate an inability to fully express themselves, or choose to withhold highly important information. For example, in the very first chapter, Enfield claims he does not want to share the name of the man who trampled the young girl in order to avoid gossip. However, after finally naming Hyde, he and Utterson end the conversation abruptly, as they feel discussing the topic any further would be inappropriate for all parties involved. Similarly, Utterson withholds relevant

information from the police following Sir Danvers Carew's murder by choosing to keep Hyde and Jekyll's relationship secret. These silences reflect the confines of the moral nature of the Victorian era. As earlier noted, the Victorian era placed a great deal of importance on outward appearances. In order to protect themselves and each other against the destruction of respectability, Enfield, Lanyon, Utterson and Jekyll worked to hide or keep secret any piece of information that might mar a reputation.

In another manifestation of silence in the novel, no one who meets Hyde can describe exactly what it is about his appearance or face that makes him seem evil, but all agree that upon meeting or seeing him, they felt a sense of horror. Finally, much of the important details regarding the nature of Jekyll and Hyde are passed on in written form rather than in speech. In a letter written just before his death, Lanyon instructs Utterson not to read the contents until the death or disappearance of Jekyll. Similarly, Jekyll writes his final confession in a letter to Utterson, rather than sharing his secrets in person. Interestingly, none of these letters provide details into the unseen aspects of Hyde's life. The reader never learns what other evil actions Hyde took, and is only left to wonder at the degree of his violence, brutality, and moral depravity. In Utterson's world, where all details of life and law are placed in official documents, language is regaled as a stronghold of rationality and logic. Therefore, perhaps the lack of language or communication between characters and related to Hyde demonstrates that the

supernatural occurrences in the novel push the world beyond the logical, and therefore beyond speech.

The Rational vs. The Irrational

In composing *Dr. Jekyll and Mr. Hyde*, Stevenson walked a fine line between reality and the supernatural. Utterson, through whom the reader perceives the action, is a highly rational, logical man who considers himself to be an upright and honorable citizen of Victorian England. In contrast, the novel's conclusion is highly supernatural, and does not mesh with the grounded nature of the world in which the main characters live. In fact, by developing the very reasoned and rational characters, the effect of the final conclusion and the discovery of Jekyll's horrific work is even more powerful, in that the contrast is so great. Undoubtedly, Stevenson met a great challenge in balancing these two worlds while successfully allowing the supernatural fantastical portion of the novel to be believable. Amazingly, in the short three days during which he wrote the novel, he met this challenge.

In his introduction to the novel, Nabokov analyzes Stevenson's method in balancing the rational and the irrational, and thereby achieving a great artistic achievement. In his view, to make the fantastic details of Jekyll's work believable, Stevenson presents the otherwise unbelievable details of Jekyll's experiments through the highly rational minds of Utterson and Enfield. These two logical men "convey something to the reader of the horror of Hyde, but at the same time they, being neither artists nor scientists...cannot

be allowed...to notice details," such as the specific features of Hyde's horrific face. Furthermore, by describing daily life in great detail, Stevenson contrasts the everyday life of London gentlemen with, "unspecified, vague, but ominous allusions to pleasures and dreadful vices somewhere behind the scenes. On the one side there is 'reality'; on the other, 'a nightmare world'."

For the highly rational and socially respected characters, such as Dr. Lanyon, the revelation of Jekyll's work is too much to bear. In fact, Dr. Lanyon dies from the shock he suffered when observing Hyde transform back in to Jekyll. In Lanyon's death, Stevenson seems to be suggesting that it is impossible to truly meld respectable life and morality with Jekyll's work. The two cannot co-exist. In the novel's final moments, rationality proves greater, as Jekyll and Hyde die, and Utterson, the personification of logic and reason, is left to pick up the pieces.

The City of London

The novel begins on a London street that proves to act as central to much of the novel's action. The descriptions of the city vary, from idyllic and majestic to dangerous, mysterious and dark. In Victorian London, the modern city began to powerfully establish itself. In his afterword to the novel, Dan Chaon notes that Stevenson relied on the modern city in order to provide a realistic location in which Hyde could live. Chaon explains, "[Hyde] needs the anonymity of the masses, ad he needs the newly gaslit streets, the flickering nighttime landscape of pubs and brothels and beggards, the urban

underworld that would later transform into the world of film noir." Thus, the growing and developing city of London gave Hyde a cloak in which to hide his despicable behavior, and gave him precious anonymous freedom. In this world, Hyde was able to walk through society unnoticed and disregarded by the many strangers who roamed the streets. Without this opportunity for absolute anonymity, Jekyll would never have been able to carry out his experiment. Thus, the bustling, growing and many layered city of London supported Jekyll's work and gave him the freedom to pursue his dual lives.

Good vs. Evil

Good vs. evil is basically the novel's biggest theme. More specifically, *Dr. Jekyll and Mr. Hyde* is easily viewed as an allegory about the good and evil that exist in all men, and about our struggle with these two sides of the human personality. In this book, then, the battle between good and evil rages within the individual. The question is which is superior. Since Hyde seems to be taking over, one could argue that evil is stronger than good. However, Hyde does end up dead at the end of the story, perhaps suggesting a weakness or failure of evil. The big question, of course, is whether or not good can be separated from evil, or whether the two are forever intertwined.

Repression

Repression is indisputably a cause of the troubles in *Dr. Jekyll and Mr. Hyde*. The repression here is that of Victorian England: no sexual appetites, no violence, and no great expressions of emotion, at least in the public sphere. Everything is sober and

dignified, and you're really not supposed to be happy. (That would somehow take away from your focus on morality). The more Dr. Jekyll's forbidden appetites are repressed, the more he desires the life of Mr. Hyde, and the stronger Mr. Hyde becomes. This is clearly demonstrated after Dr. Jekyll's two-month hiatus from donning the visage of Mr. Hyde; Dr. Jekyll finds that the pull to evil has been magnified after months of repression.

Friendship

Friendship in *Dr. Jekyll and Mr. Hyde* serves to drive the plot forward. Aside from basic curiosity, Mr. Utterson is compelled to uncover the mystery of the evil man because of his friendship with Dr. Jekyll. In trying to unravel the secret, his many friendships deliver crucial pieces of information. In this sense, friendship acts as both a motivator and an enabler. As for the friendship between Dr. Lanyon and Dr. Jekyll, it's certainly not as unconditional as the loyalty Mr. Utterson bears for Dr. Jekyll. Instead, it's fraught with competition, anger, and eventually an irreconcilable quarrel. We see that friendships can be ruined by differences of opinion.

Appearances

Appearances figure in the novel both figuratively and literally. Dr. Jekyll definitely wants to keep up a façade of respectability, even though he has a lot of unsavory tendencies. In a literal sense, the appearances of buildings in the novel reflect the characters of the inhabitants. Dr. Jekyll has a comfortable and well-appointed house, but Mr. Hyde spends most of his time in the "dingy windowless structure" of the doctor's laboratory.

Other disreputable quarters of London are described as well; this is the stomping ground of Mr. Hyde.

Science

In *Dr. Jekyll and Mr. Hyde*, science becomes a cover and justification for supernatural activities. Dr. Jekyll ostensibly derives his potion in some sort of scientific manner, as opposed to finding a magical amulet or something that releases evil as you might find in other stories. Dr. Jekyll's brand of science, however, veers towards the "transcendental" (indeed, supernatural), while Dr. Lanyon adheres to a more traditional set of scientific notions. This disagreement causes an irreparable rift in their relationship, especially after Dr. Lanyon witnesses Dr. Jekyll's transformation with his own eyes.

Curiosity

In *Dr. Jekyll and Mr. Hyde*, curiosity drives the characters to seek knowledge. This curiosity is either suppressed or fulfilled in each character. Curiosity lacks any negative connotations; instead, characters who do not actively seek to unravel the Jekyll and Hyde mystery may be viewed as passive or weak. Finally, the characters' curiosities are, to some degree, transferred over to the reader; we seek to solve the puzzle along with Mr. Utterson.

Lies and Deceit

In *Dr. Jekyll and Mr. Hyde*, the plot is frequently driven forward by secrecy and deception; Mr. Utterson doesn't know the relationship between Dr. Jekyll and Mr. Hyde,

and he wants to find out. Also, by omitting the scenes of Mr. Hyde's supposedly crazy debauchery, Stevenson allows our imaginations to run to wild and eerie places.

Violence 2

Strange Case of Dr. Jekyll and Mr. Hyde details two crimes of violence against innocent and helpless citizens: first, a little girl, and second, an elderly man. The violence in the novel centers on Mr. Hyde, and raises the question of whether or not violence is an inherent part of man's nature.

Religion

God and Satan figure prominently in *Strange Case of Dr. Jekyll and Mr. Hyde*, as well as many general references to religion and works of charity. As part of their intellectual lives, the men in the novel discuss various religious works. One sign of Mr. Hyde's wickedness, for example, is his defacing Dr. Jekyll's favorite religious work. Mr. Hyde is also frequently likened to Satan.

Women and Femininity

Most female characters in *Strange Case of Dr. Jekyll and Mr. Hyde* are passive and weak. The first female we see is a young girl mowed over by Mr. Hyde. Although she is "not much the worse, more frightened," she still kicks up an incredible fuss and a large group of people come to her aid.

The next woman we see is the maid who witnessed the Carew murder. After watching Mr. Hyde beat the man to death, she faints, waking up long after the murderer is gone. She is a passive spectator.

There is much speculation as to the reasons for the absence of females in the story; one particularly compelling argument is that women function as moral bedrocks in most Victorian novels. They're supposed to be beacons of good moral influence. In *Dr. Jekyll and Mr. Hyde,* therefore, women may have unnecessarily complicated the story.


Analysis
of
the
story

Chapter 1: Story of the Door

Summary:

The narration of the novel begins with two men, Mr. Utterson, a quiet, respectable lawyer, and his distant relative Mr. Richard Enfield, taking a walk through a crowded street in London. On their way, they encounter a mysterious cellar door, which prompts Mr. Enfield to recount a strange experience that happened on this very street.

One night, at three in the morning, Mr. Enfield was walking through town when he saw a disfigured man whom he described as "a Juggernaut," powering through the street maliciously trample an eight-year old girl who was out to fetch a doctor. After apprehending the man, Enfield, the doctor, and the family of the girl decided that, instead of sending for the police, they would blackmail the man to give one hundred pounds to the girl's family. Amenable, the mysterious man disappeared behind the strange door that Utterson and Enfield had encountered. He returned with ten pounds in gold and a check signed by a very respectable third party, Dr. Henry Jekyll. Fearing the check was a forgery, the doctor, Enfield, and the family forced the man to stay in their company until the banks opened and the check could be cashed. When the banks opened, Enfield cashed the check, and was surprised to find it valid. Enfield could only

imagine that the mysterious man had possession of the check as a result of blackmail. Throughout Enfield's narrative, he does not name he mysterious man. Finally, Utterson asks the man's name and Enfield reveals it was a Mr. Edward Hyde. Under a great "weight of consideration," Utterson asks if the man used a key to get into the door. Enfield confirms this and the two men vow to never speak of the incident again.

Analysis:

The opening chapter of Jekyll and Hyde brilliantly begins the largely allegorical novel. The novella's structure is unique in that it is not cast entirely as a first-person narration, as it would have been possible to tell the story in the manner of a confession from Jekyll's point of view. Stevenson deliberately opts for a discursive treatment in three distinct parts, the first of which is employed here, a leisurely account of the two main characters and the establishment of some distant connection between them. The structural and linguistic devices employed by Stevenson create an unusual atmosphere of controlled suspense, which surrounds the story. The gradual building up of horror and destruction is achieved through a slow accumulation of unemotional detail, which begins in this chapter. Here, we learn of a mysterious, dark, and violent Edward Hyde who is apparently familiar with Dr. Jekyll. We can only assume that further reading will reveal more about Hyde, Jekyll, and Utterson.

The well-known basic theme of the novel surrounds the duality of good and evil, but also provides an examination of hypocrisy, as encompassed by Jekyll and Hyde. The

book has been referred to as, "one of the best guidebooks of the Victorian times," because of its piercing description of the fundamental dichotomy of the 19th century Â outward respectability and inward lust. Hyde's first victim of cruelty is a female child, which serves to immediately emphasize his moral depravity. The description of the fateful street where Hyde lives reinforces this theme of duality in Victorian culture. It is described as an anonymous street in London, whose shop fronts "like rows of smiling women" have a brightness that stands out in contrast to the dingy neighborhood. And yet, two doors from the corner stands a dreary, Gothic house, which, "bore in every feature the marks of prolonged and sordid negligence." Later on, we learn that Hyde's mysterious, threatening and sinister door and dilapidated building facade is in fact a back entrance to Dr. Jekyll's wealthy, respected, and large mansion. The theme of duality is also marked by the symbolic nature of the name, Hyde, which represents the hidden aspects of Jekyll's nature. Indeed, when resolving to find and speak with this man in Chapter 2, Mr. Utterson claims that "If he shall be Mr. Hyde . . . I shall be Mr. Seek."

The first chapter reveals the true evil of Hyde's character and foreshadows future criminal acts. Enfield refers to Hyde as "really like Satan." A few lines later, Hyde remarks "No gentleman but wishes to avoid a scene." Hyde's assertion that he is a gentleman, especially after effectively trampling a young girl and leaving her in the street, is highly ironic. In fact, with this comment, Stevenson is referencing Percy Bysshe

Shelley's *Peter Bell the Third* statement: "The devil is a gentleman." In contrast, Utterson is presented as the quintessential true Victorian gentleman who is loyal to his friends, no matter what. He is also highly rational, searching for logical explanations in the very strange events surrounding Jekyll and Hyde. In this way, Utterson's grounded approach to the novel's happenings provides a stark contrast against the supernatural themes revealed as the novel progresses.

Interestingly, there is a clear absence of female characters in this novel. The only female the reader encounters is this first chapter is the young girl from Enfield's story. This pattern of female exclusion continues throughout the novel, as the action is dominated by men, whose lives appear to be independent of female influence.

Chapter 2: Search for Mr. Hyde

Summary:

That evening after his walk with Enfield, Utterson returns home and examines Dr. Jekyll's will, which he remembers had strange stipulations referring to the Mr. Hyde Enfield discussed. The will provides that in the case of Henry Jekyll's death or disappearance, all of his possessions should be given to the Edward Hyde. Utterson was uncomfortable when Jekyll originally requested this stipulation, and is further upset by it after hearing of Mr. Hyde's despicable behavior. After considering the implications of the will with what he has learned about Edward Hyde, Utterson goes to visit Dr. Lanyon, another dear friend of Dr. Jekyll's. When the men begin talking about Jekyll, Utterson

discovers that Lanyon has not spoken to Jekyll for a long period of time due to a disagreement over "unscientific balderdash." Utterson also learns that Lanyon has never heard of Hyde.

After leaving Lanyon, Utterson's sleep is haunted by terrifying dreams of the evil Hyde, who is faceless in the dream, trampling a young girl and then standing by Jekyll's bedside ordering him to rise. Upon waking, Utterson reasons that if he can only see the face of Hyde, he might understand a reason for his friend's relationship with the man. From that point forward, Utterson begins to haunt the streets around the mysterious door, looking for Mr. Hyde to either enter or exit the portal. One night, he finally runs into Mr. Hyde and confronts him as he is about to enter the building. Utterson introduces himself as an old friend of Dr. Jekyll. Hyde then asks for Utterson's address and Utterson, in response, gives him a business card. Utterson, asks Hyde for a favor - to see the man's face. After complying, Hyde asks how Utterson knew him, and Utterson replies that he recognized him by description, claiming that they have common friends such as Jekyll. Mr. Hyde angrily replies that he knows for a fact that Jekyll never told Utterson anything about him and promptly disappears into the building.

After leaving this scene, Utterson goes to see Dr. Jekyll, but Poole, Jekyll's butler, reports that the doctor is not at home. From this conversation, Utterson gleans that Jekyll's house, around the corner from the mysterious door, is L-shaped, and that Hyde's mysterious door is actually an entrance to Jekyll's old dissecting room. Utterson also

learns that Hyde never dines in the house, but visits often. After leaving Jekyll's home, Utterson walks home and decides that Hyde must be blackmailing Jekyll, perhaps for some terrible act he committed earlier in his life.

Analysis:

In this chapter, Utterson begins his detective work that continues throughout the novel. He seeks out and meets Edward Hyde for the first time, and Utterson describes Hyde as, "pale and dwarfish . . deformity. . .husky. .. murderous." He also notes that Hyde inspires "disgust and loathing and fear," but cannot pinpoint exactly why. The best that he can do is to call Hyde a "troglodyte", a savage un-evolved being lesser than man. Thus, the reader is continually reminded that Hyde is akin to the devil and evil, but it seems impossible to define the exact qualities that place fear in the hearts of those that meet him. Decent people instinctively know that Hyde is morally corrupt and evil. To support this perception, Stevenson often describes Hyde in animalistic terms, including imagery such as the "hissing intake of breath".

Utterson exhibits his classic rational approach to the increasingly strange issues throughout this chapter. To connect this highly rational character with the supernatural themes of the novel, Stevenson gives Utterson a highly disturbing dream sequence, which surrounds the terrible actions of a faceless and monster-like Edward Hyde. Every time Utterson sleeps, he sees "[Hyde] glide more stealthily through sleeping houses, or move the more swiftly ... through wider labyrinths of lamp-lighted city, and at every

street corner crush a child and leave her screaming." Clearly, Utterson is fascinated by the relationship between Hyde and Jekyll, and is convinced that there is something dark and ominous linking the two. Yet, Utterson stops short of allowing for a supernatural explanation, as any rational individual would. Utterson's obsession with Hyde allows for an admission of hidden sins and secrets running rampant through Victorian London. Jekyll's house is described in great detail. It is a mansion with "a great air of wealth and comfort" that is secretly connected to the doctor's laboratory. The laboratory faÃ§ade appears run down and neglected, and can be entered through the mysterious door described in the first chapter. The reader later learns that the laboratory is in fact where Dr. Jekyll undertakes his transformations into Mr. Hyde. Thus, the two areas of the house are clearly related to their two inhabitants. The respectable Dr. Jekyll lives in the well-kept wealthy mansion, and the despicable and evil Mr. Hyde inhabits the run down, neglected laboratory.

Chapter 3: Dr. Jekyll Was Quite at Ease

Summary:

Two weeks later, Dr. Jekyll is holding a dinner party at which Mr. Utterson is a guest. After the guests leave, Utterson confronts Jekyll over the matter of his will and tells him that he has been learning about Mr. Hyde. Jekyll becomes upset when he hears of this and tells Utterson to drop the subject. Utterson urges Hyde to confide in him, but again Jekyll tells Utterson to leave the subject alone and assures him that he can be rid of Mr.

Hyde at any point. As Mr. Utterson gets up to leave, Jekyll tells him that he does have a great interest in "poor Hyde" and apologizes for his rude behavior, but begs him to make sure that he takes care of Hyde when Jekyll is no longer there.

Analysis:

At the beginning of chapter, Dr. Jekyll is described as a "smooth-faced man of fifty with something of a slovish cast." As with Hyde, Jekyll's hypocritical character has left its mark on his features, although not as obvious as Hyde's apparent physical deformity. In fact, Dr. Jekyll is dishonest with his closest friends and hides his scientific experiments. Throughout the chapter, Jekyll lies to Utterson, one of his closest and most loyal friends, which foreshadows the degree to which Hyde's evilness will gain power over the otherwise respectable Jekyll. Interestingly, Jekyll also believes he can be "rid of Hyde at any point," which later proves to be tragically false. Thus, Stevenson examines the issue of control. Jekyll's addiction to Hyde's personality proves fatal, and although he believes to be in control of the situation, he is not.

Chapter 4: The Carew Murder Case

Summary:

Nearly a year later, a respected member of London society, Sir Danvers Carew, is murdered. A maid sitting by her window in the very early morning hours witnesses the story recounts the event. She gazes out her window, romantically feeling at one with the world, when she sees an aged man with white hair walking along a nearby path. She

watches as he meets another, smaller man, whom she recognizes as Mr. Hyde. Suddenly, Mr. Hyde brakes out in anger and attacks the white haired man, beating him to death with a cane. The maid faints upon witnessing such horror. When she awakes a few hours later, she immediately calls the police, who find the victim's body. On his person, the victim carried a purse, some gold, and a letter addressed to Mr. Utterson. Subsequently, the police contact Mr. Utterson who identifies the victim as Sir Danvers Carew, a member of Parliament. Upon learning the identity of the attacker, Mr. Utterson takes the police chief to Mr. Hyde's home. The police find the rooms in Hyde's home ransacked. Clothes strewn everywhere, half of the cane used to murder Danvers Carew is in one of the corners, and the remnants of a burned checkbook lie on one of the tables. The police soon discover that Mr. Hyde has disappeared. He cannot be found anywhere, and they are unable to find any trace of his past. Moreover, those who have seen him are unable to describe him in detail, but generally agree on his evil appearance.

Analysis:

This chapter reveals the extent of Hyde's evil. He brutally murders an innocent man, without provocation, and apparently without reason. Sir Danvers Carew is the second known victim of Hyde's violence. Enfield witnessed Hyde trampling a young girl, but he did not kill her, or even seriously injure her. Rather, his behavior seemed to simply disregard the humanity of the girl or her right to walk down the same street as him. In

contrast, Sir Danvers Carew is viciously murdered, apparently without reason. It seems that Hyde kills Sir Danvers Carew simply to demonstrate his power and to release his evil. Thus, Hyde's evilness is gaining in strength, which forebodes further tragedy to come.

Throughout this chapter, Utterson again proves his honor, loyalty and logic. He appears immediately when summoned by the police, and provides them with a great deal of information in order to find the murderous Edward Hyde. However, he stops short of telling the police of the connection between Hyde and Dr. Jekyll. Thus, Utterson acts as a responsible member of society in aiding in the search for a murderer, yet is also still loyal to his friend Dr. Jekyll.

Earlier in the novel, Utterson dreamt of a nightmarish London through which the Juggernaut Hyde roamed and pillaged. In this chapter, Utterson's dream has become reality. Just as he feared, the monstrous Hyde has wreaked violent havoc on the city of London. In fact, on his way to the scene of the murder, Utterson notes how the London fog makes the city appear as though it is "in a nightmare." Stevenson utilizes highly descriptive imagery in this section, just as he did in Utterson's dream, in order to draw the reader into the work and create a powerful experience.

In this chapter, we also see the importance of written documents within the novel, specifically in relation to Mr. Utterson. The beginning of the novel centers around Jekyll's will, and in this chapter, Sir Danvers Carew's letter to Utterson connects him to

the murder. Clearly, Utterson is deeply integrated to London's high society, not only in the social arena, but also through his business as a lawyer. Although we do not learn what Sir Danvers Carew's letter contains, its existence alone demonstrates Utterson's important role in London society. Later on in the novel, written documents will prove even more important, as it is from such written documents that Utterson finally learns the truth about the mystery of Dr. Jekyll and Mr. Hyde.

Chapter 5: Incident of the Letter

Summary:

On the same day of the murder, Mr. Utterson makes his way to Dr. Jekyll's house, and meets with him in his laboratory. Utterson and Jekyll discuss the unfortunate news that Sir Danvers Carew is dead, presumably killed by Mr. Hyde. Jekyll swears that he is not hiding Hyde and that he is, "done with him in this world." Jekyll also claims that he has received a letter from Hyde, which he shows to Utterson. The letter thanks Jekyll for his kindness and urges him that he need not worry for his safety, as he has a sure means of escape. Dr. Jekyll does not have the envelope, and claims that he burned it after it was hand delivered. Jekyll asks Utterson what to do with the letter, as he is concerned that his reputation will be damaged if he hands it over to the police. Utterson agrees to hold on to the letter, and tells Jekyll he is glad that Hyde has disappeared, as Jekyll's life was most likely in danger. When leaving the house, Jekyll's butler Poole tells Utterson that nothing was delivered that day, and Utterson begins to grow suspicious.

Upon returning to his office, Utterson receives a dinner invitation from Jekyll. When the letter arrives, Utterson's assistant, Mr. Guest, is examining the writing on the letter supposedly from Hyde. Mr. Guest instantly recognizes that the same individual wrote both letters, although the writing on the Hyde letters appears to be slanted in a certain direction. Utterson angrily assumes that Jekyll has forged a letter for a murderer.

Analysis:

Much of this chapter consists of a contrast between Utterson and Jekyll. Utterson is still quite the Victorian gentleman, putting image and appearance above all else. To protect Jekyll's reputation, he goes to visit him and discuss the issue personally rather than informing the police of Jekyll and Hyde's relationship and having them do the questioning. Moreover, even upon discovering Hyde's letter is almost certainly a forgery, Utterson refrains from confronting Jekyll. In this way, Utterson loyally protects his friend. In contrast, Jekyll lies to Utterson, defending Hyde with a fake letter. Here, for the first time, the reader begins to see hypocrisy in Dr. Jekyll. He claims to be a loyal and honest man, but in fact he is a liar and forger.

Interestingly, through Stevenson's detailed description of Jekyll's residence, the reader gains insight into the character's evolution. In the laboratory, Utterson describes "three dusty windows barred with iron." One year previous, Mr. Enfield described the same windows as, "always shut but...clean." This slight detail provides a glance into the tumbling personal world of Dr. Jekyll.

At this point in the novel, it is important to examine what Utterson suspects of Jekyll. While Jekyll clearly is acting abnormal, Utterson does not yet comprehend that his friend and the evil Mr. Hyde are one in the same, although he appears to suspect foul play. Thus, the detective story continues, the intrigue grows, and the supernatural influence in the novel becomes stronger. Much of *Dr. Jekyll and Mr. Hyde* is written in a perfunctory, businesslike tone. However, from this point forward, supernatural imagery begins to appear more frequently, and Stevenson's language becomes increasingly descriptive and poetic. These changes assist in heightening the novel's suspense, and successfully carrying an intrigued reader to the shocking conclusion.

Chapter 6: Remarkable Incident of Dr. Lanyon

Summary:

At the beginning of Chapter 6, we learn that "time has passed" and no one has been able to capture Hyde. Jekyll, however, free from the evil influence of Hyde, has become a new man. He entertains, devotes himself to charity, and is highly sociable. In early January, Utterson attends a dinner party at Jekyll's home, at which Dr. Lanyon is also present. All were jovial and friendly, and had a wonderful time. Only days afterwards, Utterson pays Jekyll a visit and learns from Poole that the doctor has secluded himself and will see no one. After a week of this seclusion, Utterson visits Dr. Lanyon to see if he might be aware of Utterson's reason for withdrawing from the world so suddenly. Dr. Lanyon greets Utterson, who describes his and Jekyll's friend as though, "he had his

death-warrant written upon his face." Lanyon explains that he has suffered a terrible shock, and "shall never recover." When Utterson mentions that Jekyll is also ill, Lanyon adamantly replies that he never wishes to speak of Jekyll again. Confused and shaken, Utterson returns home and writes Jekyll a letter, asking for an explanation for his mysterious behavior. Jekyll's reply, which arrives the next day, states, "I have brought on myself a punishment and a danger that I cannot name." One week later, Dr. Lanyon dies and leaves Mr. Utterson a letter with instructions only to read it following the death or disappearance of Dr. Jekyll. An honorable man who respects his friends' and client's wishes, Utterson does not open the letter.

Analysis:

Bit by bit, Utterson's logical grasp on the world is loosening. Jekyll's behavior is becoming increasingly suspicious and mysterious, and Utterson cannot logically determine its cause. Moreover, his friend Lanyon who had been friendly with Jekyll only a few days before refuses to speak of the man and claims he has suffered a deathly shock. Lanyon had previously acted as a pillar of reason, who clung to powerful principles and dismissed Jekyll's scientific theories as "balderdash." However, he now claims to have witnessed a shock so great that it will cause his demise. Apparently, Lanyon has been shaken to the core, and perhaps his belief in logic and sound science has been proven wrong. In this chapter, mystery and the supernatural begin to take

over. As Lanyon passes away, and Jekyll admits serious although vague wrongdoing, Utterson's world begins to tumble out of control.

Chapter 7: Incident at the Window

Summary:

Once again, Mr. Enfield and Mr. Utterson are walking by the mysterious door. Through one of the windows, Utterson spots Dr. Jekyll, whom he has not seen for weeks. Utterson calls to Jekyll and tells him he should get outside more. Jekyll replies that he wishes he could, but doesn't dare. As he finishes his sentence, his smile disappears from his face and a look of utter terror takes over. It appears as though Jekyll suffers some kind of seizure. Enfield and Utterson only briefly saw the pain in Jekyll's face before he quickly shut the window, but are both appalled. They walk on without speaking of the incident.

Analysis:

The beginning of Chapter 7 mirrors Chapter 1, as Enfield and Utterson walk past Hyde's mysterious door. However, in the intervening year, much has changed. To Enfield, Utterson, and the rest of the world, Jekyll has imprisoned himself within the confines of his home and of his alternate identity, Hyde.

At this point, the reader is still not meant to know of Jekyll's dual identities, and the sense of mystery surrounding Jekyll and Hyde's relationship and Jekyll's reclusive behavior grows. Meanwhile, Utterson's world has become increasingly dark and

horrifying, as Lanyon dies and Jekyll hides himself from the world. Through these events, Utterson's rational and logical world is slowly disintegrating into a world of confusion and mystery. Moreover, while the events of the novel become increasingly strange, the language and detail becomes increasingly sparse. This pattern first appears in an inability to describe the specific horror of Hyde's face, grows more powerful when Lanyon refuses to discuss the specifics of his horrific shock, and continues to develop in this chapter when Enfield and Utterson silently agree not to speak of Jekyll's apparent seizure and strange behavior. Thus, as the dramatic action continues to develop, the suspense and mystery surrounding Jekyll grows.

Chapter 8: The Last Night

Summary:

Some time later, Utterson is sitting at home by his fireplace when Poole, Jekyll's butler, calls on him. Poole appears quite distraught, and Utterson offers him a glass of wine to calm his nerves. Poole accepts, although he leaves the wine untouched. Poole reveals that he has come to Utterson in desperation. He is severely concerned about Dr. Jekyll's well being, as the man has been locked in his cabinet for weeks and allows no one to see him. Poole admits that he believes there has been "foul play", but refuses to go into specifics. Utterson has long been suspicious of Jekyll's behavior and has worried for his friend. Thus, upon hearing of Poole's concerns, he quickly agrees to help. The two men leave Utterson's home and head over to Jekyll's.

Inside Jekyll's home, Utterson sees that all the servants have, "huddled together like a flock of sheep." Clearly, Poole is not alone in his concern, and one maid breaks down into sobs. This matter is far more serious than Utterson ever imagined. Poole takes Utterson through the back garden and tells him not to go into Jekyll's room, even if invited. Utterson is amazed at the degree of fear and terror in the home, and begins to feel a bit afraid for what he will find in Jekyll's cabinet.

Utterson and Poole approach Jekyll's cabinet door in the laboratory, and Poole announces that Utterson is asking to see Dr. Jekyll. A voice that does not sound like Jekyll calls out to say that he will not see anyone. Poole returns to where Utterson was hiding and asks if the voice sounded like Jekyll. Utterson agrees that, "It seems much changed." Utterson begins to grow afraid as Poole explains that in twenty years of working for Jekyll, he has come to know his voice. In his heart, Poole knows that is not Jekyll's voice, and tells Utterson that eight days ago, he heard Jekyll cry out in agony. Poole believes his master was murdered, and that the culprit, "a thing only known to heaven," has been hiding in Jekyll's cabinet ever since, pretending to be the master of the house.

As always, Utterson works to rationalize these recent events. He reasons that if someone murdered Jekyll, he would not still be in the house. Poole explains that the man, or "whatever it is," has been begging for a specific sort of medicine, "night after night." Before apparently disappearing, Jekyll had also been searching for a specific

medicine, and would write his orders down and pass them under the door to Poole. Following his master's orders, Poole searched high and low for the medicine, but everything he has brought back has been deemed useless or impure. Utterson asks to see a written request, and Poole produces one from his pocket. The note seems quite professional, expresses a sense of urgency, and then falls into desperation: "For God's sake, find me some of the old [drug]."

Utterson agrees that something must be amiss. Poole then reveals that he has seen the person hiding in Jekyll's room. He happened upon him one day while the man was sifting through crates in the laboratory. Poole explains that the "creature," who was apparently wearing a mask, cried out upon noticing the butler, and immediately ran up the stairs. Utterson proposes that perhaps Jekyll has been, "seized with one of those maladies that both torture and deform the sufferer," and still might be able to recover. However, Poole is convinced that foul play is to blame, and that Jekyll has been murdered.

Utterson realizes he has no choice but to solve this mystery once and for all. He and Poole fetch an ax from the surgery room to break down the cabinet door. Before doing so, they both agree that they believe Hyde is in Jekyll's room and has killed the doctor. The two men ask Bradshaw, one of Jekyll's servants, to stand guard at the laboratory door street entrance. Giving him enough time to reach his post, they agree that in ten minutes, they will break down the door.

As the minutes pass, they listen to the strange footfalls emanating from Jekyll's cabinet. Finally the time has come. Utterson yells, "Jekyll, I demand to see you. A voice pleads, "For God's sake, have mercy!" Utterson knows it is the voice of Hyde. Poole destroys the cabinet door with the ax. Finally, the lock breaks and the men are able to enter the room. Inside, everything appears in order, except a man's contorted body is lying face down on the floor, with one hand clutching a vial. The body is described as dwarf-like and wearing clothes far too large that would have fit Jekyll. Utterson believes Hyde has committed suicide rather than face punishment for his ill deeds. Next, he and Poole begin searching for Jekyll's body, but find nothing.

In the dissecting room, the find Hyde's key to the street door broken and rusted. Back in Jekyll's cabinet, Poole points to the great amount of "white salt" Jekyll had sent for. Utterson picks up one of Jekyll's books and is surprised at the terrible language and statements written in the margin. And, upon looking at the full-length mirror in the room, the men agree, that it has witnessed many strange things. On Jekyll's table, Utterson finds a large envelope with his name on it. He unseals it, and finds several enclosures. First he finds a will that leaves all of Jekyll's material possessions to Utterson, not Hyde, as had previously been designated. He examines the next paper, which appears to have been written that same day and recognizes Jekyll's handwriting. Utterson wonders if the man is still alive. The short message indicates that Jekyll has disappeared and fears his death is certain. Jekyll requests that Utterson read Dr.

Lanyon's sealed letter first, and if he still has unanswered questions, to then read the largest sealed envelope which contains Jekyll's "confession."

Utterson asks Poole to say nothing of these documents, as perhaps they can still salvage the good doctor's reputation. It is ten at night, and Utterson resolves to go home to read the documents in question. He vows to return before midnight and then to call the police.

Analysis:

Undoubtedly, Chapter 8 contains more action than any other chapter in the novel. Finally, Utterson has reason to confront his friend and actively pursue the answer to the mysterious incidents that have been plaguing the past year. Stevenson writes many narrative sequences in this chapter, and a great deal happens. Poole reaches the end of his patience and finally reaches out to Utterson for help. Utterson violently confronts the man hiding in Jekyll's closet, who appears to be Hyde. Hyde commits suicide, Utterson and Poole search unsuccessfully for Jekyll's body, and Utterson is left with mysterious letters including a new will and Jekyll's personal confession from which to glean the details of Jekyll's disappearance and his involvement with Hyde. We have yet to learn about Jekyll's experimentations and dual identities, but we are inching closer. The other chapters in the novel tend to surround the details of one "incident," but this chapter contains many.

It is important to note that in the beginning of the chapter, Utterson stays true to his logical, reasonable personality in trying to explain away every piece of strange evidence Poole provides. Although initially concerned, and willing to return to Jekyll's home with Poole to resolve the situation, it appears Utterson is not finally convinced of the dire seriousness of the circumstances until he hears Hyde's voice from within Jekyll's chamber. After that, Utterson is convinced of wrongdoing, and urges Poole to help him break down the cabinet door.

Both Poole and Utterson believe the man in Jekyll's room is Edward Hyde. Even after breaking in and finding Hyde's body, wearing clothes far too large for him, they are convinced that the man murdered Jekyll, and that his body must be in the vicinity. Utterson is still confused by the situation, as he cannot understand where Jekyll could have disappeared to or why Hyde, such an evil man, would commit suicide. Furthermore, Hyde's key to the outside door appears purposely smashed and quite rusted, meaning the man had no means to exit the cabinet, unless through Jekyll's home, where the servants clearly would have seen him, and he would have been arrested for the murder of Sir Danvers Carew.

At this point, the reader is not yet aware that Jekyll and Hyde are in fact the same man, and that with Hyde's suicide, Jekyll is also dead. These details will surface later through Lanyon and Jekyll's letters. However, as Utterson and Poole inspect Dr. Jekyll's cabinet, looking for clues to his disappearance, they discover evidence of the Jekyll/Hyde duality.

For instance, Utterson finds a book which Jekyll held in great esteem that has been, "annotated in his own hand with startling blasphemies." Utterson is again confused upon finding an altered version of Jekyll's will where Hyde's name is crossed out and his own is written in. It seems strange that Hyde would have left the will this way. To make matters worse, Utterson reads one of Hyde's letters, dated the very same day, and recognizes the man's handwriting. Utterson thinks Jekyll must have been there, in that room, that same day, but is now nowhere to be found. In his note, Jekyll writes, "When this shall fall into your hands, I shall have disappeared."

Utterson's final act is to protect Jekyll. He goes home to read the letters, in hopes of saving his friend's reputation, and promises to return before midnight to call the police. Here again Stevenson stresses the importance of reputation in Victorian England, and how even after witnessing death and highly strange events, Utterson wishes to delay involving the authorities in an attempt to save face. The final two chapters of the book consist only of the text of documents: first, Lanyon's letter, and then Jekyll's confession. The reader sees no more of Utterson, and is left to wonder how he came to terms with the strangeness of his friend's work, and the reality of his dual existence.

Chapter 9: Dr. Lanyon's Narrative

Summary:

Chapter nine consists of the text of Lanyon's letter to Utterson, which he was instructed not to open until Lanyon and Jekyll had both died (or Jekyll had disappeared). Lanyon

begins at the night after Jekyll's last dinner party. Apparently, he received a very urgent letter from Jekyll that requested Lanyon follow very specific instructions by going to Jekyll's home and retrieving a specific drawer from his cabinet. Poole was to help him get into the upper room. Lanyon was to fetch the drawer and all of its contents and immediately return to his home. A messenger from Jekyll would come to claim the ingredients at midnight. There was no explanation of why Jekyll needed Lanyon to complete these tasks, but there was such a severe sense of urgency that Lanyon felt he should comply.

Lanyon followed Jekyll's directions and returned home with the drawer. Inside, he found several vials, one of which appeared to contain a kind of salt, and another that contained a strange red liquid concoction. Lanyon also found a notebook in the drawer that seemed to document years of experiments and notes about their results, but no suggestion as to the nature of the experiments. Lanyon curiously waited for his visitor, and began to conclude that Jekyll must have lost his mind. At midnight, a small dwarfish man appears at Lanyon's home, wearing clothes far too large for him. The reader recognizes this description and knows this messenger is Hyde, but Lanyon had never met Hyde and did not recognize him. Hyde acts strangely, both nervous and excited, and rather than exchange pleasantries with Lanyon, immediately asks where the drawer is. Lanyon points it out and Hyde requests a graduated glass in which he mixes the drawer's ingredients. His mixture first turns purple and then green. At this point, Hyde

stops and addresses Lanyon, asking if he would like to see the results of his assistance, which will in his words, "stagger the unbelief of Satan," or if Hyde should leave with the mixture. At this point Lanyon is annoyed by his guest's behavior and is interested in what could warrant such strangeness. He decides that he wants to see this thing to the end.

Hyde drinks the glass, and Lanyon watches as his body changes form. Moments later, Hyde is gone and Dr. Jekyll is standing before Lanyon. At this point, Lanyon concludes his letter to Utterson, stating that Jekyll's explanation of the transformation and the nature of his years of experimentation are too disturbing to repeat. Lanyon knows that the shock of this event is so severe that he will surely die.

Analysis:

Finally, in this chapter, the nature of Jekyll's experimentation and his dual existence as Jekyll/Hyde is revealed. Lanyon's description of that fateful night reveals the otherwise mysterious relationship between Hyde and Jekyll. Through this letter, Stevenson finally directly embraces the supernatural theme of the novel, and reveals the horror Jekyll's transformation inflicted on Lanyon.

Lanyon includes many details in his letter, even noting the colors of the various vial contents in Jekyll's drawer. However, although he is very detailed in what he witnessed that night, Lanyon does not provide an explanation of how such a transformation could occur, or how Jekyll's scientific experiments advanced and progressed to this point.

Lanyon purposely does not include this information, as he simply finds it to offensive to write about. Clearly, this is important information, but Lanyon refuses to discuss it, just as he refused to share this information immediately after witnessing it. Instead, Lanyon forced society to wait until Jekyll's death or disappearance and his own death before the truth would be revealed.

The novel contains many other silences, such as the lack of description of Hyde's face, and mutual agreement between Enfield and Utterson to avoid speaking of Jekyll's apparent seizure and suffering at the window. Lanyon's silence here is a reflection of how intensely he wishes to reject Jekyll's work. We learned earlier that Jekyll and Lanyon, the rationalist, had a falling out over the legitimacy of pursuing mystical science. Now, having been proved wrong, Lanyon refuses to accept or acknowledge scientific achievement or work that is entirely contrary to his perspective. So offensive is the shock of Jekyll's work, that Lanyon is affected physically. He grows weak, internalizes his pain, protects the truth, and eventually dies as a result of the shock of witnessing Hyde's transformation into Jekyll.

Chapter 10: Henry Jekyll's Full Statement of the Case

Summary:

This final chapter presents a transcription of Jekyll's confession letter to Utterson. Jekyll begins by claiming that at birth he was fortunate to have a large inheritance, health, and a hardworking nature. A strong idealist, Jekyll maintained social respect while keeping

his more questionable vices secret. When he reached adulthood, Jekyll found that he was living two lives, one of the utmost respectability and social graces, and the other of hidden pleasures and dark underpinnings. As a scientist, Jekyll decided to examine the dual nature of man through mystical study that Lanyon found particularly offensive. In the latter, Jekyll insists, "man is not truly one, but truly two," and he explains how through his research he hoped to separate each side.

After years of work, Jekyll eventually created a chemical solution that would allow him to complete his work. Jekyll purchased a large quantity of salt for his final ingredient, and resolved to drink the concoction, knowing full well that he was putting his life in danger. The drink caused him pain and nausea, but as these feelings passed, Jekyll began to examine the results of his work. In fact, he felt strong, sensual and wild and he noticed that his body had changed. His hands were smaller and gnarled looking, and his clothes were suddenly far too large, which led him to conclude that his alter ego, which he later named Edward Hyde, was a small, dwarfish man. Jekyll reasoned that this identity was physically smaller because it represented his evil side which had previously been repressed and carefully controlled.

Jekyll looked in the mirror to examine his new identity and rather than feeling the repulsion that every other character in the book noted, Jekyll felt "a leap of welcome." In truth, Jekyll enjoyed living as Hyde. He was free to behave in a less honorable manner and partake in the darker side of London. Through Hyde, Jekyll could live a dual life,

where he could both maintain respectability and indulge his most base desires. Jekyll established a residence for Hyde, in the cabinet room off his laboratory that had its own street entrance. And, after the incident with the young girl that Enfield witnessed, Jekyll opened a bank account for Edward Hyde in order to avoid suspicion. With all this freedom and power, Hyde began to gain strength. Jekyll felt no remorse at his alter ego's behavior, but did try to right any wrongs Hyde caused.

Jekyll's dual life was going perfectly as planned until two months prior to the murder of Sir Danvers Carew. One night, Jekyll transformed into Hyde involuntarily, while sleeping. Suddenly, Jekyll realized that he was in great danger of being trapped in the body of Hyde permanently, and that some aspect of the experiment had moved beyond his control. For two months entire months, Jekyll lived only as himself. However, he soon felt the need to free his evil side, and in a moment of extreme weakness, took the potion. Hyde emerged, and after months of repression, was out for blood. On this fateful night, Hyde murdered Sir Danvers Carew, beating him to death with one of Jekyll's canes. Of course, Hyde felt no guilt, but even before he had completely transformed back into himself, Jekyll was asking God for forgiveness. Again, Jekyll resolved to never make another transformation. Over the next few months, Utterson had noticed Jekyll's improved and more sociable behavior. It seemed as though he had freed himself of a great weight.

Just as before, Jekyll grew bored with his pure and virtuous life, and gave in to his baser urges, albeit in his own identity. However, even though he did not transform himself into Hyde, partaking in evil activity at all strengthened Hyde inside of him. Thus, Jekyll suffered another spontaneous transformation, this time in a park outside of his home. Afraid he would be captured by the police, and unable to return to his home because the servants would see him and report him, Hyde sent for Lanyon's assistance. From that night forward, Jekyll had to take double doses of the potion every six hours to avoid unintentionally waking up as Hyde. When the drug wore off, Hyde would appear, and it was the beginnings of such a transformation that Enfield and Utterson witnessed at the cabinet window.

In his final days and hours, Jekyll explains that Hyde grew increasingly stronger as Jekyll began to fade away. To make matters worse, Jekyll's supply of potion salt was running out. He ordered more, only to discover that the new salt was not effective. After ordering the most pure salt possible, Jekyll finally realized that the original order must have contained an unknown impurity that was actually the key potion ingredient. Without any more of the original salt, there was no way for Jekyll to discover what that secret ingredient was. Jekyll realized he had no choice but to transform permanently in to Hyde. After taking the last dose of potion, Jekyll, as himself, sat down to compose a new will and letters to Utterson to explain the entire situation. While writing, Jekyll claims he cannot be sure how Hyde will react when the rest of the world discovers him.

But, he states that without a doubt, when Utterson reads the letter, Henry Jekyll will have ceased to exist.

Analysis:

Finally, the novel's mysteries are solved. From a first hand account, we learn the details of Henry Jekyll's research, the reasoning behind his experimentation, and the details of how Hyde began to take over his life. The shift from third person to first person perspective is quite powerful, and leaves few questions remaining. The reader is able to piece together Utterson's perspective with Jekyll's behavior, and everything becomes clear.

In his letter, Jekyll highlights one of the main themes of the novel, the dual nature of man. It is this concept that caused him to pursue his disastrous experiments that led to his downfall. Hyde, the personification of Jekyll's purely evil characteristics, revels in the freedom of an anonymous existence. Although he successfully distills his evil side, Jekyll still remains a combination of good and evil. Thus, when transforming back and forth, his evil side grows stronger and more powerful after years of repression, and is able to take over completely. In this way, Jekyll's experiments are the opposite of what he hoped. Interestingly, as is repeatedly mentioned throughout the novel, Hyde is a small man often called dwarfish, while Jekyll is a man of large stature. Thus, the reader is left

to assume that Jekyll's evil side is much weaker and less developed than his good side. However, appearances can be deceiving. In fact, Hyde's strength far out powers Jekyll's. In his letter, Jekyll clearly states that he felt no guilt about Hyde's actions, as "Henry Jekyll stood at times aghast before the acts of Edward Hyde, but the situation was apart from ordinary laws, and insidiously relaxed the grasp of conscience. It was Hyde, after all, and Hyde alone, that was guilty." To the reader, this explanation seems ridiculous, because Hyde is in fact part of Jekyll, and a being that Jekyll created. Therefore, clearly Jekyll is responsible for the man's actions.

In the struggle between Jekyll and Hyde, Stevenson explores the struggle of the human conscience, between good and evil, noble and despicable. Jekyll, who gives in to his evil impulses becomes a prisoner and victim of his own creation. Thus, Stevenson seems to suggest that a noble, pure life is far better than one of discreet immorality. However, Stevenson also portrays the seemingly purely noble men in the novel, Utterson and Lanyon, as weak. Lanyon dies after the shock of Jekyll's transformation, and Utterson repeatedly refuses to accept the truth or pursue the novel's central mystery. Although apparently critical of both worldviews, Stevenson seems to ultimately claim that the noble life is more admirable, as Utterson lives while Jekyll/Hyde dies.

Although this final chapter reveals the details of Jekyll's work, there are questions left unanswered. Stevenson never specifically explains Jekyll's sordid behavior or immoral vices. Rather, he refers to this side of Jekyll's life quite vaguely. This lack of information

is the final silence within the book, following a pattern established from the very beginning. Has Jekyll/Hyde been involved in immoral sexual acts, or even homosexual behavior? It is unclear. The young girl running through the street at three in the morning makes a slight allusion to child prostitution, which ran rampant at the time. Moreover, the lack of female characters in the novel or female influence in any of the men's lives leaves the possibility of homosexual behaviour open as well. However, despite all the clues and insinuations the novel might make, the reader never knows the details of Jekyll/Hyde's immoral depravity. Some critics suggest that this final lack of explanation once again depicts the oppressive nature of Victorian society. Others claim it demonstrates the conflict between the rational logic of the written word and indescribable pure evil. Or, perhaps leaving these details unexplained gives their sense of evil greater power, as the unknown is more disturbing than the known.

Stevenson's main message appears to be that the lure of darkness and evil exists in the mind of every man, and all that differentiates good people from evil people is one's ability to control indulgence. Although we all have evil within us, Stevenson suggests it is best to keep our "Hyde's" under lock and key, rather than let them roam freely.