

Dr. Jekyll and Mr. Hyde

BACKGROUND INFO

AUTHOR BIO

Full Name: Robert Louis Balfour Stevenson

Pen Name: Robert Louis Stevenson

Date of Birth: 13th November 1850

Place of Birth: Edinburgh, Scotland

Date of Death: 3rd December 1894

Brief Life Story: Robert Louis Stevenson was born in Scotland to a family of lighthouse designers. It was a religious household and the ideas of Bible greatly affected the imagination of the literature he would write. He was a sickly child and suffered from respiratory problems for most of his life. He travelled and studied widely in his youth and wrote his first two books before meeting a married woman named Fanny Osbourne in 1879 and later marrying her. Over the next decade, he wrote many pieces, though his health was deteriorating. His 1883 success with *Treasure Island* brought him fame and admiration and he kept working for the rest of his life as a prolific storyteller. Nonetheless, bad health continued to plague him and he finally died of tuberculosis in 1894, during a journey to Samoa.

KEY FACTS

Full Title: *The Strange Case of Dr. Jekyll and Mr. Hyde*

Genre: Horror, Drama, Victorian Gothic

Setting: The streets of London

Climax: Utterson reads the narrative written by Lanyon before his death, which describes the horrific bodily transformation of Mr. Hyde into Dr. Jekyll, explaining everything that has happened so far in an absolutely incredible way.

Antagonist: Mr. Hyde forms the antagonist of the tale until we realize that he is in fact the double of Dr. Jekyll.

Point of View: A third person narrator tells the story with an omniscient view of characters but stays mostly with Mr. Utterson, which allows Stevenson to reveal things to the reader with suspense.

HISTORICAL AND LITERARY CONTEXT

When Written: 1885

Where Written: Bournemouth, England

When Published: 5th January 1886

Literary Period: Victorian

Related Literary Works: Many writers have been influenced by *Dr. Jekyll and Mr. Hyde*, leading to a legacy of psychological dramas and split personality characters in literature, including *The Picture of Dorian Gray* by Oscar Wilde, whose protagonist is likewise haunted by a rival self, an image of youth and beauty. The monstrosity that can be caused by scientific experimentation also recalls the similarly Gothic world of Shelley's *Frankenstein*.

Related Historical Events: The Victorian Era saw technology and science soar to heights never dreamed of in prior years – Stevenson's world was being influenced by new and unknown ideas, and some of this uncertainty definitely comes across in both Jekyll's experimentation with the nature of man and Lanyon's distrust of his "unscientific" ideas.

EXTRA CREDIT

Strange Beginnings. Robert Louis Stevenson reportedly wrote the draft of *Dr. Jekyll and Mr. Hyde* in an astonishing three days in a drug-induced fever.

Expensive Taste. Robert Louis Stevenson was known as "Velvet Jacket" as a young man because of his dandy-fied taste in clothes.

PLOT SUMMARY

Mr. Utterson is a lawyer. He is reserved but kind and is known for loyally sticking by his friends even when they do wrong. One of his unlikely friends is **Mr. Enfield**. One Sunday, as the pair is taking a walk, they come across a somber looking door belonging to a house that Enfield knows well. He tells the story of a horrible incident, in which a man trampled a young girl and, when apprehended, seemed remorseless but agreed to pay a large check when threatened by the police. He disappeared into this very house and revealed a check signed by a well-known and respected name.

Mr. Utterson and Mr. Enfield agree that it is best not to talk any further about the matter but Utterson is deeply affected, because he knows the fiend that Enfield describes. One of his clients, **Dr. Jekyll**, has recently made a **will** and has left everything to a **Mr. Hyde**, rather than his own family. He visits **Dr. Lanyon**, an old friend of Jekyll's who has had a falling out with Jekyll over what he considers to be his old friend's unscientific methods. Lanyon has never heard of Mr. Hyde, causing Utterson to worry even more about Jekyll's safety. He has nightmares of Jekyll being woken in his bed by this blackmailing fiend.

So, Utterson decides to spy on the strange house, the scene of the crime. Finally one night, he sees Hyde approach and confronts him and senses the same **air of evil** about the man that Enfield described. He goes to Jekyll's house and, finding Jekyll absent, asks Poole, a servant, about Mr. Hyde. Poole has been instructed to treat Mr. Hyde almost like a master, continuing Utterson's anxiety. Soon after, at one of Jekyll's customary dinner parties, Utterson stays behind and asks his friend what the matter is, but Jekyll will not confess, he only cryptically says that he can choose to be free of Hyde whenever he likes.

A year passes, and again Hyde is involved in a horrific crime, this time the murder of a respected old man named **Sir Danvers Crew**. Because Sir Crew was a client of Utterson's, the police come to him, and Utterson takes them to Hyde's address, but they find nothing amiss in his rooms, only a burnt-out end of a checkbook. Utterson visits Jekyll, who claims that he is finally finished with Mr. Hyde; he even shows Utterson a letter from Hyde to the same effect. But when Utterson goes home, and sits with his trusted clerk, a handwriting expert, the **letter** turns out to be written in Jekyll's own hand instead. This brings back Utterson's suspicions of blackmail.

After the horrific murder of Crew has become public news, Jekyll is back to his old self and regularly entertains his friends. But after two months, Utterson is turned away from Jekyll's door and once again the doctor becomes a recluse. When Utterson goes to ask Dr. Lanyon about it, Lanyon is a changed man – he says he has had a shock that will soon kill him. Though he will not say the nature of what happened between him and Jekyll, Lanyon gives Utterson a **letter** to read when Jekyll is dead.

Utterson, after a while, pays Jekyll fewer and fewer visits, but one day, when out walking with Enfield, they pass his old lab (which the "somber" door leads into) and decide to go through the yard and say hello at the window. Jekyll greets them but is overtaken by a strange mood and disappears from the window. A few weeks later, **Poole** visits Utterson in a panic and persuades him to come to the house, where Utterson finds all the servants cowering in fear of their changed master. Jekyll has locked himself away and the voice that comes from his cabinet (the upper room of his laboratory) is not his but Mr. Hyde's. Utterson and Poole, thinking Jekyll has been murdered, break in to the cabinet. They find Hyde's dead body on the floor and some **documents**, including a letter from Jekyll, saying that it is time for him to reveal the truth.

Utterson takes these **documents** home to read. First, he reads the narrative given to him by Dr. Lanyon. He explains the shock that has taken his life. He was asked by Jekyll to fetch him a drawer of ingredients from Jekyll's lab for an experiment and to await a visit from a man. This, Lanyon did, very curious now about Jekyll's secret. When the visitor arrived—who from Lanyon's description is clearly Mr. Hyde—he makes a potion and drinks it. His body

begins to warp. When this horrific display is done, Dr. Jekyll is standing before Lanyon.

Next, Utterson reads Dr. Jekyll's own **confession**. Jekyll describes his theory that all human beings have two natural selves, one good and one evil. He has felt this way all his life and has now succeeded in finding a way to separate the two. He describes from his own point of view all the events that his friends have witnessed. At first, the ability to become Mr. Hyde gives Jekyll a freeing new life in which he can indulge his basest instincts, but soon Mr. Hyde begins to do unspeakable things, such as murder Crew. Jekyll decides to cease transforming into Hyde, but one day, in a park, Jekyll turns into Hyde involuntarily—without taking the potion. That is when he must confess to Lanyon to procure the chemicals he needs to transform back.

Jekyll returns home but again Hyde takes over, now actively resentful of Jekyll, and Jekyll is forced to lock himself in his lab and send Poole out for more chemicals. But the potion has lost its effectiveness and as he writes the last of his **confession**, he is using the last of the original powders and anticipates turning finally into Mr. Hyde forever. No longer inspired by his belief in a double nature, he believes that this moment will be a complete end to him, and that Hyde will go on as a separate being, left to deal with his new undivided condition.



CHARACTERS

Dr. Jekyll –is the old friend of **Mr. Utterson** and **Dr. Lanyon**, whose changing behavior causes suspicion all round as to his mental state. He is introduced as a kind, professorial gentleman, but comes under criticism from Lanyon for his “unscientific” ideas. As he seems to become more under the influence of **Mr. Hyde**, Jekyll's secrecy and seclusion causes his old friends to become detectives. Jekyll communicates through **documents**, written wills and sealed letters that instruct the reader as they do his friends. In his final confession, he admits to having always had both positive and very dark urges, a duality that he believes is a natural human phenomenon. He is a determined scientist and has secretly dedicated his life to finding out the truth about his own duality and that of the human race, and in so doing discovers a potion that allows him to transform into his “evil” side, Mr. Hyde.

Mr. Hyde –is the other identity of **Dr. Jekyll**, but is first known to us as a separate character. He appears in the gruesome anecdotes of **Enfield** and the **maid**, as a horrifically violent gentleman, with little remorse and, most noticeably, a strangely powerful appearance of **evil and deformity**. As the evil self of Dr. Jekyll, Hyde delights in causing harm to others, with no remorse or conscience. Though Jekyll claims that to be double in this way is a natural part of the human condition, Hyde himself, as only half of that double identity, is an unnatural being.

Mr. Gabriel Utterson –is a lawyer whose perspective the novel follows for most of the story as he tries to uncover the mystery of **Dr. Jekyll** connection to **Mr. Hyde**. He is introduced as a kind and reserved man, full of a sense of responsibility for his friends, but his faith is tested throughout Jekyll's changing state. Utterson's part in the whole affair is as a kind of fly on the wall, and very little of his own life seems to matter for the story.

Dr. Hastie Lanyon –is one of **Dr. Jekyll**'s professional contemporaries and an old friend of both he and **Utterson**, though at the outset of the story, he is revealed to have qualms with Jekyll's scientific methods, calling them “devilish”. Later, we realize that Lanyon's disapproval comes from fear of the new world that Jekyll's ideas threaten to create. Lanyon's shock, at witnessing the “unnatural” transformation of Dr. Jekyll into **Mr. Hyde** is so extreme, that he dies and passes on the burden of his secret to Utterson.

Mr. Enfield –is a friend of **Utterson**'s, with whom he takes Sunday walks. He is the one who first tells Utterson the story of **Mr. Hyde**'s violence. He is a good example of the secrecy and repression that haunts this society of bachelors – he shies away from telling Utterson his true suspicions.

Poole – is the loyal servant of **Dr. Jekyll**, who greets visitors at the house and eventually is instrumental in the discovery and confession of his master. His near constant presence and yet his fear and ignorance of what is actually going on show the extent to which Jekyll has concealed his true self and lived a life of secrecy, even in his own home.



THEMES

SCIENCE, REASON AND THE SUPERNATURAL

Dr. Jekyll and Mr. Hyde creates a tension between the world of reason and science and the world of the supernatural, and seems to suggest the limits of reason in its inability to understand or cope with the supernatural phenomena that take place. **Jekyll** confesses at the end of the novel that he has been fascinated by the duality of man and has taken to both chemical and mystical methods to try to get to the truth. This inclusion of a spiritual side to Jekyll's philosophy shows his to be a mind unlike those of the lawyers and doctors of his society, who restrict themselves to traditional reason. The result of Jekyll's explorations—**Mr. Hyde**—is something *beyond* reason, which shocks and overwhelms the sensitive intellectual dispositions of the other characters and leaves Dr. Jekyll permanently removed from his educated, medical self.

The laboratory is the main setting of the mysterious events in the story, but far from being a place of science and medicine, the lab is deserted and strange, more Gothic than a place of science. In this setting the novel seems to hint at the insufficiency or even obsolescence of science. Jekyll, once a man of science, is leaving all that behind, leaving it unused, as he seeks new, unknown knowledge and truth. Jekyll's goals frighten and disgust the men of science, such as Lanyon, with whom he used to friends. Lanyon, in fact, is so shocked, overwhelmed, and unable to process what Jekyll has done that he dies soon after learning of it. He can't bear the destruction of his stable, rational worldview. Utterson, meanwhile, is also unable to comprehend what is going on between Jekyll and Hyde—he thinks the relationship something criminal but comprehensible, such as blackmail—until the truth is revealed to him.

Hyde is described, quite literally, as being beyond rational description—his most noticeable trait is an **unexplainable air of evil or deformity**, which can neither be described concretely nor ascribed to any medical cause. This idea of deformity, both of the body and of the mind, fuels the power of the supernatural over the natural. And behind all the action of Jekyll and Hyde in the novel, a fear lurks for all the characters –the threat of madness and the threat of a new world, of new science, new traditions, new disorders that traditional science and reason can't comprehend or deal with.

THE DUALITY OF HUMAN NATURE

Dr. Jekyll confesses to **Utterson** that he has for a long time been fascinated by the duality of his own nature and he believes that this is a condition that affects all men. His obsession with his own darker side gives the novel its plot but also its profound, psychological implications. Even before the climax of the story in which it is revealed that **Hyde** and Jekyll are the same person, the duality of their personalities creates a tension between the good, social Jekyll and Hyde who seems to revel in causing harm and mayhem, and it looks like it is Jekyll who will be overtaken somehow by Hyde.

One of the most interesting things about Jekyll's transformation is its psychological aspect. Hyde is portrayed as an **evil-looking** dwarfed man with a violent temper, while Jekyll is a respected man of science, good-natured and leader of his circle of friends. Not only are these men two halves of the same person, but Jekyll describes them as polar opposites, one good and the other evil. What does it mean, then, that once Hyde exists that he slowly seems to take over, to destroy Jekyll. Is Jekyll's theory of good and evil too neat and clean? Hyde's takeover of Jekyll seems to suggest a less clear-cut explanation, in which the human condition is not in fact double but rather one of repression and dark urges, and that once the repression of those dark urges eases or breaks it becomes impossible to put back into place, allowing the “true”, dark nature of man to emerge.

Jekyll's disorder also reflects on the other characters, and raises the question of just how upright, moral, and governed by reason they truly are. Utterson for example is introduced as a lawyerly, kind man, and seldom seems to stray from that description. But his character is so rigid and unmoving, and even impersonal, that one could imagine he too is strenuously repressing a world of darker urges.

REPUTATION, SECRECY AND REPRESSION

Much of the suspense associated with the mysteries of the novel are suspenseful solely because they are deliberately kept secret or repressed by the characters. The novel's secrets come out in spits and spurts. **Enfield** shares his story with **Utterson**, but he is only persuaded to share **Hyde**'s name at the end. Utterson, upon hearing Hyde's name, does not reveal that he has heard it before, in Jekyll's will. From that point on, most of the story's revelations are made not through conversation between characters but rather through a sequence of **letters and documents**, addressed, sealed and enclosed in safes, so that they need to be put together like a puzzle at the end. The dependence on these sheets of paper for the unraveling of the mystery creates a sense of silence and isolation about each character, and leaves the reader not really sure how much we have been allowed in to the intimacies of their minds. Each man seems to be isolated from every other, and there is a sense that this masculine world has been hushed by the need to maintain social reputation. The men avoid gossip, seem almost to avoid speaking completely about anything of substance, and while many of the men describe themselves as friends, their relationships are most defined by the things they keep secret from each other. There are many occasions in which one man will start to talk and then silence himself and keep the remainder, often the most important or personal detail, to himself. The weight of unsaid information is heavy.

Jekyll's actions suggest the possible outcome of such self-repression. He ultimately feels compelled to find a secret outlet for the urges he cannot share—Mr. Hyde. Through Mr. Hyde, Jekyll believes he can maintain his reputation while enjoying his darker urges, but Hyde's takeover of Jekyll suggests that repression only strengthens that which is repressed, puts it under higher pressure so that it explodes.

INNOCENCE AND VIOLENCE

Utterson and **Enfield**'s Sunday walk is a comforting, habitual practice of theirs, but as they pass the fateful street with the strange facade jutting out before them, their quiet is ended. This begins the pattern in the novel of innocence being rudely interrupted by violence. First, the little girl is trampled by **Hyde**. Then the maid witnesses and is shocked into a faint by Hyde's murder of Crew. The maid also effusively describes the goodness of Hyde's victim, the old man, whose hair glows like a halo.

The innocence of all of the characters, as they learn more about the awful truth of **Jekyll**'s condition, is tarnished. They see Hyde and feel a deep personal hatred for him, suggesting their own dark inner urges. Further, as the secret of Jekyll's split personality is revealed, the theme of innocence and violence becomes more complex, and the characters must face the prospect that the violence and evil that attacks innocence comes not from some outside source, but from within. And it is only tenuously held back.

BACHELORHOOD AND FRIENDSHIP

Like many stories of Robert Louis Stevenson's era, *Dr. Jekyll and Mr. Hyde* shows a world dominated by men and most of the featured characters are male. The streets of London, where all this violence takes place, are painted by the writer as a masculine society, particularly full of academic, well-educated men who keep in each other's confidence and entertain a certain level of professional respect. **Utterson** and **Jekyll** are old friends, for example, and see each other often socially, but Jekyll also entrusts Utterson with his financial affairs, and so the relationship is both personal and professional. **Lanyon** and **Jekyll** are also old friends and dine together, but are first and foremost important to each other as professional rivals.

But though the male oriented society is perhaps not surprising for the time period, all of the main male characters are single bachelors. Traditional family life is unexplored in the book. This gives the personal lives of Utterson, Jekyll and others a lonely, isolated feeling. They live alone. They visit each other and then depart, but even their social calls have something that feels official about them. It is implied that the social constructs for these men, who have to deal with money, law, and science, may be taking them away from the communal traditions of family and friendship, and perhaps even religion, so that these men must relate to each other in a different, distanced way rather than talking face to face.



SYMBOLS

LETTERS AND DOCUMENTS

There are many complicated, convoluted interactions between the characters in *Dr. Jekyll and Mr. Hyde*. Confessions, transfers of responsibility, and even the narrative itself are all forms of documentation that create the suspense and mystery of the book. The characters are often sworn to secrecy or are repressing their own disgust or disbelief and therefore tend to put their feelings in writing rather than speaking or revealing details to each other. This creates a web of secret documents that weaves its way between scenes and between characters. The story begins with the lawyer **Utterson**'s fear of the new will of **Dr. Jekyll** – this document holds power over him and over Jekyll – and the final three documents that Utterson finds left to him from Dr. Jekyll make clear everything that the will obscured. In this way, Stevenson frames the whole novel with items of documentation, and plays with the line between myth and truth.

MIST AND MOONLIGHT

The streets of **Utterson**'s London are obscured by the weather, just as the mysteries of **Mr. Hyde**'s crimes and existence, and his relationship with Jekyll, are themselves obscured. The mist makes the layout of the streets hard to follow, and makes the Gothic façade in question in chapter one jut ominously from the others. Effects of light are used to forewarn and indicate the coming on of **Jekyll**'s transformations and Hyde's violence, and the moon sheds an eerie light over the most suspenseful moments.

THE APPEARANCE OF EVIL

When **Mr. Hyde** is first described, he is associated with a strange, unnerving sensation, a sensation of evil. **Mr. Enfield** describes it as a "deformity", but it is not a physical condition – it is something more ethereal and unexplained. This, from the outset, is what marks Hyde as a different kind of being from the other characters, whose professionalism and reserve keep them on the right side of the law. Not only is Hyde again and again associated with this intangible deformity, but it seems also to affect those around him, who feel a kind of instinctive and powerful hatred for Hyde that is beyond their normal limits. For instance, Hyde's housekeeper, an old woman, wears an expression of "odious joy" when she thinks Hyde might be in trouble. Hyde's evil seems to bring out the dark side of others, suggesting the reality of the duality that **Jekyll** has been trying to prove, that there is evil and good, odious and joyous, in everything.



QUOTES

CHAPTER 1

"I feel very strongly about putting questions; it partakes too much of the style of the day of judgment. You start a question, and it's like starting a stone. You sit quietly on the top of a hill; and away the stone goes, starting others..."

—Mr. Enfield



"He is not easy to describe. There is something wrong with his appearance; something displeasing, something down-right detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point."

—Mr. Enfield



CHAPTER 2

"He began to go wrong, wrong in mind; and though of course I continue to take an interest in him for old sake's sake, as they say, I see and I have seen devilish little of the man. Such unscientific balderdash," added the doctor, flushing suddenly purple, "would have estranged Damon and Pythias."

—Dr. Lanyon



"Poor Harry Jekyll," he thought, "my mind misgives me he is in deep waters! He was wild when he was young; a long while ago to be sure; but in the law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace..."

—Mr. Utterson



CHAPTER 3

The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. "I do not care to hear more," said he. "This is a matter I thought we had agreed to drop."

—Narrator



CHAPTER 4

And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman.

—Narrator



An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent.

—Narrator



CHAPTER 5

The fire burned in the grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr. Jekyll, looking deathly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

—Narrator



"I cannot say that I care what becomes of Hyde; I am quite done with him. I was thinking of my own character, which this hateful business has rather exposed."

—Dr. Jekyll



CHAPTER 6

The death of Sir Danvers was, to his way of thinking, more than paid for by the disappearance of Mr. Hyde. Now that that evil influence had been withdrawn, a new life began for Dr. Jekyll. He came out of his seclusion, renewed relations with his friends, became once more their familiar guest and entertainer...

—Narrator



"I have had a shock," he said, "and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away."

—Dr. Lanyon



CHAPTER 7

The middle one of the three windows was half-way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll.

—Narrator



CHAPTER 8

The hall, when they entered it, was brightly lighted up; the fire was built high; and about the hearth the whole of the servants, men and women, stood huddled together like a flock of sheep.

—Narrator



"O, sir," cried Poole, "do you think I do not know my master after twenty years? Do you think I do not know where his head comes to in the cabinet door, where I saw him every morning of my life? No, sir, that thing in the mask was never Dr. Jekyll--God knows what it was, but it was never Dr. Jekyll; and it is the belief of my heart that there was murder done."

—Narrator



CHAPTER 9

"Think of me at this hour, in a strange place, labouring under a blackness of distress that no fancy can exaggerate, and yet well aware that, if you will but punctually serve me, my troubles will roll away like a story that is told. Serve me, my dear Lanyon and save
Your friend, H.J."

—Dr. Jekyll



"Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors--behold!"

—Dr. Jekyll



What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer.

—Dr. Lanyon



CHAPTER 10

With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two.

—Narrator



I looked down; my clothes hung formlessly on my shrunken limbs; the hand that lay on my knee was corded and hairy. I was once more Edward Hyde.

—Narrator



I am careless; this is my true hour of death, and what is to follow concerns another than myself. Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end.

—Dr. Jekyll



SUMMARY & ANALYSIS

CHAPTER 1

Mr. Utterson, a lawyer, is modest, a little dreary but endearing, with something very warm in his eyes, though his dinner conversation is not very impressive. This warmth can be seen in the way he lives too, being loyal to his old friends even when they have been abandoned by others. Modest as he is, Utterson has kept a set of friends without seeming to choose them along the way and his affection is based on the bond of time, not quality.

One of **Mr. Utterson's** friends is **Richard Enfield**, with whom he takes regular Sunday walks. To see the pair walking together, one would think they had nothing in common, but they both claim to look forward to these walks. One day, they are walking and come to a particular busy by-street in London. The houses are bright and everything has an air of prosperity, apart from one property two doors from the corner of the street, which has a bleak gray front and a door in need of repair.

Utterson asks **Enfield** if he has ever noticed this door and Enfield says that he has, and that there is a strange story associated with it, which he proceeds to tell. One night, so late that the street was totally deserted, Enfield was walking near the house in question and had worked himself up into a frightened state. Suddenly, a **little girl** and **a man** had appeared running from opposite streets and knocked into each other. The man had trampled the little girl and left her crying in the street. Mr. Enfield describes how he caught the man and brought him back to the girl, who was then being helped by her family.

To **Enfield**, the strangest part of the incident was the way **the man** looked. It was so powerful and hateful that it caused him to sweat. Everyone involved seemed to be affected in the same way. Even the doctor, who had been called to aid the child, was visibly enraged at the sight of this man and looked like he wanted to kill him.

Stevenson sets up the character of Utterson in a way that will illuminate the other characters, his friends. By focusing on Utterson's loyalty and kindness, and his ability to overlook flaws and misdemeanors, the author plants a question in the reader's mind, about how far this loyalty can be tested.



Stevenson paints a picture of this by-street as a colorful collection of people and properties, a place full of life, ensuring that the grey, desolate mystery-building stands out and invites the passers-by to investigate. A row of houses suggests privacy, anonymity, and family but the way this particular house juts out to meet them does not fit in with the appearance of the street.



That Enfield had made himself scared suggests the strangeness of the house in the street. The man's trampling of a girl—and refusal even to stop after doing it—immediately establishes him as exaggeratedly cruel or evil.



This short description turns this violent event into something strange and unnatural. The sudden rage of the doctor, the unexplainable appearance of evil, all point to a character with some superhuman quality—both of causing evil, and of inspiring others to hatred.



But instead of using violence, they threatened the man, promising to undo him if didn't disappear. The man replied calmly that a gentleman never wishes to make a scene, and then went into the bleak-looking house and got a check for a hundred pounds. Not only that but he offered to stay with the injured girl and her family until the banks opened so he could cash it for them. When they saw the name on the check, they recognized the man as a celebrated gentleman, though **Mr.**

Enfield in his story does not reveal the man's name to **Utterson**.

Mr. Enfield can see that **Mr. Utterson** is affected by the story too. He continues, troubled by how **the man** can be so obviously damnable but also celebrated for doing good things with his money. Utterson asks if the man lives at this house but Enfield claims his address is in a square in another area. Enfield admits he didn't ask the man about the house, because he makes it a rule not to ask questions about things that seem suspicious. Utterson thinks this is a good rule.

Mr. Enfield says he took a look about the house and noticed that it had no other entrance and nobody seemed to go in or out except, occasionally, for **the man**, but that the house's chimney is always smoking. **Mr. Utterson** asks to know the gentleman's name, and Mr. Enfield doesn't think much harm can come of telling it. It's **Mr. Hyde**.

Utterson asks what **Mr. Hyde** looks like, but **Enfield** can hardly describe it. He says that the man has a detestable appearance but for no visible reason he can see. This isn't a fault of his memory, for he can remember the figure of the man exactly. Mr. Utterson is deep in thought. He admits that the story is not foreign to him, and he knows of the man in question. Mr. Enfield feels bad for telling the story now, but the friends shake hands and part.

CHAPTER 2

Mr. Utterson returns to his house, in a somber mood. It is his usual routine on a Sunday to read until late but tonight he goes to his private safe and finds the will that has been entrusted to him by a **Dr. Jekyll**. The will bequeaths Dr. Jekyll's estate to **Edward Hyde** and also notes that should Dr. Jekyll disappear for any reason for longer than three months, Mr. Hyde should also take over his fortune.

The hypocrisy of the gentleman is one of the most fearful aspects of this crime. The polite, educated way that he speaks contrasts intensely with his savage and pointless attack, and his use of such a renowned name on the check he offers to hush up the event raises questions about his connections or what other evil he might be up to. Also note how Enfield's first instinct is to be secretive about the man's name.



Utterson and Enfield have obviously become highly anxious while talking about the mysterious attacker but, in what will become a pattern for the men connected with Dr. Jekyll, they swallow their fears and opinions. Repression and silence are rife in the world Stevenson has created here, creating a mass of unsaid things.



Giving a name and a residence to the monstrous, inhuman character that we saw trampling the girl in Enfield's account changes the nature of the threat he represents. Normality and monstrosity do not sit well together.



Hyde's appearance is not that of a normal man – in fact it seems, somehow, hardly human. The evil tone of his features cannot be attributed to one detail or scowl but something general and intangible. The gentlemen's inability to really talk about their fear of Hyde also gives him a larger-than-life power.



Not only is this will worrying in principal, it also contains some ominous language that points us to the eventual split personality that is hidden under the surface, phrases that direct Hyde to "step into Dr. Jekyll's shoes" forebode the fact that this is exactly what Hyde is actually going to do.



This document has always angered **Mr. Utterson**. At first it was because he didn't know **Mr. Hyde**, and didn't know why this man should be placed so high above **Dr. Jekyll's** own family, but now, his anger comes from his knowledge of the "detestable" man. He had thought this bequest showed madness on Dr. Jekyll's part but now he thinks it shows disgrace.

Utterson tries his best to professionally explain the cause of Jekyll's will, and must change his theory as new details emerge. But his insistence on rationally explaining Jekyll's disgrace seems not to fit with the unexplainable evil aura of Mr. Hyde.



Mr. Utterson goes to visit his friend **Dr. Lanyon**, whose house is always crowded with eager patients. The **butler** brings Mr. Utterson straight to the doctor, who is sitting, ruddy and energetic, in his dining room. He is an old school friend of Mr. Utterson's and greets him warmly. Mr. Utterson gets to the point of **Dr. Jekyll** and asks if he and Jekyll not Dr. Lanyon's two oldest friends. Dr. Lanyon agrees that they are but says that his own friendship with Dr. Jekyll has soured. According to him, Dr. Jekyll has become devilish and unscientific.

A symbolic contrast is made of the story's two doctors, as two sides of the scientific coin. Here Lanyon's ruddy complexion and visible popularity with the public shows him as a traditional man of medicine. Jekyll on the other hand, though introduced as a professorial man, has strayed off the professional path according to Lanyon. Rumors give him an air of mystery as well.



Mr. Utterson is glad of this explanation from Dr. **Lanyon** because he thinks that his dispute with **Dr. Jekyll** is based on a difference of medical opinion, but when Utterson hears that Dr. Lanyon has never heard of **Edward Hyde**, his restlessness returns. That night he can't sleep. The nearby clock strikes six and he finds himself replaying **Mr. Enfield's** story in vivid pictures in his mind. Then he imagines Dr. Jekyll in bed in his rich house and the figure of Mr. Hyde approaching and blackmailing him in the night.

The arrival of Mr. Utterson's night terrors is a sign of his inability to cope with what he is hearing on a conscious level. The violence of Hyde's attack and Jekyll's mysterious burden form a pair of nightmares, replaying and replaying in an alternating slide show. But Utterson, with his rationality, cannot find the link between the two.



As **Utterson** sleeps, the images become more repetitive and nightmarish but he can never make out **Mr. Hyde's** face. He becomes obsessed with knowing what Mr. Hyde looks like. He thinks it might explain how **Dr. Jekyll** has been so influenced by the man. The next day, Utterson starts to hang about the stoop of the bleak-looking house in the hope of spying the mysterious figure. At last, on a frosty night, when the street is silent and sounds are sharply magnified, Utterson hears someone approaching.

The sensations that Mr. Hyde inspires, like hatred and repulsion, are very strong. But he is never really described—his deformity is somehow entirely intangible. He is identifiable by this intangible quality. It is what sets him apart. This gives him an air of inhumanity that connects him with Lanyon's idea of the "unscientific".



The steps draw nearer until **Mr. Utterson** sees the plain figure of the man in question and quickly surprises him at the door, addressing him. **Mr. Hyde** is afraid for a moment but answers to the name. Mr. Utterson introduces himself as a friend of **Dr. Jekyll's** but Mr. Hyde tells him that Dr. Jekyll is not inside. Utterson asks to see Mr. Hyde's face and Mr. Hyde obliges, after a brief hesitation, and agrees that it is good that they have made each other's acquaintance, as if Hyde has also been thinking about Jekyll's affairs. He gives Utterson his address in the neighborhood of Soho.

Mr. Hyde's strange contradictory personality, both grotesque and polite, is surprising. But what is perhaps more worrying is how willing and unashamed he is. He is not like a criminal on the run at all and doesn't shrink much from Utterson's questioning, and in fact reveals the details of his residence.



Mr. Utterson explains to **Mr. Hyde** that they have mutual friends, naming **Dr. Jekyll** as one of them. Mr. Hyde becomes suddenly defensive and tries to cover up the snarl that forms on his face. He rushes inside and Mr. Utterson is left to make his way through the dark street and ponder the inexplicable grotesqueness of the man. There is something **deformed**, even monstrous, about Hyde, but Utterson cannot place what detail gives him that impression.

The infamous, inexplicable deformity of Mr. Hyde now becomes connected with Dr. Jekyll. The mention of the doctor's name seems to produce a visible change in the man, a kind of animal reaction, like an angry dog. Who controls who between the doctor and this criminal is unclear at this point.



Mr. Utterson walks to a house around the corner, in a square of elegant but old properties, and asks its **servant** if **Dr. Jekyll** is at home. He recalls that this hallway in Jekyll's house was once his favorite room in the city, but that now with its flickering light and strange shadows, it seems fearful, and he is glad when the servant returns to say that Dr. Jekyll has gone out.

Jekyll's character is symbolized by this elegant property and the hearty hospitality of a fire, so the subtle change in this atmosphere to an ominous one suggests that Jekyll himself is somehow unstable or unsafe.



Mr. Utterson asks the **servant** if it is all right that he has seen **Mr. Hyde** going into the "old dissecting room" and the servant replies that Mr. Hyde has a key and that the servants have been instructed to always obey him. Mr. Utterson goes home, having come to the conclusion that **Dr. Jekyll** has been condemned by some past fault and is now bound to obey Hyde by some debt.

This turn of events puts Mr. Hyde in a position of power and status as if he were an equal of Dr. Jekyll – for Poole, it is as if he has two masters. The bond of Jekyll to Hyde is closer and more powerful than it once seemed.



This makes **Utterson** think of his own past. He, of all people, has little cause to worry about sinfulness, but now he thinks of every moral wrong he has ever done or avoided. He is sure that **Mr. Hyde** has heinous deeds in his past, and Utterson resolves to protect **Dr. Jekyll**. He knows he must act quickly, because if Mr. Hyde has found out about the will, he is sure to aim to inherit the estate soon.

This is one of the only occasions that we are given a glimpse into Utterson's more personal reflections, revealing that despite his even-keeled nature and hyper-rationality even Utterson is not purely good. Note how Utterson continues to think that the connection between Jekyll and Hyde must somehow make rational sense.



CHAPTER 3

Dr. Jekyll holds a dinner party for some close friends. **Mr. Utterson**, as he often does, stays around after the others have gone to talk to the doctor. Utterson is well liked at friends' dinner parties. Hosts enjoy his quiet company and Dr. Jekyll is no exception. Jekyll is a good-looking, kind man with obvious affection for Mr. Utterson.

Mr. Utterson brings up the subject of **Jekyll's** will, but before he can ask anything, Jekyll expresses his sympathy for bringing Utterson into the business with the will because he can see how much it has upset him. Jekyll comments that the only person who's been more upset with him is **Dr. Lanyon**. Jekyll mentions Lanyon's strong opinion that Jekyll is involved in "scientific heresies" and adds that he's very disappointed with Lanyon.

Utterson brings **Dr. Jekyll** back to the matter at hand and says he now has even more cause to worry and starts to tell him about **Mr. Hyde**. At the mention of this name, Dr. Jekyll shuts down the conversation. He assures Utterson that he does not understand the full story and that it will not do any good to talk about it. Jekyll says he is in a very difficult position. Utterson tries to persuade Dr. Jekyll to trust him with the secret. Dr. Jekyll thanks him heartily and promises that he does trust Utterson, but he also assures him that he can choose to be rid of Mr. Hyde at any time. He hopes that Utterson will now let the matter rest.

Dr. Jekyll lastly tries to explain to **Mr. Utterson** that he actually finds **Mr. Hyde** very interesting, and asks Utterson to try his best to treat Mr. Hyde as a good client in case anything happens to Dr. Jekyll himself or in the event of his death. Mr. Utterson reluctantly promises to provide his services if the unfortunate situation arises.

The intimate dinner party setting and the further intimacy of a private audience after the meal puts Utterson in a position to penetrate the air of mystery that has come to surround Dr. Jekyll. The description of Jekyll makes his connection to Hyde seem impossible.



Utterson sets up an opportunity to have a private, close moment with his friend Jekyll. Jekyll is obviously concerned that he is alienating his friends but the details of the will and the meaning behind Lanyon's extreme criticisms remains entirely under the surface. He refuses to explain what is going on.



This mirrors the occasion when Utterson mentioned Dr. Jekyll's name to Mr. Hyde and he reacted with a sudden snarl. The effect of each name on the other suggests a relationship deeper than the financial blackmail situation that Utterson has entertained so far. Jekyll's appeal for silence accentuates the characters' inability to share and confess.



This is a strange turn of tone for Dr. Jekyll - it makes his intentions and his feelings seem even further from the surface. He says he is in a difficult position but his sympathy with Mr. Hyde also seems to restrain him.



CHAPTER 4

A year later, another crime is committed by **Mr. Hyde**, this time even more hideous. **A maid** goes to bed in a house alone, and, as the **moon** shines, she sits by the window and falls into a kind of dream as she gazes and becomes very emotional looking at the beauty of the world and its creatures. She watches a meeting between two men down below, one beautiful and elderly, the other a small, less noticeable gentleman. They meet in the lane as if talking to each other about directions.

The **light** seems to make the **old man** look almost heavenly and **the maid** focuses on him, but then notices that the other man is **Mr. Hyde**, who had visited her master once. She instinctively doesn't like him. He is listening impatiently to the old man for a while but then suddenly explodes with anger and attacks the old man with his heavy cane, killing him, and tramples his body. The maid faints. When she comes to, the murderer has disappeared but the victim is still lying in the lane along with half of the cane, a purse of money, and a **letter** addressed to **Mr. Utterson**.

The police bring the letter in the morning to **Mr. Utterson** and he announces very solemnly that he will not say anything else until he has seen the body. When he is brought to see it, he recognizes the body as belonging to **Sir Danvers Crew**. The **policeman** on duty is shocked - he knows that the murder of such a high-class figure will cause sensation.

The **policeman** gives **the maid's** description of the murderer and asks **Mr. Utterson** whether he has any clue who it could be. Now seeing the broken stick, Utterson has no doubt that **Hyde** is the culprit. The policeman confirms that the maid called Hyde small and wicked-looking. Mr. Utterson offers to show the police to Mr. Hyde's address. They travel through the **foggy** early morning. The colors of the sky move and shift, one place is dark, the next quite bright. Utterson reflects that as they approach Hyde's residence, the **strange light** gives the place an awful atmosphere. It is so nightmarish that even the policeman appears frightened.

The silence between the first crime and the second is a mysterious gulf in time. A whole year has passed and in this time, secretly, Mr. Hyde has somehow become an even stronger force. There is a similarity though between the two accounts, each one involving a markedly innocent figure, first a child and now this "beautiful" elderly man.



Stevenson doesn't create random victims for Hyde. Just like the little girl in the first account, this old gentleman, with the symbolic heavenly light around him and his divine appearance, is a figure of innocence and creates a deeper contrast with Hyde's wickedness.



The theme of secrecy and repression is interestingly contrasted with the public nature of Hyde's crimes. The murder of Crew both involves Utterson again and invites scandal - as if the perpetrator is secretly wanting to be exposed.



Stevenson is building up a world of symbols that denote the appearance of Hyde and the approach of evil. Foggy weather and strange light is a sign of the obscure and masked nature of the events, but they are also constantly transforming, creating a new landscape with each glance, making the atmosphere unpredictable. The description of Hyde's looks, with the phrases wicked-looking, devilish and deformed recurring in each account, follows him like a symbol too.



Hyde's street comes into view. It is an odd collection of establishments, including a gin palace. The fog settles in and soon they see only the house in question. They are greeted at the door by an **old woman** with a wicked-looking expression, who tells them that Mr. Hyde arrived home very late but went out again almost immediately. But she insists that this is normal behavior for her master, who is often away for months at a time.

The obscuring weather embodies the secrecy and repression that is haunting these streets. The way Hyde's house appears from the rest gives a fated, ominous sense to Utterson's journey. Given Hyde's ability to inspire hatred in others, it is unclear if the old-woman is naturally wicked or if her exposure to Hyde has made her so.



The policeman requests to search Hyde's rooms. The old lady's face is filled with "odious joy" as she expresses her interest that Hyde is in trouble. She lets the men in to look. The rooms are mostly empty. Hyde uses only a few of them, and these are very well-kept, with nice furniture and decoration, including a painting given to Hyde by **Dr. Jekyll**. But the rooms also looked like they had been recently ransacked and in the spilled ashes of the fire, the policeman detects the remains of Hyde's checkbook and the other half of the cane.

This old lady is an example of what Jekyll will later describe as his theory of the duality of man, that everyone has both good and evil in them. She is both joyful and devious in appearance, reminding us of the immediate effect of Hyde's evil look. And this dubious welcome is again contrasted with the pleasant atmosphere of Hyde's rooms.



They take the book to the bank and are pleased to find that Hyde has thousands of pounds to his credit. Utterson declares that they will surely catch him; all they have to do is wait for him at the bank. But Hyde does not appear, and since he has been scarcely seen, they do not have much with which to identify him. The descriptions they gather of Hyde only have one sure detail, his unexplained deformed appearance.

Just when it seems that Hyde can be explained using a rational approach, and might be caught out by his attachment to a bank account, he becomes a ghost again. His characteristics are unusual and indescribable.



CHAPTER 5

That afternoon, Utterson has come to Dr. Jekyll's house and is taken for the first time to the "dissecting rooms" (the house had belonged to a surgeon before). This is a dingy building, separated from the main house by a courtyard. On the ground floor of this out building is an old operating theater, now eerily empty. Jekyll's study, or "cabinet", is on the floor above. It has iron-barred windows and a fire burning. The fog from the outside has seeped in somehow. Through the thick air, Utterson sees his friend, but he is not his usual dynamic self, and he can only weakly hold out his hand in greeting.

The great debate that we will discover in Jekyll's confession later, between mysticism and science, is manifested ominously here. The setting is an antique of medical science. The sight of the operating theater conjures the image of a once busy professional site. But the desolate building now, with fog obscuring it, makes the space seem wild and hints more at the supernatural than the scientific.



Dr. Jekyll is changed. Utterson asks whether Jekyll is concealing Hyde, to which Jekyll responds that he has heard the news and declares that he is finished with **Mr. Hyde**. He assures Utterson that Mr. Hyde is "safe" and will not be heard from anymore. Dr. Jekyll's anxious manner worries Utterson. Jekyll admits that he is possession of a letter from Hyde, and he is unsure whether to show it to the police. Utterson is surprised and relieved when Jekyll says that he doesn't care what happens to Hyde anymore and that he would only keep the letter secret in order to save his own reputation. The letter tells Jekyll not to worry because he (Hyde) has found a means of escape. Utterson is satisfied by the letter, thinking that it makes clear the relationship between Hyde and Jekyll.

The sickness and anxiety that Jekyll seems to suffer from in this scene is a visible sign of the mental struggle that he is hiding from Mr. Utterson. Jekyll denies that Hyde has any hold on him anymore and the letter suggests that Hyde is on his way out, yet there is a lingering anxiety that is not explained by the evidence Jekyll presents. This scene is illuminating for Utterson's character, because it shows how he disregards what is in front of his eyes (Jekyll's obvious anxiety) in favor of what he wants to believe or can rationally understand.



Utterson asks Jekyll about the envelope but too late—Jekyll has already burned it. Jekyll explains that the envelope wouldn't make a difference in terms of evidence anyway, because the letter was hand-delivered. Utterson asks if he should take the letter away with him. Jekyll responds that he wants to give all responsibility for his affairs to Utterson, and that he doesn't trust himself anymore. Utterson agrees to think about it. He has one last question. He wants to know if it was Hyde that dictated the terms of his will. Jekyll admits that it was. Utterson knew it. He tells Jekyll that he has narrowly escaped death, but Jekyll seems to be more concerned that he has "learned a lesson".

Jekyll is involving Utterson as his lawyer and also his friend but what he is asking him to do goes beyond both of Utterson's roles. He is being asked to take care of Jekyll's affairs for him, and Jekyll verbally hands over the whole burden of Hyde to Utterson. Utterson's response though is measured and shows us how blind he is to the real danger that he is in by association. He doesn't even seem to reflect that he is covering for the murderer of one of his own clients.



On the way out, Utterson asks Poole, Dr. Jekyll's servant, to describe the sender of the letter, since Dr. Jekyll said it was hand-delivered, but Poole says that no mail has been received. Utterson is very troubled by this addition to Jekyll's story. He assumes that if the letter had not been received at the main door, it must have been written in the laboratory itself, which implies more threat to Dr. Jekyll. On the street, newspaper boys are selling the headline about Sir Crew, the murdered MP.

If there is anything more threatening than the appearance of Hyde's unmistakably evil face, it is its absence. The suggestion that Hyde is lurking somewhere, even closer to Jekyll than once thought, and has delivered the letter without using the main door, once again makes the relationship between Jekyll and Hyde unexplainable.



Utterson usually relies on himself in affairs of his own clients, but this time, he wishes he had some advice. Later, sitting in his office with his clerk, **Mr. Guest**, by the fire, he finds the opportunity. Outside, the fog is still obscuring the streets but the fire is making the room cheerful. Mr. Guest knows about **Dr. Jekyll** and **Mr. Hyde** and is an expert on handwriting. So Utterson mentions the murder and Mr. Guest thinks it was an act of madness. Utterson takes this opportunity to show him the letter from Hyde to Jekyll. On seeing Hyde's signature, Guest doesn't think it shows madness, but it is odd.

Utterson's desire to unburden his mind, having been playing detective alone, shows a more human side to this society of upright professionals that he represents. But he cannot shed his professional identity and even the cozy hearth where he finds Mr. Guest does not change the fact that he is confiding in his clerk and not a family member or friend.



Utterson's servant then brings him a note from **Dr. Jekyll**. **Guest's** curiosity is piqued and he wonders if it is anything private. Utterson says it's only an invitation to dinner but Guest inspects the signature and notices a distinct similarity between Dr. Jekyll's and Hyde's handwriting. They agree not to speak any further about the handwriting, but when Utterson is alone, he hides it in a safe, thinking that Jekyll has been forging signatures for **Hyde**.

After confiding in Mr. Guest and not getting very far, Utterson is now presented with a palpable piece of evidence, chilling in its implications for Dr. Jekyll's predicament. Yet, as usual, Utterson silences his concerns and just at the moment of discovery shuts down the conversation.



CHAPTER 6

In the aftermath of **Sir Crew's** murder, huge rewards are offered for finding the murderer, but **Mr. Hyde** has disappeared. Rumors and tales surface about Mr. Hyde's past misdemeanors, but as Hyde continues to be absent, **Utterson's** concern calm down and **Dr. Jekyll** begins to be more social. Jekyll goes back to doing charitable deeds.

The correlation between the appearance of Hyde and the appearance of Jekyll is clear. When Hyde seems to have disappeared, Jekyll comes back into society. Even though no justice has been served for Sir Crew, there is a sense of great relief for Dr. Jekyll.



This peace continues for two months. In January, **Dr. Jekyll** holds a dinner party for some friends including **Utterson** and **Lanyon** and it seems just like old times. But the next three times Utterson tries to visit Jekyll, he is refused entry and is told that the doctor is confined to his room. Utterson goes to visit Dr. Lanyon instead, and finds Lanyon very ill-looking. In fact, Lanyon is completely changed, not so much physically as in his eyes and behavior. It is as if Lanyon is terrified of death, but such a fear is unusual for a doctor.

By following Utterson's perspective, the events of the other characters' lives—Jekyll's reentry into society, Lanyon's traumatic transformation—occur without warning or explanation and must be considered together as pieces of a larger puzzle. These sudden changes occur to Utterson as they occur to us and give us a detective's eye.



Lanyon confesses immediately that he has had a terrible shock and will die within weeks. He comments that if we were to know everything, we wouldn't fear dying so much. **Utterson** mentions that **Jekyll** is suffering too, but Lanyon declares that he is done with Jekyll, and never wants to hear about him again. Utterson is upset to hear this and protests that such old friends shouldn't fall out, but Lanyon is unmoved. He tells Utterson that perhaps one day the mystery will be revealed to him but not today, and to change the subject if he wishes to stay.

Again it is difficult to picture Jekyll's grief from behind the mysterious mask of his letter-writing. Though he hints at horrors, he always stops short of providing Utterson with a helpful detail and we are left to imagine why someone so adept at being sociable is being forced into seclusion. Jekyll's withdrawal from his friendships and society is a prime example of the repression that Stevenson's characters practice.



Utterson decides to write to **Dr. Jekyll**, demanding answers. Jekyll replies in a long, tragic letter. He says first that he doesn't blame **Lanyon** for their falling out but also doesn't want to rekindle their friendship. In fact, Jekyll says he plans to live in seclusion from now on and asks Utterson not to protest. He says he is suffering from a self-made nightmare that he cannot talk about and must suffer alone. Utterson is astonished at how suddenly Jekyll's mood has changed. He had seemed to joyfully rejoin his friends only to fall back into darkness.

Not only is the novel pieced together with letters that disguise the truth of their authors, but these documents themselves are hardly straightforward. Each carries with it conditions for opening and instructions for its next reader. The Russian-doll effect of sealed envelope within sealed envelope gives a sense that the mystery is unending. There is a kind of security in both the permanence and impermanence of written letters – they can be binding, legal documents, like Jekyll's will but they can be destroyed at a moment's notice, and offer the author a way of confessing at a distance.



Dr. Lanyon is, as he predicted, dead within a couple of weeks. After the funeral, **Utterson**, in an emotional state, sits down in his study and brings out a letter from Lanyon, addressed to Utterson with a strict instruction on the envelope that the document be destroyed in the case of Mr. Utterson's death. Utterson is scared to open it, but finally does. Inside is another sealed envelope. This one tells Utterson not to open it until the death or disappearance of **Dr. Jekyll**. Utterson is confused by the similarity of this condition to the wording of Jekyll's will. He almost wants to open it anyway and sacrifice his loyalty, but his sense of duty wins out and he does not open the letter.

Dr. Lanyon's sickness and his refusal to describe the trauma that caused it certainly worried Utterson before, but Lanyon's subsequent death is a shockingly real consequence of this vague event. The strange relationship between Lanyon and Jekyll has become more than professional rivalry – there has been some event so horrific that Lanyon could not recover. In contrast to the reality of this consequence, the remainder of Lanyon's knowledge is hidden and covered up with more letters and documents.



From then on, **Utterson** thinks of **Dr. Jekyll** with a sense of trepidation. He continues to try to visit Jekyll's house, but is relieved when he is sent away. The house itself fills him with a kind of dread. He talks to the servant, **Poole**, instead. Poole keeps Utterson up to date with his master's condition, but Dr. Jekyll is increasingly secluded and silent. Utterson's visits become rarer and rarer.

Until this point, Utterson has been a detective, drawn on by loyalty and curiosity, both personal and professional, to seek out the truth. But now the true extent of these characters' repression becomes evident as, faced with the prospect that Jekyll's situation defies rational explanation to such an extent that the shock of finding it out could kill Lanyon, even the steady Utterson withdraws from the problem.



CHAPTER 7

Mr. Utterson and Mr. Enfield are on another of their Sunday walks and again pass by the Jekyll's dissecting rooms. They stop and look. Enfield expresses his relief that they will not hear from Hyde again. Utterson is less sure. He tells Enfield that he too saw Hyde only once and had the same feeling of repulsion. Enfield isn't surprised; he thinks that it would be impossible to look on Mr. Hyde and not feel that strange repulsion. Utterson suggests that they go through into the courtyard, thinking it would please Jekyll to see old friends, even from outside his lab window. The court is dank and through one of the barred windows, they spot Dr. Jekyll, sitting like a forlorn prisoner.

The story comes back to its initial scene, and this time the absence of Hyde only increases the sense of danger about this house, like a calm before a storm. Now that the street and the house have been tarnished with the story of Hyde's violence, there is no going back to the innocence of Utterson and Enfield's first Sunday walk. The mention of Hyde's "deformity" reminds us of his unexplained, unnatural characteristics and teaches us to expect the unexpected.



Dr. Jekyll sees them, and tells Utterson that he is very low. Utterson blames Jekyll's condition on staying indoors and invites his friend to join him and Enfield on their walk, but Jekyll says it would be impossible, even though he would like very much to join them. He apologizes for not asking them in – the room is in no fit state, he says. So Utterson suggests kindly that they talk through the window instead, and this idea pleases Jekyll.

Jekyll is stuck inside his lab. He has become a physical prisoner as well as a prisoner to his own internal duality. This room is symbolic of the way he has locked away his personality and kept his friends at arm's length.



But no sooner have they settled on this plan than Dr. Jekyll is possessed by a strange expression of terror, suddenly rushes off, and does not return. Utterson and Mr. Enfield are shaken. They leave Jekyll's courtyard and walk silently. Finally all Utterson can manage is a stunned "God forgive us".

Now we are getting closer to Jekyll's true demon. Jekyll's strange turn shows that the force controlling him is close enough to make his mood transform in a second, without any visible, external threat – it shows that the threat could even be something internal.



CHAPTER 8

One evening, Utterson receives a surprise visit from Poole. Seeing that the servant looks ill, Utterson asks what the matter is, and Poole confesses that he is worried about Dr. Jekyll. He has secluded himself in his study and his behavior is making Poole very afraid. Utterson asks him to be more specific but Poole continues to be vague, saying that he can't bear the feeling anymore. Utterson notices that Poole's manner is completely changed and that he hardly looks up from the ground.

The silence and repression of Jekyll's society has extended to all members of his circle and now even Poole is unable to speak about his fears. The pressure of this repression takes its toll on the characters. Poole seems to have internalized the secrets of his master and looks visibly worn out and even ill.



Utterson kindly pushes Poole for an answer and Poole replies that he believes some kind of "foul play" is to blame. The implications of this phrase make Utterson suddenly concerned. Poole requests that Utterson follow him to see what he means and is relieved when Utterson follows without question.

Poole is a prime example here of a character repressing his suspicions for fear of the consequences. The phrase "foul play" is a euphemism, covering up all kinds of possibilities with its mild, sporting connotations.



Utterson follows Poole through the moonlit, windy nighttime air to the square. The moon, the wind and the desertion of the streets fill Utterson with a sense of foreboding. Now outside Jekyll's laboratory, Poole dabs his brow with a handkerchief. Despite the chill, Poole's anxiety has caused him to break into a sweat. As they enter the dissecting room, Poole says a prayer.

It is a famous pattern in Gothic horror that particular elements of the landscape and atmosphere serve to forebode the changing fate of the characters. Here, the blustery night and the familiar haunted street of Jekyll's laboratory enough to prompt fear and suspense.



They enter the hall, which is lit by a huge fire, and is full of terrified faces – all the servants have gathered and are huddling in fear. As they spot Mr. Utterson, they exclaim in relief to see their old acquaintance. Utterson is shocked to find them all away from their posts, but Poole explains that they are all afraid. The maid starts to cry, causing the servants to look hurriedly at the door of the study behind where their master is hiding. Poole fiercely scolds the maid.

This is a remarkable sight, in such a conventional society, where Utterson has always found the servants in the same positions. Now all of a sudden, the servants have become real people to him, but his denial makes him overlook their fear and concern himself more with their breach of duty in leaving their stations.



Poole leads Utterson with a candle to the garden, in between the main building and Jekyll's laboratory. He urges Utterson to stay quiet. He also warns him, that should Dr. Jekyll invite him inside, he must refuse. Utterson is filled with anxiety. As they approach Dr. Jekyll's study, Poole steps up the stairs and gives a loud knock on the door, announcing Mr. Utterson. Dr. Jekyll responds briskly that he cannot see anyone.

Poole gives instructions to Utterson but he still doesn't explain what kind of change he has found in his master. He leads Utterson and builds his suspense just like we are being led blindly through the story. Stevenson often uses his characters in this way, to guide the revelation of truths for their fellow characters.



Utterson notices that Jekyll's voice is changed, and Poole comments that it is not merely changed but a different person altogether. He believes that his master was "made away with" eight days ago. Utterson has not dared to think such a thing. He sees no reason why, if such a thing were true, the man who murdered Jekyll would then stay in Jekyll's study. Poole explains that the man has been shut away in the study and has been crying out for medicines, throwing out orders for various concoctions.

The possibilities of what caused Jekyll's changed voice and changed behavior are many, and Poole grasps for a reasonable explanation. Poole's language is vague, leaving Utterson's imagination to go through all the possibilities of the phrase "made away with".



Poole has been supplying him with ingredients from the pharmacy but each time, he has been unsatisfied with the results of the drugs. Poole shows **Utterson** an example of one of these notes, in which the man on behalf of **Dr. Jekyll** complains to the pharmacist that the substance recently purchased from the pharmacy is impure. Utterson wonders why Poole has opened this letter and Poole explains that it had very much offended the pharmacist and had been thrown back at him.

Though the activities of Hyde have been unnaturally grotesque, the presence of medicines, instruments of science and chemicals around the story has given a background of reason and legitimacy. Now that these chemicals are being found "impure", the supernatural side begins to reign.



Utterson sees that the handwriting is identical to **Dr. Jekyll's**, and **Poole** says they need not even look at that evidence—he says he has seen the murderer with his own eyes, outside the operating theatre, rummaging around, and that the man then scurried off when he saw Poole approach. Poole doesn't see any other explanation than that Hyde has murdered Jekyll, but Utterson entertains the idea that Jekyll is overcome with a strange disease, which makes him weary of even his most familiar friends and has changed him physically too.

Utterson and Poole attempt to explain Jekyll's change in terms they can understand. They are left with few options though and evidence is scarce. Poole's explanation leads only to murder and Utterson's leads to madness. Poole's explanation however at least touches on the anguish that Jekyll has gone through, whereas Utterson seems to be avoiding this idea fearfully.



Utterson speaks with hope, but **Poole** is certain – even in their brief encounter, he saw that this person was of completely different stature from Jekyll. He implores Utterson to believe that he would know his own master if he saw him. Utterson promises to find out, despite the evidence to the contrary. They decide that they will both enter together. Poole chooses an axe for himself and gives Utterson a poker.

Poole is another one of the characters who is trying to desperately hang on to reason and rationally explain what is going on. It does not occur to him that the nature of the world could surprise him.



Utterson makes clear to **Poole** that they are about to put themselves in grave danger. Because of this, Utterson wants them to be honest with each other. He knows they are both hiding their suspicions. Poole admits that he did recognize the man he saw—it was **Mr. Hyde**. He explains that Mr. Hyde is the only person other than Jekyll who enters the laboratory and adds Hyde has always given him an unmistakable, though unexplainable, a cold horrible feeling. Poole knows that this description is not the usual kind of evidence, but that he trusts his senses. Utterson admits that he knows exactly what Poole means, and has been convinced that **Jekyll** has been murdered by something evil.

Here Utterson breaks the silence and admits the condition that has been affecting his society: denial. He asks Poole to be honest with him and the pair expose their suspicions to each other. The relief that they both feel in the common knowledge that Hyde is the mysterious man that they've been referring to is enough to bond them in a common cause.



Utterson calls in **Bradshaw**, a footman of Jekyll's, and asks him to stand on guard outside the lab, while he and **Poole** attempt an ambush. They wait, listening to the nearby footfalls of their suspect. Poole says that this pacing is constant. It only stops when they have another delivery from the chemist. He asks Utterson if it sounds like **Jekyll's** footfall. Utterson realizes that it does not. Poole also says that he once heard "the creature" weeping, a sound so tragic that it made him want to cry too.

Utterson and Poole prepare themselves to face a traditional criminal. The pair delay breaking in, and instead wait and listen to the repetitive sound of Jekyll's footsteps. They torture themselves by waiting and listening in this way, but they prefer suspense to a revelation of something they can't cope with.



Utterson now shouts out to **Jekyll** that he demands to see him, and that he will enter by force if he has to. The changed voice pleads mercy. Utterson hears that the voice is **Hyde's** and orders **Poole** to break down the door. Poole strikes with his axe. It takes him five hefty strikes to get through. They are greeted by a strangely peaceful sight, an empty study, neatly arranged, but in the middle of it is the body of a man, still twitching from something. Utterson turns the body over—it is Hyde, but dressed in Jekyll's larger clothes. Utterson realizes that Hyde has killed himself.

By following Utterson's perspective in this account and only being privy to the extent of his knowledge, we see how he judges what he sees before he has any evidence for that judgment. He sees the body of Hyde on the floor, convulsing, and he assumes that Hyde has committed suicide. He always follows reason, but there is a suggestion that, in reality, perhaps he focuses on reason in order to avoid facing the stranger clues before him.



They now go looking for **Jekyll's** body. They search the entire laboratory building, but find nothing. **Poole** thinks that Jekyll's body must instead be buried somewhere. **Utterson** entertains the idea that Jekyll may have somehow escaped, but finds the door locked and the key broken on the floor.

This is a perfect example of the characters scrambling for a reasonable explanation. But each new reasonable suggestion turns out not to be correct, and reason itself comes to seem insufficient.



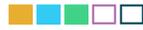
As they continue to search for **Jekyll**, they find leftover substances from unfinished experiments, which **Poole** recognizes as the same chemical substance that he was made to order from the chemist's. Suddenly, a teakettle boils over and shifts their attention to the fireplace, where a tea set sits and beside it one of Jekyll's religious books, annotated with "startling blasphemies".

The set-up of each scene is designed very carefully by Stevenson for maximum symbolic effect. Here, the traditional innocence of a tea set and a fireplace adds to the violent contrast already in play between objects of religion and science that populate Jekyll's room.



They examine **Jekyll's** desk and find a **letter** addressed to **Utterson**. Inside are several documents, including another will, much like the previous one but this time with Utterson's name in place of **Hyde's**. Utterson is astonished that Hyde has not destroyed this document. He finds another document, with that day's date, written in Jekyll's handwriting. Surely, Utterson thinks, this means that Jekyll is still alive. He now doubts that Hyde committed suicide, and thinks instead that Jekyll must have killed him. **Poole** asks Utterson why he hesitates in reading the document, and Utterson says he is scared though he doesn't know why.

The truth of the mystery lies behind layers of documents, seals and conditions that pass the responsibility from one man to another. Now Utterson holds these explanations in his hands, at liberty to find out their confession, but he hesitates. His fear is typical of the fear of the society Stevenson describes. The truth is a scary thing and Utterson instinctively shies away from it.



Utterson reads the **letter**. **Jekyll** writes that if Utterson is reading these words it means that he, Jekyll, has disappeared somehow. Jekyll writes that now is the time for Utterson to read the letter that Lanyon gave him as well as Jekyll's own confession. Utterson finds the confession among the papers in Jekyll's letter, and instructs **Poole** not to tell anyone about any of this. He decides to go home to read Lanyon's letter and Jekyll's confession, and promises Poole that he will be back before midnight.

We have heard several times the threat that a document must only be read in the event of someone's death or disappearance – this unread information has been lurking behind everything and now it is finally being revealed. In this moment of revelation, though, Utterson turns once again to secret-keeping, going to a private place to read the contents of the letters, and in so doing allowing himself to control the information and perhaps protect his friend's reputation.



CHAPTER 9

Chapter Nine is the letter Lanyon asked Utterson not to open until both Lanyon and Jekyll have died. Lanyon starts by saying that he received a **letter** from Dr. Jekyll four days ago and was surprised, because they were not in the habit of corresponding. The contents surprised him further. Jekyll's letter began by addressing Lanyon as one of his oldest friends, and states that, despite their scientific differences, he has always had affection for him and can't imagine a situation where he would not sacrifice his life to help him. This brings him to his present situation, where he must ask this kind of sacrifice from Lanyon.

The letters and documents of Dr. Jekyll have formed a mass of unanswered questions and unspoken confessions throughout the story, and have maintained the mystery of Hyde's identity. Now for the first time, light is shed on those mysteries and we begin to unravel all the layers of mystery behind what we have just read. The letter that Lanyon describes begins with a confession, of Jekyll's affection for Lanyon, but it also includes a kind of deal, of one sacrifice for another, that overshadows the honesty of this confession.



Jekyll goes on to urge **Lanyon** to postpone all other engagements and to take a carriage directly to his house. **Poole** has instructions and will be waiting with a locksmith. Jekyll then orders Lanyon to break in to his study and go, alone, into the room and take out a specific drawer, which will have in it some powders, a phial, and a paper book, and take this drawer back to his own home. He should then wait until midnight, at which time he would receive a visit from a man who will present himself as Dr. Jekyll, and he must give him the drawer he has taken from the cabinet. Five minutes later, he will understand everything.

Dr. Jekyll adds that he trusts **Dr. Lanyon** completely, and he asks him to think of his friend, who is in a terrible state, and know that if he agrees to do this task, he will be unburdening him. Jekyll adds a postscript, saying that he has just had another thought that has caused his heart to drop, that the post office may deliver this letter late. In this case, he tells Lanyon to follow the directions and be prepared to receive the visitor at midnight the following day. Jekyll ends by saying that it might be too late by then, and that if Lanyon does not get a call from this visitor, he has seen the last of Henry Jekyll.

Dr. Lanyon is sure that his old friend has gone mad but is determined to follow his instructions. He goes directly to **Jekyll's** place, where he finds **Poole** and they go, with two tradesmen, into the old operating theatre to the door of Jekyll's study. After they eventually are able to remove the door, Lanyon takes the drawer as ordered. When he gets back to his home, he examines the drawer. He finds the neat packages of powder, some kind of crystalline salt, and a phial of red liquid made from ingredients he can't determine.

And finally there is a book of dates and annotations. These notes span many years but have become rarer and rarer closer to the present, with only the occasional, one word remark, exclaiming "total failure!!!" and other such negative statements. Reading all this, **Lanyon** grows increasingly sure that Dr. Jekyll's is a case of insanity and he prepares himself with a loaded gun, just in case.

Jekyll lays out these instructions with scientific precision, even timing each one, to make sure that the revelation he hints at happens at exactly the right time, but his plea relies on his faith in Lanyon. This piece of paper, delivered to Lanyon, is all that stands between Jekyll and his fate. The fragility of this document and its importance create an anxious contrast.



This letter shows the voice of a man on the edge. Lanyon represents Jekyll's last hope. Much like the story itself, this document uses its cryptic covering-up of the truth to entice Lanyon and to leave him with no choice but to follow its directions. Jekyll's refusal to confess continues and the convention of letters and documents that by now makes up a weight of unspoken information serves this end perfectly.



The two worlds, of reason and madness, appear before Lanyon and Utterson as the climax of the mystery approaches. All the paraphernalia of the world of science surrounds Lanyon as he explores Jekyll's study, suggesting that the answer to all this strangeness involves something rational like a chemical reaction, but the errand itself is so unexplained and unusual that Lanyon is sure the doctor has lost his mind.



Even this document, which provides the closest account we have to Jekyll's inner thoughts, is so sparse that it presents more mystery than it reveals. The single word comments cover up hours and hours of unknown experiments.



Lanyon receives a visitor at midnight, and meets him on the porch. The visitor is a small, **evil-looking** man, who slinks into the house with suspicious glances to the street, and hurries at the sight of a policeman. Now inside, Lanyon has a chance to take a proper look. He remarks that the expression on the man's face is very disturbing, unnaturally twitchy and yet ill-looking. Lanyon feels what he recognizes as a kind of personal hatred toward the man. The man is dressed in oversize clothes.

By now we know that this visitor is Mr. Hyde, and Lanyon's description of his evil, stunted appearance brings all his previous deeds to mind. Yet, this creature is an exaggeration of the figure we first met in Enfield's account – he has become more animal, more convulsive and primal than ever. And note again how Hyde does not just himself seem evil, but inspires a kind of passionate hatred in others.



The visitor is very excitable and demands impatiently whether Lanyon has the drawer. Lanyon maintains his patience and shows the man a chair, and the man apologizes for his rough manner. Lanyon feels slight pity for the man's desperation. He points him to the drawer and the man goes so feverishly to it that Lanyon must tell him to calm down. To this, the man returns a "dreadful smile" and reveals the contents of the drawer to himself with a tragic groan.

Lanyon responds with both pity and repulsion to this figure. The duality that was once between Jekyll and Hyde, now shows itself in Hyde alone – it is symbolized by this phrase "dreadful smile", the scowl of pleasure and evil at once shows how complex and indefinable the double identity has become.



The visitor asks Lanyon for a graduated glass and Lanyon fetches one for him. Then the man makes a mixture from some of the red liquid and the powder, which soon begins to fume and change color until the visitor seems to be satisfied and turns to Lanyon and makes a speech to him, asking him to seriously consider whether to send him away with this potion or to let him stay and witness the result. He warns Lanyon that he will come into a life-changing kind of knowledge if he agrees, a knowledge that would shock the devil. He reminds Lanyon of the vows he has taken as a medical professional. Lanyon speaks with false calm and tells the man that he has come too far not to see the end of this story.

This is the moment of truth for both Hyde and Lanyon. Lanyon's life-long beliefs in reason and scientific truths are being threatened and Hyde's nerves and frenzied actions suggest that this experiment is about to make or break him too. Hyde's language as he warns Lanyon echoes Lanyon's criticisms of Jekyll being unscientific and "devilish". His mention of the devil forebodes that we are about to cross the boundary between science and the supernatural.



The man takes a drink from his concoction and immediately lets out a cry and reels and gasps. What follows is a physical transformation that causes Lanyon to scream with terror. When it is finished, **Henry Jekyll** stands before him. Lanyon then confesses he cannot write down the awful things Jekyll told him next. He writes that his life has been altered irreversibly; he cannot sleep, and he feels that death is imminent. The last thing he will assure Utterson of is that the man that arrived at his house that night was **Mr. Hyde**.

Here is the long awaited explanation for every traumatic turn of events. The characters have been so busy looking for rational, logical answers, trying to use their reason, that they have misjudged Jekyll's interest in mysticism and scientific experimentation. The truth is far more horrific than they suspected, because it is so unpredictable and so contrary to their rational beliefs – this is why Lanyon is so changed by what he sees.



CHAPTER 10

This chapter is Jekyll's "confession." He starts by writing that he had a good start in life, and had all the promise of an honorable future. But he describes one fault of his: a pleasure for darker things which doesn't fit with his outward honorable reputation, and which he therefore concealed. When Jekyll became older and could reflect on his life, it astonished him how split his personality had become and he continued with shame to disguise his darker self.

The introduction of the final chapter and Jekyll's confession letter is the first time we are allowed access to the details of Jekyll's secret double life. Stevenson has kept up the suspense when, all along, the truth has been hidden and suppressed in Jekyll's secret diary of documents. You can imagine a very different story told by Jekyll instead of Utterson with this as its beginning.



As a scientist, Jekyll began to theorize that all men have an inherent dual nature. He starts to study mysticism, and feels that he is drawing nearer to the truth of the matter. As he becomes more sure of these identities, they seem to be both equally real aspects of him, and he dreams of separating them, each twin being able to reign independently in their opposite moods.

Mysticism is a kind of philosophy that deals more with religion and superstition than it does with the physical matter of the world. Jekyll's character is a mass of contradictions – his scientific career and his split personality cause a gulf between his professional and private lives.



Jekyll writes that he does not wish to go into the scientific details, but he eventually discovered a chemical concoction that will cause him to feel and to see a separation of his two fundamental elements. He is scared to try the potion out once it is finished, because he knew he risked overdosing or destroying one of his two halves. Even so, one night he mixes up the medicine and drinks it. He is immediately struck by painful sensations, both physical and spiritual. But amid these horrible pains, comes something pleasurable—he turns into **Mr. Hyde** and feels a kind of reckless joy.

Stevenson chooses not to go into the details of the potion or its anatomical effect too greatly. This may well be because he wants us to take a leap of faith and believe the transformation is real. It also accentuates the idea of repression that runs through the whole narrative. Even in what is supposed to be a confession, Jekyll is vague and secretive, leaving the full sensory experience to the imagination.



Jekyll is determined, even though he has obviously changed shape (he is now much smaller, though he has no mirror to observe it), to go out of the lab and to his bedroom. He marvels at the feeling of being a stranger in his own house. Then, he describes seeing his new form for the first time. He notices that his evil self is less healthy looking, as if he has been worn out and deformed by his evil spirit. But he is not repulsed. He feels as much identity with this image as he does with his more robust original one. He decides that the reason people looked on Hyde with such horror was because everyone is made of good and evil parts and so are unused to seeing such a purely evil being.

The theme of secrecy and repression is powerfully at work here. Jekyll longs to come clean and public about his split identity. For him, the transformation into Hyde signifies more than just a miracle of science, it is his chance to be himself, to speak the things that he has always silenced. The act of looking at the mirror at the manifestation of all his suppressed evil desires is a momentous, symbolic act.



But he needs to perform a second experiment to make sure he can turn back to **Dr. Jekyll**. He rushes back to his cabinet and prepares another potion, drinks it, and becomes his former self. But though he sees himself as the virtuous side again, it is the desire for evil that now reigns over both beings. He becomes more and more obsessed with becoming **Hyde**, because every evil thought can be swiftly satisfied by drinking the potion. Jekyll prepares a new life around his new identity, buys a house for Hyde in Soho, and begins to profit from having two faces.

Jekyll's two identities are not in fact two sides of one coin. Hyde, who has been in the shadow of Jekyll until now, has been released with greater force than he exerted as a repressed, secret alter ego and is now taking over, putting Jekyll in the shadows. He is not just a supernatural, outsider anymore, he is being given a real life, with property and money.



He describes himself as the first man who could shed the conscience of evil deeds and enjoy them, maintaining the respectability of **Dr. Jekyll** whenever he wanted. But these deeds were becoming more monstrous and Dr. Jekyll at times cannot believe what **Hyde** has done, sometimes even trying to make amends for his evil twin.

Even in his final confession, Jekyll seems to be suppressing the truth about his relationship to Hyde. He describes the freedom of being able to exercise his evil desires but the way he hints at his conscience suggest that they are not separate at all.



But the next year, two months before the murder of **Danvers Crew**, things began to go wrong. One night he woke up in bed to discover that he has woken up as **Mr. Hyde**. He is astonished, having gone to bed as **Dr. Jekyll**. He panics, but realizes that his servants already are used to seeing Hyde around so he won't cause too much alarm by going through the house, turning back into Dr. Jekyll and going to breakfast.

Up until now the shift in balance between evil and good has been an internal struggle for Jekyll, but now he physically can't control the transformation. Science has gone from holding a lot of power to now seeming small compared to the unexplainable laws that govern Hyde.



But though he escapes detection, this event threatens **Dr. Jekyll**. He believes it is a sign of a coming judgment. He starts to feel that the balance between his two selves is shifting toward **Hyde**, and feels he has to choose between them. He considers the advantages of each and hates to imagine living without Hyde's pleasures or Jekyll's aspirations. But in the end he chooses the better part of himself.

Initially, Jekyll's split personality was a gift, then it became a curse. Now Jekyll is forced to choose between the two, he is given back a kind of moral authority. The mention of "judgment" conjures a world beyond both superstition and science to an idea of God.



The trouble was how to maintain it. For two months, he enjoyed the life of **Dr. Jekyll** again, being sociable and leaving **Hyde's** Soho house empty. But one night, he feels the evil desires of Hyde bubbling up within him and he gives in. This is the night of **Danvers Crew's** murder. After such a long period of dormancy, Hyde was more furious and violent than ever. In an ecstasy of rage, he describes mauling the body and then going back to Hyde's house and feeling Jekyll, like a pursuing authority, find him again. His life flashes before his eyes and he feels an outpouring of remorse at how Hyde's deeds taint the other memories. He knew then that it was impossible for him to keep becoming Hyde.

The problem that has occurred with Jekyll's duplicity is that his two selves, though separate enough to lead their own lives, share the same memory. Now in his confession letter, Jekyll recalls all the events of Hyde's life and the events of Jekyll's and can narrate the sensations of mauling Sir Crew. The problem that once was one of natural and supernatural takes on a moral tone. Authority becomes separated from morality when Jekyll feels all the guilt for Hyde's deeds.



The next day, the public anger at the murder of **Crew** becomes clear and **Jekyll** resolves himself to make amends by doing as much good as he can. He succeeds for a while, but again **Hyde's** desires begin to trouble him. This time the balance, he says, is finally overthrown. He cannot resist Hyde anymore. He is sitting in a park, surrounded by sweetness, and considering his sympathy with his fellow man. But just as this thought occurs to him, he feels a shudder, feels suddenly bold. He looks down and sees the hand of Edward Hyde on his knee. He has transformed into Hyde.

The good and evil sides of Jekyll, which he described as two discrete, equal sides in his theory, are unbalanced. We suspect that the scientific discovery that Jekyll believes he has made is more confined to his own mind than a universal phenomenon. At times it is as if good, innocent thoughts set off his transformation into Hyde and that it is Jekyll's own mind that gives way to his darker self.



Hyde is quick-thinking, and, given that he is wanted for **Danvers Crew's** murder, he quickly decides to drive to an inn and, keeping as much undercover as possible, write to **Dr. Lanyon** (the letter from **Jekyll** that is mentioned in Lanyon's letter of Chapter 9). After the letter has been sent, Hyde sits nervously, holding in his rage, until midnight, when he travels to Lanyon's.

The description of Hyde's journey and his time at the inn trying to keep himself busy and out of sight accentuate how badly contained his rage and animal qualities are. It is as if he is about to burst with all the negative energy he is carrying.



Lanyon's fear and condemnation affects Jekyll (who has transformed back from Hyde into Jekyll before Lanyon's eyes, just as described in Lanyon's letter in Chapter 9), and Jekyll now starts to fear Hyde. He goes home and sleeps a deep sleep. When he awakens in his familiar territory, he feels in control and hopeful again.

The movement of this chapter creates a false sense of security when Jekyll finally arrives back home and can sleep in his own bed – it is as if he has been running from his alter ego, but we know that he will have to find a different kind of escape.



But again, as he is walking to breakfast, **Jekyll** is taken over by **Hyde**. He rushes to the upper room of his laboratory and makes the potion but the transformation into Jekyll is once again only temporary, as is every subsequent dose. This is how he comes to be a prisoner in this room and is writing the letter in this state, between images of awful deeds as Hyde and remorse as Jekyll. Now Jekyll's hatred for Hyde matches Hyde's hatred for everything. Jekyll has come to view his evil twin as something unnatural. He marvels at how Hyde has taken over his life.

Jekyll and **Hyde**'s relationship becomes more complicated. Hyde's "terror of the gallows" drives him to seek refuge in his dual identity with Jekyll, but Hyde also resents Jekyll and plays tricks on him, using his own handwriting to graffiti his books for example. Jekyll too is full of hatred yet can't help but pity his other half.

Once, Jekyll looked with pleasure on his twin, identifying with both Hyde and Jekyll equally. Now the duality has turned to rivalry and the difference between good and evil has been blurred. Hyde is not the only creature with hatred in his heart. Jekyll has a fair share of hatred too and even his mind is alternating with Hyde's thoughts and his own until they are hardly distinguishable.



Jekyll's identity has become so far beyond his own control that he's being bullied by his own other half. This description, of a dependent yet destructive relationship, is a world away from the beginning of Jekyll's narrative that describes his belief that this duality is natural and normal.



Jekyll writes that this awful, but now familiar pattern, could have gone on for years but he found himself running out of necessary chemicals. He sent **Poole** out for more but nothing worked. Now, he is using up the last of the powders as he writes and reflects that this will be the last time he will know himself as Henry Jekyll. He must stop writing before the inevitable change occurs. He doesn't know what **Hyde** will do, kill himself or continue to pace about the room, but he sees this moment as his own death; he is now a separate being. On this note, he signs off and ends the record of his life.

Both science and mysticism have failed now. As the last of this faulty batch of chemicals runs out, the real, human consequence of Jekyll's experiment sinks in. Though he has succeeded in bending the natural laws that people like Lanyon took for granted, he has also engineered his own death. He has changed the nature of death as he changed the nature of life – in a way his death is not even his own – he is leaving a living corpse behind.

