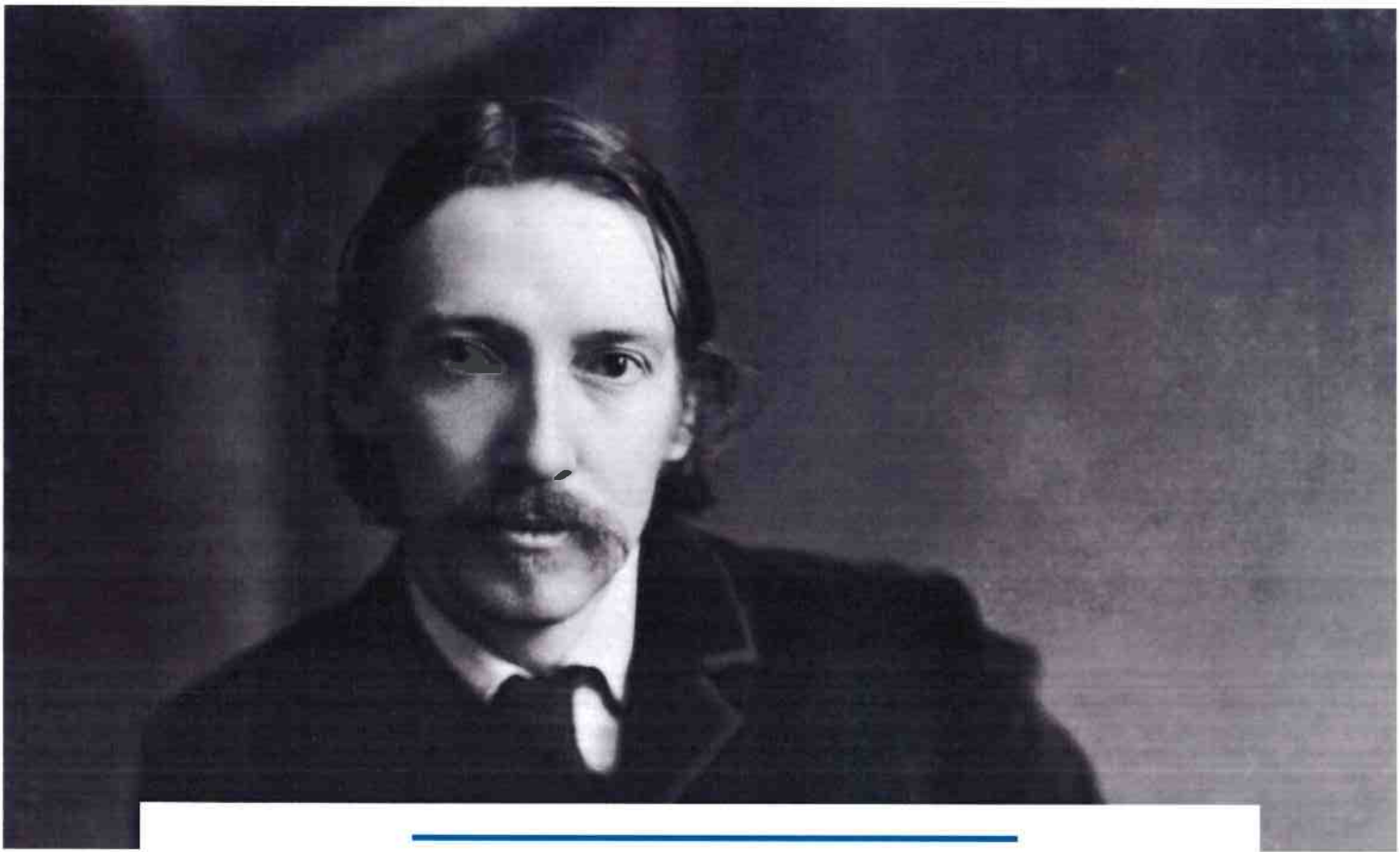




Dr Jekyll
Mr Hyde &
by Robert Louis Stevenson

1 2 3 4 5 6 7 8 9 10 11 12



ROBERT LOUIS STEVENSON

Scottish novelist, poet and essayist

Robert Louis Stevenson was born on 13 November 1850, in Edinburgh. His father belonged to a family of engineers and he was a successful lighthouse designer. His mother, Margaret Balfour came from a family of lawyers and church ministers. Young Robert had no interest in the family business – lighthouse design – and developed a desire to write early in his life. Since he suffered from chronic bronchial disease, the boy spent almost most of his childhood alone in bed. A young woman, Alison Cunningham, worked in the house as his nurse. Thirty years later Stevenson dedicated *A Child's Garden of Verses* (1885) to his nurse. He attended schools irregularly because of his health and spent a lot of time alone which helped him to develop a strong imagination.

In 1867, Stevenson started to study science at Edinburgh University. However, he quickly realised that he was more attracted to the humanities, from French literature to Scottish history. He became a rebel, let his hair grow and wore a velvet smoking jacket; this led him to fall into open conflict with his father. During these years he lived a Bohemian life in Edinburgh and travelled often to France and England. He eventually settled on a compromise with his father: he would attempt to become a writer but would have a secure profession to fall back on. He left university in 1875 with a degree in law. In 1878 he published *An Inland Voyage*, an account of his trip in a canoe from Antwerp to France.

During a trip to Paris he met the love of his life, Fanny Osbourne. She was a 36-year-old American woman with two children. They married after her divorce and he followed her to California. Whilst in the USA, the book "The Silverado Squatters" was published. In 1880, Stevenson and his wife returned to England. Despite his declining health, these were the years of his great literary achievements: *Treasure Island* (1883), *The Strange Case of Dr Jekyll and Mr Hyde*, *Kidnapped* (1886), and *The Black Arrow* (1888). However, winters in Scotland became too harsh for his health, so in 1888 the Stevensons set sail for the South Seas. They established a home at Apia, Samoa, where he completed two of his finest novellas *The Beach of Falesa* and *The Ebb Tide*.

A turning point in Stevenson's personal life came during this period, when he met the woman who would become his wife, Fanny Osbourne, in September 1876. She was a 36-year-old American who was married (although separated) and had two children. Stevenson and Osbourne began to see each other romantically while she remained in France. In 1878, she divorced her husband, and Stevenson set out to meet her in California. The two married in 1880, and remained together until Stevenson's death in 1894.

To read more about the author visit ROBERTH LOUIS STEVENSON MUSEUM webpage: <https://stevensonmuseum.org/robert-louis-stevenson/the-life/>

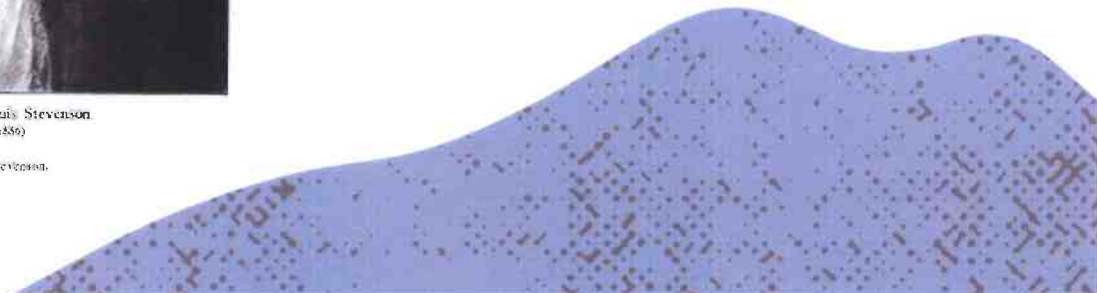


Mrs. Robert Louis Stevenson
(About 1886)

Balfour, Graham, *The Life of Robert Louis Stevenson*.
NY: Charles Scribner's Sons, 1913, 1966.

"I travel not to go anywhere, but
to go. I travel for travel's sake.
The great affair is to move."

—Robert Louis Stevenson



After they were married, the Stevensons took a three-week honeymoon at an abandoned silver mine in Napa Valley, California, and it was from this trip that *The Silverado Squatters* (1883) emerged. Also appearing in the early 1880s were Stevenson's short stories "Thrawn Janet" (1881), "The Treasure of Franchard" (1883) and "Markheim" (1885), the latter two having certain affinities with *Treasure Island* and *Dr. Jekyll and Mr Hyde* (both of which would be published by 1886), respectively. The 1880s were notable for both Stevenson's declining health (which had never been good) and his prodigious literary output. He suffered from hemorrhaging lungs (likely caused by undiagnosed tuberculosis), and writing was one of the few activities he could do while confined to bed. While in this bedridden state, he wrote some of his most popular fiction, most notably *Treasure Island* (1883), *Kidnapped* (1886), *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *The Black Arrow* (1888).

The idea for *Treasure Island* was ignited by a map that Stevenson had drawn for his 12-year-old stepson; Stevenson had conjured a pirate adventure story to accompany the drawing. When *Treasure Island* was published in book form in 1883, Stevenson got his first real taste of widespread popularity, and his career as a profitable writer had finally begun. The book was Stevenson's first volume-length fictional work, as well as the first of his writings that would be dubbed "for children." By the end of the 1880s, it was one of the period's most popular and widely read books.

The year 1886 saw the publication of what would be another enduring work, *Strange Case of Dr. Jekyll and Mr. Hyde*, which was an immediate success and helped cement Stevenson's reputation. The work is decidedly of the "adult" classification, as it presents a jarring and horrific exploration of various conflicting traits lurking within a single person. The book went on to international acclaim, inspiring countless stage productions and more than 100 motion pictures.

In June 1888, Stevenson and his family set sail from San Francisco, California, to travel the islands of the Pacific Ocean, stopping for stays at the Hawaiian Islands, where he became good friends with King Kalākaua. In 1889, they arrived in the Samoan islands, where they decided to build a house and settle. The island setting stimulated Stevenson's imagination. Several of his later works are about the Pacific isles, including *The Wrecker* (1892), *Island Nights' Entertainments* (1893), *The Ebb-Tide* (1894) and *In the South Seas* (1896). Stevenson died of a stroke on December 3, 1894, at his home in Vailima, Samoa. He was buried at the top of Mount Vaea, overlooking the sea.

REQUIEM

Under the wide and starry sky
Dig the grave and let me lie: Glad did I live and gladly die,
And I laid me down with a will.
This be the verse you grave for me:
Here he lies where he long'd to be; Home is the sailor, home from sea,
And the hunter home from the hill.

ROBERT LOUIS STEVENSON (POEM FOR HIS OWN GRAVE)

Under the wide and starry sky Dig the grave
and let me lie: Glad did I live and gladly die,
And I laid me down with a will. This be the
verse you grave for me: Here he lies where he
long'd to be; Home is the sailor, home from
sea, And the hunter home from the hill.

FROM THE NOVEL.



THE VICTORIAN AGE

1837: Accession of Queen Victoria

The POOR LAW, passed in 1834, encouraged the large scale development of WORKHOUSES where the poor were segregated into four distinct groups.

WORKHOUSES These places gave free food and shelter to poor people but they were also a type of punishment for being poor. They were run rather like prisons. A Beadle ran each workhouse – this officer could easily steal money set aside to feed and clothe the poor...and the Beadle often did just that! Poor people feared the workhouse and would do almost anything to escape its clutches. The workhouses continue right up until the First World War. Dickens hated workhouses. His character from one of his novels, Oliver Twist, is a typical victim of the workhouse. As an illegitimate orphan there was nowhere else for him to go except the street and a life of crime.

DID YOU KNOW? Also in the workhouses: orphans and abandoned children, the physically and mentally sick, the disabled, the elderly and unmarried mothers.

BACKGROUND

In 19th century Britain there were many poor people. That may be true of many societies even today but the type of poverty in Britain then was new. Poor farmers were leaving the land through pressure from the new industrial agriculture that did not need humans. Even more importantly than that the new industrial cities lured country people to them as there was a huge need for factory workers.



A PRIVATE VIEW AT THE ROYAL ACADEMY (1883) BY WILLIAM POWELL FRITH

CHILD LABOUR, during The Victorian Age, was linked to CHILDE CRIME Prostitution was also common. Children were “sold” as apprentices and no protection was offered to children during their long hours of work. “All the other people of his time are attacking things because they are bad economics or because they are bad politics, or because they are bad science; he alone is attacking things because they are bad” - from Appreciations and Criticism of the Works of Charles Dickens, 1911 by G.K. Chesterton in 1833 the FACTORY ACT claimed that children could no longer work in textile factories under the age of nine. BUT from nine to thirteen they could work and they were limited to nine hours a day and 48 hours a week in 1870 the ELEMENTARY EDUCATION ACT introduced compulsory schooling for all children between the ages of 5 and 13 in England and Wales. The Victorian Age was – indeed – characterized by POVERTY – INJUSTICE and SOCIAL UNREST. However it was also the AGE OF GREAT REFORMS and the AGE OF PROGRESS.

QUEEN VICTORIA AND THE VICTORIAN AGE

On June 28, the 18-year-old Queen Victoria was crowned as monarch of the United Kingdom and Ireland in London's Westminster Abbey. At the time Victoria took the throne, the role that Buckingham Palace's chief resident should play in British politics had become unclear, and the on-going existence of the monarchy was by no means certain. Victoria's rule would change that during her long reign, Britain made its transition to a constitutional monarchy, even as Victoria's influence on British society ensured the continuance of the crown itself.



QUEEN VICTORIA

“Poor little Queen! She is at an age which a girl can hardly be trusted to choose a bonnet for herself; yet a task is laid upon her from which an archangel might shrink.” – T. Carlyle

QUEEN VICTORIA was very young when she became queen but she learned how to deal with power and she is considered a very POWERFUL FEMALE figure.

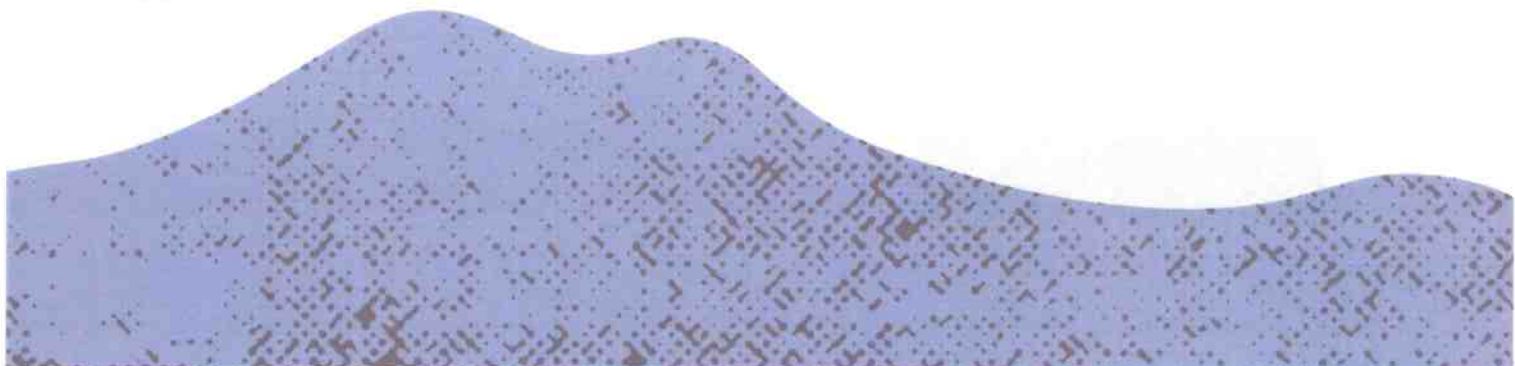
Victoria's reign saw great cultural expansion:

- advances in industry;
- progress in science and communications;
- the building of railways and the London Underground She was always able to retain control of her affairs;
- she becomes empress of India in 1876;
- she proposed to her husband, Prince Albert, and not vice versa: *"My mind is quite made up – and I told Albert this morning of it.... He seems perfection, and I think that I have the prospect of very great happiness before me."* – Queen Victoria to King Leopold;
- she was raised by a single mother, and later became a single mother herself.

The Victorian period formally begins in 1837 (the year Victoria became Queen) and ends in 1901 (the year of her death). As a matter of expediency, these dates are sometimes modified slightly. 1830 is usually considered the end of the ROMANTIC PERIOD in Britain and thus makes a convenient starting date for Victorianism. Similarly, since Queen Victoria's death occurred so soon in the beginning of a new century, the end of the previous century provides a useful closing date for the period.

The common perception of the period is the Victorians are "prudish, hypocritical, stuffy" (...) This perception is (as most periodic generalizations are) not universally accurate (...) However, it is also true that this description applies to some large segments of Victorian English society, particularly amongst the middle-class, which at the time was increasing both in number and power. Many members of this middle-class aspired to join the ranks of the nobles, and felt that acting "properly," according to the conventions and values of the time, was an important step in that direction.

Another important aspect of this period is the large-scale expansion of British imperial power. By 1830, the British Empire had, of course, existed for centuries, and had already experienced many boons and setbacks. Perhaps the most significant blow to its power occurred in the late 18th century with the successful revolt of its 13 American colonies, an event which would eventually result in the formation of the United States as we now know it.



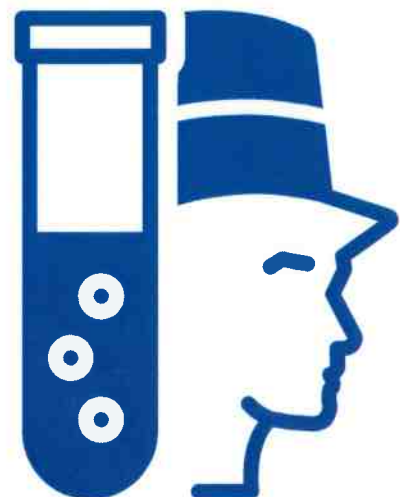
SYNOPSIS (AIMED AT STUDENTS)

Dr Jekyll and Mr Hyde was written by Robert Louis Stevenson almost 150 years ago. It is one of the most famous novels in any language has been made into almost one hundred films. The story is not complicated, that is part of Stevenson's brilliance which you can also see in TREASURE ISLAND, his other famous novel (without which there would be no Pirates of the Caribbean or Peter Pan!).

Dr Jekyll gives up medicine for science. He tries to separate himself into the evil and good parts through chemicals which change him from one to the other. Mr Hyde is his evil self. Perhaps all of us feel that we have a good and bad self, positive and negative thoughts and ideas, selfish and kind motives. Dr Jekyll may be feeling guilty for some past crime or just a person who wants to live as purely good. But the horrible truth is that he cannot control Mr Hyde. The experiment that turned him into his evil self and back again cannot be repeated as it was an accident, so Hyde can now control Jekyll, evil control good. Hyde is let loose like a monster into London, a monster without any morality.

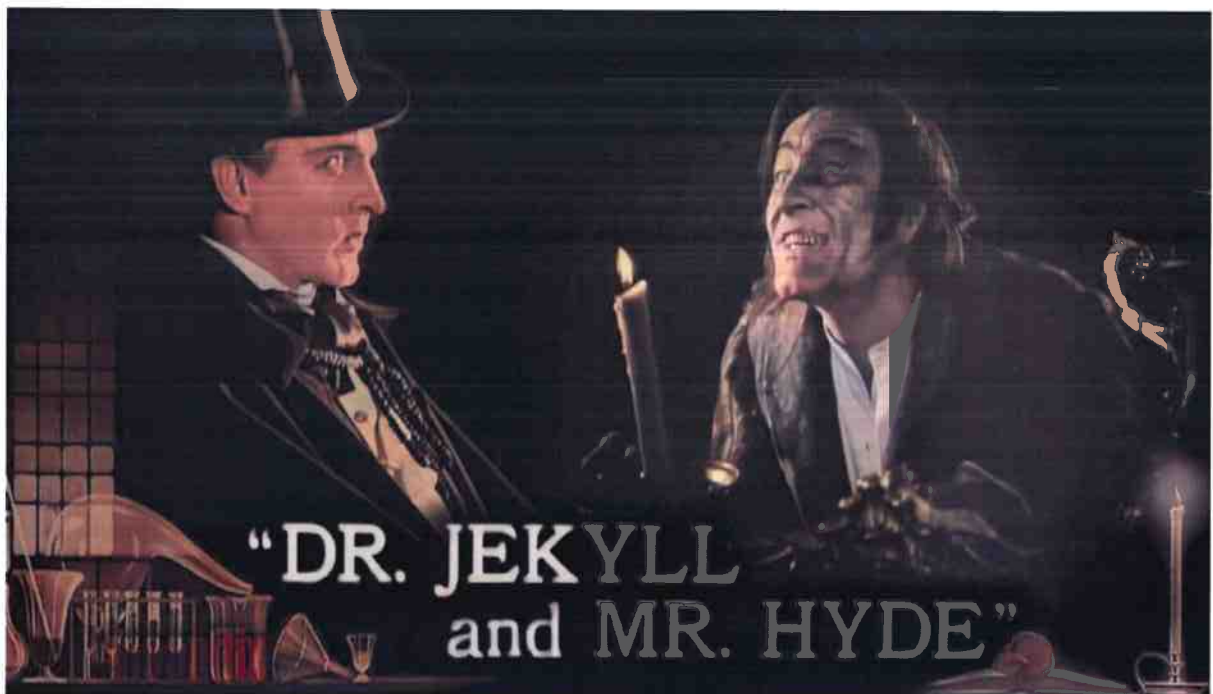
The other important character is Miss Abigail Utterson, a lawyer's clerk. She is a modern woman in Victorian London, determined to live an independent life even if her family and neighbours disapprove. She fell in love with Dr Jekyll but he broke her heart and abandoned her. Perhaps it was because he wanted to protect her from his evil self: Mr Hyde..?

The play is almost detective story as Abigail tries to discover the hold that Mr Hyde has over a man she cares for: Dr Jekyll. She cannot understand why Jekyll is always protecting Hyde. Even when Hyde murders her employer, the foolish lawyer Sir Danvers. Meanwhile Hyde confronts you the audience with your hidden secrets and asks about all our capacity doing bad as opposed to good.



Hyde and Jekyll are always one step ahead of Abigail Utterson as she tries to discover what is at the heart of this mystery and falls again in love with Jekyll, but senses that Hyde has a similar appeal – why are we attracted to evil? Why do we enjoy horror and murder fiction and film, why is Hyde more exciting than Jekyll? She and you the audience have to consider those questions.

In the end Abigail is able to find out the truth, but it is too late : Hyde has dominated Jekyll, and the Jekyll inside of Hyde struggles to save Abigail. We shall not spoil the story to tell you how it all ends. Jekyll cannot escape Hyde, Abigail cannot deny her heart. She loves them both but will that destroy her or him? And who is “him” Jekyll, Hyde or some terrible combination of good and evil that can never find peace?



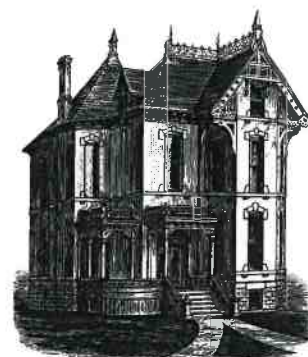
CHARACTERS

Dr Jekyll - a medical doctor who was once committed to treating the poor but has become obsessed with chemical and scientific experiments. Perhaps inspired by guilty secrets he aims to separate himself from his evil side and live a good life. In doing so he has created an alter ego - an alternative self: My Hyde, who embodies all that is evil inside him. The play and book start after these adventures and experiments when Jekyll cannot control Hyde, but has kept it secret from the world that he has managed to split himself into two - good and evil and the evil is out of control. The character we meet in the play (and novel) is exhausted by his struggle against Hyde, he lives alone with only an old servant: the Butler Poole. It is his ex-lover and friend Miss Utterson who tries to solve the mystery of his life and save him from Hyde, who is of course Jekyll. This she does not know. Jekyll still has feelings for Utterson but cannot express them or be with her again because he fears that he will turn into Hyde and destroy her.

Dr Jekyll is a broken man, living with a curse he created that he cannot escape from: the presence of his own evil self, one he tried to separate and destroy but comes back to haunt him.

Mr Hyde - is the embodiment of all that is evil in Dr Jekyll. As Jekyll is exhausted and broken so Hyde is full of energy and passion. Hyde is also brutally honest, in his own way he seeks to be purely evil and publicly so - believing no one is innocent and all of us hide guilty secrets. (Is that why he is called Hyde?). Like many people whose actions are selfish and evil, he believes he is doing what is right. He is jealous of Miss Utterson and seeks either to destroy her or to win her heart - so she joins him in a bond of evil.

He must either break her attachment to Jekyll or murder her if he is to dominate Jekyll as he wishes to. Jekyll originally controlled Hyde's appearances (or his own transformations into Hyde) by use of chemicals but now he realises that this was an accident based on impurities in the chemicals and he cannot control Hyde's appearances or his own descent into the evil that is both his and Hyde's. Hyde becomes increasingly out of control and terrorises London.



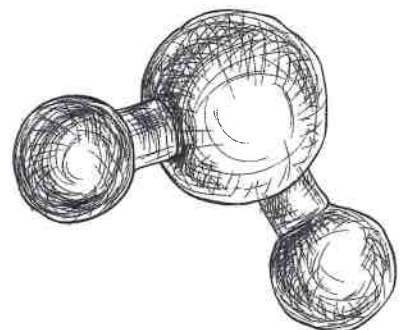
Abigail Utterson as with many of the over one hundred film versions of this great novel, we have changed the gender of Utterson into a woman. Abigail Utterson is a “modern” Victorian woman, a typist as a London legal office.

She is independent and proud but lives alone and is disapproved of by her traditionalist neighbours as so many women who carved an career were at the time. She once had a romantic affair with Dr Jekyll, but he has rejected her and broken her heart. She cannot understand why, or why he has given up treating the poor and taken up secretive scientific experiments.

She tries to block her feelings for Dr Jekyll but when she reads his Will, giving everything to a certain My Hyde who she has already seen beating a young girl, she decides to act. Her role is almost that of a detective as she pieces together the story of Dr Jekyll and My Hyde, never suspecting until the last that they are the same person. She wrestles with her own feelings towards Dr Jekyll, and as the play progresses her relationship with Hyde changes. Does she sense that Jekyll is within him? Or is she attracted to the very evil that Jekyll tries to split and destroy? By the time she realises that Hyde and Jekyll are one it is too late. That is her tragedy.

Poole - Dr Jekyll's faithful and only servant. A butler who has worked for him for years. He is much troubled by what he sees in the house, the laboratory where he dare not go, the sudden appearances of the terrifying Mr Hyde, the disturbing animal experiments, the strange chemicals he must fetch and the darkness that seems to swallow the house. He respects and likes Miss Utterson and tries to help her without compromising his loyalty to his master. But in the end he is helpless and hopeless.

Sir Danvers - A lawyer and Miss Utterson's employer. Owner of a respectable London legal firm. He realises he must be part of the modern age and engage a female typist. He is rather foolish. Later he tries to express romantic feelings for Abigail, which leads to his murder by Hyde. Is something within Hyde, someone within Hyde trying to save Miss Utterson from her employer or is it a trick, plain murderous evil? The audience must decide.



DIRECTOR'S NOTES

Only a few novels achieve the status of myth, DR JEKYLL AND MR HYDE is one of those rare books. Why should a rather short book, without a hint of romance, little violence and even less suspense (since surely every reader knows or guesses the identity of Hyde well before it is revealed), be so very popular? The answer must lie in its dissection of evil. Stevenson starts with a clean slate, he begins with no moral assumptions. This is, in our opinion, the key. Here we may indulge in biography: Robert Louis Stevenson was a deeply religious child. He hardly played, instead devoting himself to studying the bible and practising prayerful meditation. Then in his early twenties he lost his faith entirely, and remained an atheist to the end of his life. His writings were phenomenally popular and remain so, but TREASURE ISLAND and above all DR JEKYLL AND MR HYDE can be seen as more than literary entertainment: they explore a godless world. If there is no such thing as sin, where is the root of evil? Stevenson, like Darwin and Nietzsche, was charting unknown seas.

It is frequently assumed that DR JEKYLL AND MR HYDE is the story of a bipolar man, his personality split by chemicals between the good and the bad. But this is a complete misreading of the text. Mr Hyde is indeed a distillation of pure evil, but Dr Jekyll does not purge himself of evil when he creates Hyde. On the contrary a careful reading of the book reveals Jekyll as more evil than Hyde since Hyde appears to have no choice whereas Jekyll has choice and chooses to release Hyde onto the unsuspecting world. What is more he is intoxicated by the thrill of becoming Hyde. He surrenders to the temptation to be his evil self, he is besotted by Hyde. Like any addict he has his moments of revulsion when he imagines he can free himself from his terrible vice. But he has no will power to resist the evil within himself that created Hyde. Eventually he can no longer choose when to be Hyde or not as his will has surrendered to his desire. His morality, such as it is, is crushed by his longing to be Hyde. So Jekyll is tortured not so much by regret as by the realisation that there is little difference between Dr Jekyll and Mr Hyde. Even the end of the book is ambiguous; did Hyde kill himself propelled by some inner memory of Jekyll? It is not clear and Stevenson means it to be so. There is no resolution because we can never resolve our own inner turmoil, the immoral exists within us all and we shall only deal with this monster by looking it in the eye.

Our production adds a character to aid this exploration of evil, someone to challenge both audience and author. TNT theatre was founded by actors trained in the Grotows-ki technique and I recall his advice on dramatising or staging classical literature: a production should not just aim to stage a classical work, but to challenge it. The novel exists in its near perfect form, our aim is not to provide an easy three dimensional synopsis but to start with this masterpiece and go further, identifying and dramatis- ing its themes and subtext. We aim to test this provocative novel and ask questions that arise from our own times and experience. And, as always with TNT, we wish to entertain, to revel in live theatre as an antidote to our impersonal digitalised age. We wish to invoke the imagination and curiosity of our wide audience, and offer questions not answers. DR JEKYLL AND MR HYDE is a thriller, a horror story and at times a grotesque comedy. We have tried to mirror this in our staging and hope we have done justice to a tale of injustice, violence and pure evil that is surprisingly moral. What strikes the reader and we hope audience member is the unflinching honesty of this window into the human heart.

- Paul Stebbings

THEMES

SCIENTIFIC DEVELOPMENT

GOOD VS EVIL

THE DUALITY OF HUMAN
NATURE

NATURE AND THE
SUPERNATURAL

CURIOSITY

APPEARANCES AND
REPUTATION

REPRESSION



STYLE



Gothic: literary genre which describes a grotesque atmosphere and a threatening setting.

It often presents supernatural characters and dramatic events set in dark places.

Elements of Gothic fiction in the novel: gloomy atmosphere, dramatic events, supernatural characters, monstrosity, intense emotions, atmosphere of tension and violence.

! The novel also uses elements of detective fiction (Utterson works as a detective)

THE PLOT

The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson explores the complexities and danger of science and the duplicity of human nature. Dr Jekyll is a kind scientist who explores with the darker side of science. He is a very well respected gentleman with dark thoughts. In fact, he wants to bring out his hidden nature which will have important consequences.

He transforms himself into Mr Hyde - an evil alter ego who doesn't accept responsibility for his evil crimes. Dr Jekyll tries to control his evil alter ego and he manages to do so for a while. However, towards the end of the novel, Hyde takes full control and this causes their deaths.

The lawyer Mr Utterson is an important character during the whole narration. He is worried about his client Dr Jekyll and his secluded life.

The story is set in London. The city was a bustling place in 1886, experiencing rapid industrialisation. The changing city was becoming a new scary place for many of his inhabitants. This frightening atmosphere appeared to be the perfect place for the story.

“MAN IS NOT TRULY ONE, BUT TRULY TWO” DECLARES DR JEKYLL

The author uses two completely different characters with different names to express the concept of **human duality**. Dr. Jekyll confesses to Utterson his fascination for the duality of his own nature. He firmly believes that this affects all men.

Science becomes a cover for supernatural experimentations. Just as in “Frankenstein” we ask ourselves a dangerous question “Can science ever be restrained?” If not, what are the effects on the humankind?

Reputation is a key element. **Appearances** and surfaces do hide dael sides. However, Utterson, true to his Victorian values, tires not only to preserve Jekyll’s reputation but also to preserve the appearance of decorum.

The first murder that is presented to us is the one of a young, innocent, little girl. Like all gothic novels, **violence** kicks in from the very beginning and will be expensed through the whole narration.

Dr. Jekyll and Mr. Hyde is as an allegory*. It represents **the duality of good and evil** that exist in all men and women, and that are represented in just one individual in the novel. However, the question is more general. Which side is stronger? In the book the battle rages the main character and Mr. Hyde ends up dead. This could suggest that the evil side is weaker even if, the main question remains linked to the inner nature of the a single individual who faces two very different sides over his lifespan.

*ALLEGORY is a story, play, poem, picture, or other work in which the characters and events represent particular qualities or ideas that relate to morals, religion, or politics.

DID YOU KNOW?

➡ The story was written when Stevenson was convalescing. He got the book idea from a nightmare.

➡ The story represents the anxiety of the author's age. The late Victorian age presents a growing sense of fear and pessimism. Many people were scared that the end of the century would bring the end of the Western culture. The early Victorian era was, on the other hand, a time of optimism and great progress.

➡ Dr. Jekyll and Mr. Hyde became one of the most famous novels in English literature and the term is now part of our common language to describe an individual with double personality.

➡ The Strange Case of Dr Jekyll and Mr Hyde presents key elements of Romantic writing. The value of the individual as well as the value of freedom are very important for Romantic authors. All romantic artists are interested in imagination, dreams, nightmares, and macabre thoughts.

“
Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.”



Romanticism | Definition, Characteristics, Artists, History, Art, Poetry, Literature, & Music

Romanticism is the attitude that characterized works of literature, painting, music, architecture, criticism, and historiography in the West from the late 18th to the mid-19th century. It emphasized the individual...

Encyclopedia Britannica · Sep 20

IN-DEPTH ANALYSIS

The relationship between scientific discourse and the Victorian Gothic is greatly emphasised when reading Robert Louis Stevenson's 1886 novella *The Strange Case of Dr Jekyll and Mr Hyde*. The work is now associated with the mental condition of a 'split personality', where two personalities of differing character reside in one person. However, the text was written before the science of psychology was firmly established, and the novella itself appears to be influenced by a variety of scientific theories predominant in the late-Victorian era.

ATAVISM

Cesare Lombroso's theory of atavism (discussed in greater detail in 'The Victorian Gothic' essay on this website) appears to have greatly influenced Stevenson's novella. The unsettling, dwarfish appearance of Edward Hyde and the violent behaviour he exhibits are clear atavistic traits. The Italian Criminologist Cesare Lombroso [Public Domain], via Wikimedia Commons *Jekyll and Hyde* is not the only text in which Stevenson manipulates Gothic tropes. In his short story 'Olalla', elements of atavism and heredity curses are woven into the story to create terror; the central protagonist becomes the victim of a bestial attack committed by the atavistic mother of the family with whom he is lodging.

DOUBLING

The Gothic element of *Dr Jekyll and Mr Hyde* is represented via the theme of doubling. This is revealed to the reader by the horrifying transformation of Dr Henry Jekyll into the atavistic murderer Edward Hyde. The transformation is generated by the fear of regression, as both men are revealed to be the same person. Stevenson's depiction of the respectable gentleman Dr Jekyll as capable of the terrible behaviour exhibited by Mr Hyde, is evidence of his manipulation of Victorian anxieties and social fears. It shattered the veneer of class-conditioned respectability that covered and controlled the lives of respectable members of the population. As the text demonstrates, it is not only the impoverished, working classes living in the slum areas of the city that are capable of committing crimes; criminals are also found in educated, wealthy, and seemingly respectable echelons of society.

The theme of doubling is symbolised throughout the text. The city of London is split in two. The one side where Dr Jekyll, Mr Utterson and their contemporaries live and work is represented as smart, wealthy and educated area, identified as such in Utterson's referral to Cavendish square - the home of Dr Lanyon - as 'that citadel of medicine.' In contrast, the other side of London is represented by the district of Soho, a slum area of the city that symbolises an atavistic playground, where immoral behaviour is expected and therefore much less noticeable. Mr Hyde has a house in this district, assumedly so his detestable appearance and violent behaviour go unquestioned and unnoticed. Illustration for Jekyll and Hyde showing Doubling.

Dr Jekyll's home also represents the Gothic in its double aspects. The house provides a contrasting space, used both for Dr Jekyll's domestic purposes and his scientific experiments. The laboratory at the end of the garden provides a convenient way of concealing his dubious experiments, and the side door onto the back-alley enables an appropriate means by which Hyde can come and go, without disturbing the household or being associated with Dr Jekyll.

Stevenson's skilful manipulation of Victorian anxieties is evident in the book's success. As testament to the book's popularity, there appeared in 1887 a stage version of Dr Jekyll and Mr Hyde, adapted by T.R Sullivan and Richard Mansfield. Mansfield was cast as the double-lead role, playing both Jekyll and Hyde. The adaptation was staged in London during the spate of unsolved murders committed by the infamous Jack the Ripper in the Whitechapel district. There were multiple theories circulating as to the identity of the murderer, with many suggesting he was highly educated or of royal birth. This fear parallels the shattered social veneer Stevenson presented in his novella thorough the revelation that the respectable Dr Jekyll is also the immoral murderer Mr Hyde.

Stevenson's text had resonating influence even in its stage form. Such was the terror felt by the public that Mansfield's ten-week performance at the Lyceum Theatre was shut down; his transformation into Mr Hyde was so convincing that his name was mentioned in the newspapers as a potential suspect.



The Use of the Gothic Genre in the Late-Victorian Period

Stevenson's *Dr Jekyll and Mr Hyde* is one of many texts in the late-Victorian period that uses the Gothic genre to display Victorian cultural fears.

Bram Stoker's *Dracula* (1897) employs the theory of atavism to render the central protagonist, Count Dracula himself, all the more terrifying. Like Hyde, the Count is a version of the degenerate. He was once a Transylvanian aristocrat, but the story portrays him in a state of regression killing others and feeding off their blood. The vampire is an embodiment of otherness, and, in Stoker's tale, Dracula becomes the site of Gothic horror, where late-Victorian cultural anxieties are manifested. The degenerate otherness of the Count also reveals a fear of decline and its link to imperial anxieties.

Regression and the fear of imperial decline is seen in H.G. Wells's 1895 text *The Time Machine*. The novel is narrated by the unnamed Time Traveller, who ends up in the year 802,701. The text expresses a fear over the future and an anxiety over the identity and purpose of human beings. The race of humans the Time Traveller encounters, the Eloi, have degenerated. They have lost the intelligence and scientific endeavour held by the Time Traveller and the human race in general; in the year the Time Traveller finds them, the Eloi are merely a food source for the sinister Morlocks, pale, blind cannibals who have evolved to adapt to their underground environment.

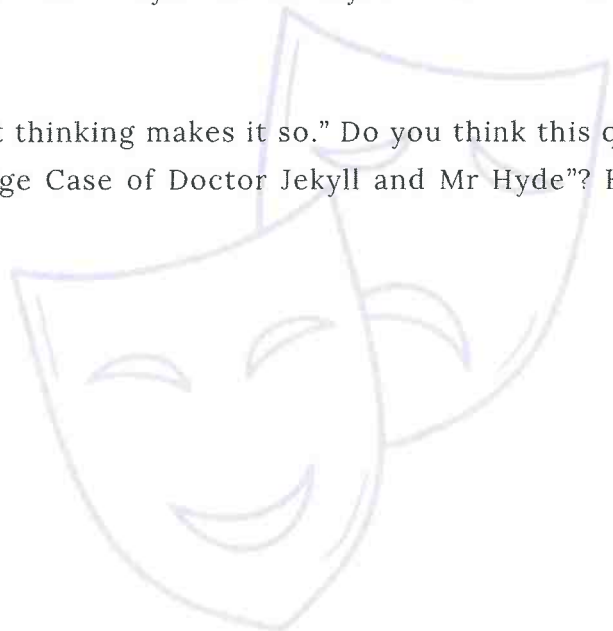
CITE:
Gothic Elements in 'The Strange Case of Dr Jekyll and Mr Hyde' at <http://writersinspire.org/content/gothic-elements-strange-case-dr-jekyll-mr-hyde> by Charlotte Barrett, licensed as Creative Commons BY-NC-SA (2.0 UK).



TEST YOUR KNOWLEDGE

1 Answer these questions.

1. The Victorian age has been divided into the early-Victorian period (1837-1851), the mid-Victorian period (1851-1875) and the late-Victorian period (1875-1901). Would you be able to describe these three periods? What are the characteristics of the late-Victorian period which corresponds to Stevenson time?
2. What inspired Robert Louis Stevenson to write "The Strange Case of Doctor Jekyll and Mr Hyde"?
3. "The Strange Case of Dr. Jekyll and Mr. Hyde" combines two different genres, a Gothic novel and a detective story. List at least three elements of each genre that can easily be found in the novel.
4. "The fog began to lie thickly". (Chapter 5) Why is the fog an important element in the novel?
5. Stevenson writes in different first-person perspectives. What does it allow the reader to do?
6. Comment on the themes of secrecy and repression in the novel.
7. Many say that "The Strange Case of Doctor Jekyll and Mr Hyde" has some "horror elements". Do you find any ?
8. "There's nothing either good or bad but thinking makes it so." Do you think this quote from Hamlet can be linked to "The Strange Case of Doctor Jekyll and Mr Hyde"? How? Why?



2 Answer these questions.

1. After reading the book and watching our production, can you spot any differences in the way characters were presented to you on stage? What did you expect? What did you find surprising?
2. Pick one character and describe it with at least 5 different adjectives.
3. What would you change? How would you like the story to end?

3 Describe the characters with at least 3 different adjectives.

DR. JEKYLL	MR. HYDE

4 Comment the following quotes. Why are they relevant?

“EDWARD HYDE WOULD PASS AWAY LIKE THE STAIN OF BREATH UPON A MIRROR; AND THERE IN HIS STEAD, QUIETLY AT HOME, TRIMMING THE MIDNIGHT LAMP IN HIS STUDY, A MAN WHO COULD AFFORD TO LAUGH AT SUSPICION, WOULD BE HENRY JEKYLL.” (CHAPTER 10)

“IF I AM THE CHIEF OF SINNERS, I AM THE CHIEF OF SUFFERERS ALSO.”
(CHAPTER 6)

“IT IS ONE THING TO MORTIFY CURIOSITY, ANOTHER TO CONQUER IT.”
(CHAPTER 6)

5 Finish the sentences.

1. In the novel, the main character has a good and an evil _____.
2. Jekyll got weaker while Hyde got _____.
3. Dr Jekyll main problem was _____.
4. The story is set in _____.
5. _____ cares a lot about Dr Jekyll life and reputation.
6. London appears as a _____ town.
7. Hyde main desire was _____.
8. Mr Utterson main personally trait was _____.

6 It is your turn to write!

Do you think “The Strange Case of Doctor Jekyll and Mr Hyde” main themes are still existing in nowadays society? How?

[illegible]



ACKNOWLEDGMENT



Published by American Drama Group Europe

© American Drama Group Europe - TNT Theatre, 2022

www.adg-europe.com

Made in EU

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without prior written permission of the publishers.

CREDITS

Published by American Drama Group Europe:

Author - Paul Stebbings

Content editor - Federica Parise

Graphic Designer - Domante Tirilyte

Every effort has been made to trace all the copyright holders. If any have been inadvertently overlooked, the publishers will be pleased to make the necessary arrangements at the first opportunity.

www.artednet.com
www.tnttheatre.com