

(1)

ENGLISH LITERATURE PAPER 1

1 hour 45 minutes

There are TWO sections in this exam and TWO questions you will have to answer. You will have to answer ONE question from section A (which will be on Macbeth) and ONE question from section B (which will be on Jekyll and Hyde)

These revision cards focus on SECTION B (JEKYLL AND HYDE)

(2)

SECTION B – JEKYLL AND HYDE

You will, again, be given only ONE question to answer on this text, you will NOT get a choice of questions.

The question will focus on either a character or a theme.

You will be given an extract to help you get STARTED but the question will ask you to START with that extract which means you MUST have an in depth knowledge of the text so you can draw from other scenes to help you answer the question fully!

Section B: Jekyll and Hyde

Assessment Objectives Assessed: AO1, 2 and 3

Total marks available: 30

Time to spend on this question: 45-50 minutes

(3)

WARNING

There are SEVEN possible texts for this section that schools could have chosen – WE CHOSE JEKYLL AND HYDE, but that doesn't mean that ONLY the JEKYLL AND HYDE question will appear on the paper. Luckily, JEKYLL AND HYDE will appear as the first question in section B but it is VERY IMPORTANT that you answer the RIGHT QUESTION! Don't accidentally answer on Frankenstein for example! ALWAYS CHOOSE JEKYLL AND HYDE for SECTION B!!

(4)

Specimen 2015

AQA

GCSE
ENGLISH LITERATURE
(8702/1)

Paper 1 Shakespeare and the 19th-century novel

Date: Morning 1 hour 45 minutes

Materials:
For this paper you must have:
• An AQA 15-page answer book.

Instructions:
• Answer one question from Section A and one question from Section B.
• Write the information required on the front of your answer book.
• Use black ink or black ballpoint pen. Do not use pencil.

Information:
• The marks for questions are shown in brackets.
• The maximum mark for this paper is 54.
• AQA will be assessed in Section A. There are 4 marks available for AQA in Section A in addition to 30 marks for answering the question. AQA assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
• There are 30 marks for Section B.

SECTION A		Question	Page
Shakespeare			
Macbeth	1	4	
Romeo and Juliet	2	5	
The Tempest	3	6	
The Merchant of Venice	4	7	
Much Ado About Nothing	5	8	
Julius Caesar	6	9	
SECTION B			
The 19th-century novel		Question	Page
Robert Louis Stevenson	The Strange Case of Dr Jekyll and Mr Hyde	7	10
Charles Dickens	A Christmas Carol	8	11
Charles Dickens	Great Expectations	9	12
Charlotte Brontë	Jane Eyre	10	13
Mary Shelley	Frankenstein	11	14
Jane Austen	Pride and Prejudice	12	15
Sir Arthur Conan Doyle	The Sign of Four	13	16

SECTION B		Question	Page
The 19th-century novel			
Robert Louis Stevenson	The Strange Case of Dr Jekyll and Mr Hyde	7	10
Charles Dickens	A Christmas Carol	8	11
Charles Dickens	Great Expectations	9	12
Charlotte Brontë	Jane Eyre	10	13
Mary Shelley	Frankenstein	11	14
Jane Austen	Pride and Prejudice	12	15
Sir Arthur Conan Doyle	The Sign of Four	13	16

Turn over >

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Section B: The 19th-century novel
Answer one question from this section on your chosen text.

EITHER

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

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

In this extract, Utterson and Enfield are out for a walk. This walk has taken them into the area where Mr Hyde lives.

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the weekdays. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry, so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling salesmen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, it instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east the line was broken by the entry of a court, and just at that point a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was battered and dilapidated. Tramps slouched into the recess and struck matches on the pavement; children kept shop upon the steps; the schoolboy had tried his wile on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

Starting with this extract, how does Stevenson use settings to create mystery and fear? Write about:

- how Stevenson describes the setting in this extract
- how Stevenson uses settings to create mystery and fear in the novel as a whole.

[10 marks]

OR

Mary Shelley: *Frankenstein*

Read the following extract from Chapter 10 of *Frankenstein* and then answer the question that follows.

In this extract, the monster has just saved a young girl from drowning and then has been shot by the girl's companion.

"This was then the reward of my benevolence! I had saved a human being from destruction, and, as a recompense, I now writhed under the miserable pain of a wound which shattered the flesh and bone. The feelings of kindness and gentleness which I had entertained but a few moments before gave place to hellish rage and gnashing of teeth. Inflamed by pain, I vowed eternal hatred and vengeance to all mankind. But the agony of my wound overcame me; my pulses paused, and I fainted.

"For some weeks I led a miserable life in the woods, endeavouring to cure the wound which I had received. The ball had entered my shoulder, and I knew not whether it had remained there or passed through; at any rate I had no means of extracting it. My sufferings were augmented also by the oppressive sense of the injustice and ingratitude of their infliction. My daily vows rose for revenge – a deep and deadly revenge, such as would alone compensate for the outrages and anguish I had endured."

Starting with this extract, explore how far you agree with this statement:

"Frankenstein's monster is a victim of society's fear and prejudice".

Write about:

- how Shelley presents the monster in this extract
- how Shelley presents the monster in the novel as a whole.

[10 marks]

So we turn to PAGE 10 and QUESTION 7 where we will find JEKYLL AND HYDE!

Last year, we had students who made this mistake. DON'T LET IT BE YOU THIS YEAR!!

(6)

Examiner Guidance

The vast majority of students responded very positively to the demands of the paper.

The provision of an extract gave students a starting point for their response.

The closed book nature of the exam seems to have enhanced rather than inhibited student performance.

Students who focused their attention on the key words in the question were those who were the more successful.

(7)

Examiner Guidance Examining the writer's craft (AO2)

While language analysis is an essential part of studying and appreciating Stevenson's craft, it needs to be recognised that **there are various routes, within the limited time available in the exam, for students to show their understanding of Stevenson's methods and their effect (AO2).**

Examiners found subject terminology being used which was often unhelpful and, in some cases, obstructive. Merely identifying features is of limited interest and value. **Subject terminology might more helpfully be seen as the language of English Literature, the language which allows a candidate to write clearly and fluently about the text. This can be very straightforward because it is the thoughtfulness and validity of the ideas expressed through selecting appropriate subject terminology which is significant, not the subject terminology in itself.**

(8)

Examiner Guidance Context (AO3)

The importance of understanding and addressing the task was also apparent where the question steers students towards addressing the ideas and context of the novel. **The mark scheme recognises a broad interpretation of context, meaning that the text does not exist in isolation, but the context within which it can be understood and interpreted is wide and varied.** For example, the context of the text itself – placing the extract within the larger context of the play, of a literary form or genre, of the student's own contemporary context as well as historical context. **Sweeping assertions did little to improve answers,** whereas reasoned responses to specific details showed understanding and careful thought. Statements of historical detail "bolted on" to a response did little to demonstrate any real understanding of the text in relation to a context.

(9)

Examiner Guidance
Advice for Students

- Know the text. If you know the text well you will be able to demonstrate this knowledge and understanding in the exam. The text should be the focus.
- Answer the question. Perhaps underline the key foci before you start. Make sure you've read the question accurately.
- Demonstrate your knowledge of the text by 'pointing' to particular moments. If you use a direct reference, make sure it's relevant to your answer, and that you can say something useful about it. You don't get extra marks for more quotations, but you do get more marks for making **plenty of interesting comments about the references you have selected.**
- **Appreciate the big themes and ideas of the text. Think about what the writer wanted their audience to understand after watching the play or reading the novel.**
- Recognise that there are various ways in which you can show your appreciation of writer's methods. **While language analysis is perfectly valid, analysis of structure or characterisation can also be very effective** means of showing an understanding and appreciation of what the writer has done.
- Link your comments on contextual factors / ideas to the text. Remember that context informs, but should never dominate, your reading of the text. The text comes first.
- Time spent planning an answer can be very helpful in organising your ideas and helping you to build an argument.

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Mark Scheme for CONTENT

<u>MARK</u>	<u>Skills Descriptors</u>
<i>Clear understanding</i> 16-20 marks	*Clear, explained response to task and whole text *Effective use of references to support explanation *Clear explanation of writer's methods with appropriate use of relevant subject terminology *Understanding of effects of writer's methods on reader *Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task
<i>Explained, structured comments</i> 11-15 marks	*Some explained response to task and whole text *References used to support a range of relevant comments *Explained/relevant comments on writer's methods with some relevant use of subject terminology *Identification of effects of writer's methods on reader *Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task

(10)

Mark Scheme for CONTENT

<u>MARK</u>	<u>Skills Descriptors</u>
<i>Convincing, critical analysis and exploration</i> 26-30 marks	*Critical, exploratory, conceptualised response to task and whole text *Judicious use of precise references to support interpretation(s) *Analysis of writer's methods with subject terminology used judiciously *Exploration of effects of writer's methods on reader *Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task
<i>Thoughtful, developed consideration</i> 21-25 marks	*Thoughtful, developed response to task and whole text *Apt references integrated into interpretation(s) *Examination of writer's methods with subject terminology used effectively to support consideration of methods *Examination of effects of writer's methods on reader *Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task

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STEP BY STEP APPROACH

Jekyll and Hyde Section B:

Step by step process:

1. Read the question and highlight the key words. What is the **FOCUS** of your essay? Annotate the **FOCUS** of the question e.g. the character or the theme. What do you know already about this **FOCUS**?
2. Place the scene. Where in the novel is this taken from? There will be some context given that will help you with this. Think about what happens before and after this scene? Place the scene in your own mind.
3. Highlight 2/3 quotations in the extract you will have been given that link to the FOCUS of the question.
4. Annotate your chosen quotes. Add THREE layers of insightful analysis, thinking carefully about IMAGES CREATED, EMOTIONS EVOKED and CONNOTATIONS of key words and what they REVEAL/SUGGEST.
5. What themes are explored in this scene? What do you learn about the character or theme? How do they relate to the quotes you have chosen? Add some further annotations.
6. Where else in the novel could this scene link to? Think of further evidence or scenes in the novel which relate to the FOCUS of the question. Jot down some ideas about what these scenes REVEAL in relation to the FOCUS of the question.
7. Write up your response, starting with an introduction. Write 3 or 4 SQI or SQIL paragraphs to bring together all of your points.

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TIPS

- *Make sure you have understand WHAT happens in the scene and make notes on what you learn from it.
- *Use the bullet points as a guide to help you structure your response.
- ***Appreciate the big themes and ideas of the text. Think about what the writer wanted their reader to understand after reading the novel.**
- *Make sure you include the name of the language or structural technique included in the quote that you have picked out and LINK this analysis back to the question to the question.
- *Pick out a key word or phrase from your bigger quote. What are the connotations of this word? What does it REVEAL about the character or theme in question?
- *Are there any alternative interpretations of this word or phrase that you could give?
- *How does the reader react to this quote and why? What are we learning about the character or theme, what does the writer want us to learn?
- *Use connectives to link ideas together - initially/ secondly/ furthermore/ additionally/ similarly, therefore.
- *Don't just shoehorn in a comment on context. You should also AVOID GENERALISED comments on context
- *Recognise that there are various ways in which you can show your appreciation of writer's methods. **While language analysis is perfectly valid, analysis of structure or characterisation can also be very effective** means of showing an understanding and appreciation of what the writer has done.

(15)

CONTEXT: ROBERT LOUIS STEVENSON

The author was born in Edinburgh, Scotland, in 1850. His family included engineers, scientists, a professor of philosophy, and a religious minister. We can see the scientific and religious sides of Stevenson's family reflected in both his life and Dr Jekyll and Mr Hyde.

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CHECKLIST

Have you:

- Stuck to the question? Read through and check your answer is FOCUSED throughout on the QUESTION!
- Commented on context in some form or another and ensured these comments are NOT generic?
- Used some SUBJECT TERMINOLOGY in a way that is RELEVANT and USEFUL?
- Analysed Stevenson's CRAFT and considered the impact on the reader?
- Selected a RANGE of relevant evidence to support your ideas?
- Offered LAYERED, THOUGHTFUL/PERCEPTIVE analysis throughout?
- Referred to at least ONE other event in the novel to support your answer?

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CONTEXT: DARWIN

In 1859, when Stevenson was nine years old, Charles Darwin published The Origin of Species. This book became famous for introducing the Theory of Evolution to the public. Many people saw it as an attack on religion, because the book made it impossible to believe that God created the world in seven days.

Darwin put forward the theory that all life, including humans, has evolved from more primitive forms.

The book's release came at a time when many people saw science and a belief in religion and the supernatural as being at odds with each another. A lot felt they had to choose between the two. And many believed that science had become dangerous and was meddling in matters which only God had control over. This is what Jekyll does in the novel.

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CONTEXT: NATURE VS. THE SUPERNATURAL

Closely linked to the Victorians' increasing sense of the conflict between science and religion was the idea that humans have a dual nature. On the one hand, they saw the calm, rational, everyday normality of family life and employment; on the other, fantasies, nightmares, anger and violence. It was the explainable versus the inexplicable; the natural versus the supernatural; good versus evil. This is the duality the novel explores. (For more on this, see the notes on Themes.)

The notorious Jack the Ripper murders occurred in London in 1888. In the minds of the Victorians, they underlined the Jekyll and Hyde duality of human nature, especially as there was discussion about the murderer being highly educated, or even of royal birth.

(19)

THEMES: THE LAW

Utterson represents the standards of conventional society and the law. Like Lanyon, he does not have the imagination to understand what Jekyll is doing.

That is why Jekyll cannot confide in him about what is happening, even though they are old friends. It is also why, throughout the novel, Stevenson makes Utterson come to all the wrong conclusions. The law blinds him to the truth. It is because Utterson is a lawyer that he constantly suspects Hyde is blackmailing Jekyll or has some other criminal purpose.

The ultimate failure of Utterson (and therefore the law) is built into the structure of the novel. At the end of Chapter 8, The Last Night, Utterson promises the servant, Poole: "I shall be back before midnight, when we shall send for the police." But neither he nor the police (the other arm of the law) are heard of again. Their silence is like the death of Lanyon; they have no power to deal with the unexplained that Jekyll has unleashed.

(18)

THEMES: THE DUALITY OF HUMAN NATURE

In Chapter 10, Jekyll writes clearly about the dual nature of human beings. He says that, as a young, educated man from a respectable family, he maintained an appearance of good behaviour at all times. But he says this was a fraud - no one suspected his true nature, which was at times extremely immoral.

Jekyll's experiments began in an attempt to separate the two sides of human nature and destroy the evil one. He discovered that the evil part of his nature was, indeed, part of himself, and therefore, in some sense, natural and part of the whole.

(20)

THEMES: SCIENCE AND THE UNEXPLAINED

Elizabethan Women were totally dominated by the male members of their family. They were expected to instantly obey not only their father but also their brothers and any other male members of the family. After marriage Elizabethan women were expected to run the households and provide children. Single Elizabethan women were sometimes looked upon with suspicion. It was often the single women who were thought to be witches by their neighbours. All Elizabethan women would be expected to marry, and would be dependant on her male relatives throughout her life.

(21)

KEY QUOTES

“Quiet minds cannot be perplexed or frightened but go on in fortune or misfortune at

their own private pace, like a clock during a thunderstorm.”

“It is one thing to mortify curiosity, another to conquer it.”

“I sat in the sun on a bench; the animal within me licking the chops of memory; the

spiritual side a little drowsed, promising subsequent penitence, but not yet moved to

begin.”

“If I am the chief of sinners, I am the chief of sufferers also.”

(22)

CHARACTERS: DR HENRY JEKYLL

Jekyll is a doctor and experimental scientist.

He is wealthy and respectable.

He has been a sociable person in the past, with a circle of friends including the lawyer, Utterson, and another doctor, Lanyon.

During the course of the novel his behaviour becomes increasingly erratic.

His will states that if he disappears he leaves everything to Hyde. His oldest friend, Utterson, knows nothing of Hyde and urges Jekyll to change his will. He fears Hyde has a mysterious, perhaps criminal, hold over Jekyll, and that Hyde might murder him to benefit from the will.

In the last chapter we learn that Jekyll has been carrying out experiments to separate his personality (the 'evil' part embodied in Hyde) from his higher nature. Hyde eventually becomes more powerful and takes over.

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CHARACTERS: MR EDWARD HYDE

He is described as small ('dwarfish') and young.

People react with horror and fear when they see him. But there is no single thing about him that is especially unpleasant; it is as if his spirit affects people.

He is violent, and has no sense of guilt about his crimes. In Chapter 1, Hyde assaults a young girl, and in Chapter 4 he beats an elderly gentleman to death. He has no motive for either of these attacks.

His appearances in the novel are always brief. People only catch impressions of him, before he vanishes into the dark or behind a door.

Hyde is very secretive

(24)

CHARACTERS: GABRIEL UTTERSON

Utterson is an old friend of Jekyll, and his lawyer. He is calm and rational, just as lawyers are supposed to be. Rather like a scientist, his approach in life is to weigh up the evidence. Utterson is 'a lover of the sane and customary sides of life'. Stevenson probably uses him to represent the attitudes of the average reader of his time.

His sense of shock and horror when he first meets Hyde is, by contrast to his normal reaction to things, irrational: 'not all these points together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him.'

He spends much of the novel trying to advise and help Jekyll, giving advice about his will and avoiding Hyde, and trying to help him when he shuts himself in his room. Jekyll recognises that he is a good friend, but rejects all his offers of help.

At no stage does he suspect Jekyll and Hyde are the same person. However, he makes observations whereby the reader can, looking back, see the evidence. For instance, he asks his chief clerk, Mr Guest, to look at Hyde's handwriting. When Guest sees that Hyde's and Jekyll's writing is strangely similar, though with different directions of slope, Utterson draws the wrong conclusion: that Jekyll has forged Hyde's handwriting to protect him.

In Chapter 8, Utterson goes home to read the documents found in Jekyll's laboratory and promises Jekyll's servant he will return before midnight. The novel ends with two chapters containing the two documents he goes home to read. The reader never discovers Utterson's reaction to them, or what action he takes. He is left as an uncompleted character. This is perhaps Stevenson's way of showing that sensible, rational people do not always have all the answers.

(25)

CHARACTERS: DR HASTIE LANYON

Lanyon is, like Jekyll, a doctor.

He and Jekyll were once close friends and went to medical school together.

Lanyon is respectable and conventional. He follows all the rules and obeys the law.

He believes in science and the world of real, material things.

He is a big contrast with Jekyll, who likes to live dangerously and experiment with the paranormal (what Jekyll calls 'transcendental medicine').

He disagrees with Jekyll's ideas and calls them 'scientific balderdash'. In Chapter 2, Lanyon has not seen Jekyll since he started to become 'too fanciful' and 'wrong in mind'.

Dr Jekyll, on the other hand, regards him as 'hidebound' (conventional and unadventurous) in his attitude to medical science.

Lanyon is the only person to actually see Hyde transforming into Jekyll, something that does not fit the laws of science. When he sees the change, he cannot cope with the fight between his common-sense view of the world and what Jekyll's experiments reveal. "I ask myself if I believe it, and I cannot answer. My life is shaken to its roots." Not long after he becomes mentally and physically ill, and dies.

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CHARACTERS: MINOR CHARACTERS

Richard Enfield

A distant relative of Utterson, Enfield is a well-known man about town and the complete opposite to Utterson.

Poole

He is Jekyll's man servant.

Poole appears briefly in the novel from time to time, notably when Utterson goes to visit Jekyll. In Chapter 8, he goes to Utterson's house to report the strange goings on in Jekyll's house. He helps Utterson to break down the door.

Sir Danvers Carew

Sir Danvers is a distinguished elderly gentleman who is beaten to death by Hyde. This is a turning point in the novel.

Mr Guest

Mr Guest is Utterson's secretary and a handwriting expert. In Chapter 5, he comments on the remarkable similarity between Jekyll and Hyde's handwriting.

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Plot Recap: Chapter 1 (Story of the Door)

Utterson and Enfield are out for a walk when they pass a strange-looking door (the entrance to Dr Jekyll's laboratory). Enfield recalls a story involving the door. In

the early hours of one winter morning, he says, he saw a man trampling on a young girl. He pursued the man and brought him back to the scene of the crime.

(The reader later learns that the man is Mr Hyde.)

A crowd gathered and, to avoid a scene, the man offered to pay the girl compensation. This was accepted, and he opened the door with a key and re-emerged with some money and a large cheque.

Utterson is very interested in the case and asks whether Enfield is certain Hyde used a key to open the door. Enfield is sure he did.

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Plot Recap: Chapter 2 (Search for Mr Hyde)

That evening the lawyer, Utterson, is troubled by what he has heard. He takes the will of his friend Dr Jekyll from his safe. It contains a worrying instruction: in the event of Dr Jekyll's disappearance, all his possessions are to go to Mr Hyde.

Utterson decides to visit Dr Lanyon, an old friend of his and Dr Jekyll's. Lanyon has never heard of Hyde, and not seen Jekyll for ten years. That night Utterson has terrible nightmares.

He starts watching the door (which belongs to Dr Jekyll's old laboratory) at all hours, and eventually sees Hyde unlocking it. Utterson is shocked by the sense of evil coming from him. Utterson goes next door to warn his friend, Jekyll, against Hyde, but is told by the servant, Poole, that Jekyll is out and the servants have all been instructed by Jekyll to obey Hyde.

Utterson is worried that Hyde may kill Jekyll to benefit from the will.

PLOT RECAP: Chapter 3 (Dr Jekyll Was Quite At Ease)

Two weeks later, following a dinner party with friends at Jekyll's house, Utterson stays behind to talk to him about the will.

Jekyll laughs off Utterson's worries, comparing them to Lanyon's 'hidebound' (conventional and unadventurous) attitude to medical science. The reader now sees why Lanyon and Jekyll have fallen out, and starts to understand that Jekyll's behaviour has become unusual.

Utterson persists with the subject of the will. Jekyll hints at a strange relationship between himself and Hyde. Although he trusts Utterson, Jekyll refuses to reveal the details. He asks him, as his lawyer not his friend, to make sure the will is carried out. He reassures him that 'the moment I choose, I can be rid of Mr Hyde'.

PLOT RECAP: Chapter 5 (Incident of the Letter)

Utterson goes to Jekyll's house and finds him 'looking deadly sick'. He asks whether he is hiding Hyde. Jekyll assures him he will never see or hear of Hyde again. He shows Utterson a letter from Hyde that indicates this.

Utterson asks Guest, his head clerk, to compare the handwriting on the letter to that on an invitation from Jekyll. There is a resemblance between the two, though with a different slope. Utterson believes Jekyll has forged the letter in Hyde's handwriting to cover his escape

PLOT RECAP: Chapter 4 (The Carew Murder Case)

Nearly a year later, an elderly gentleman is brutally clubbed to death in the street by Hyde. The murder is witnessed by a maid who recognises Hyde.

A letter addressed to Utterson is found on the body and the police contact him. He recognises the murder weapon as the broken half of a walking cane he gave to Jekyll years earlier. When he hears that the murderer is Hyde, he offers to lead the police to his house.

They are told that Hyde has not been at home for two months. But when they search the house they find the other half of the murder weapon and signs of a hasty exit.

PLOT RECAP: Chapter 6 (Remarkable Incident of Dr Lanyon)

The police cannot find Hyde. Coincidentally, Jekyll seems happier and, for two months, he socialises again. Suddenly, however, he appears depressed and will not see Utterson. Utterson visits Dr Lanyon to discuss their friend's health, but finds Lanyon on his death-bed.

Lanyon refuses to discuss Jekyll who, he hints, is the cause of his illness. Trying to find out what has happened, Utterson writes to Jekyll. He receives a reply which suggests Jekyll has fallen into a very disturbed state and talks of being 'under a dark influence'.

Lanyon dies and leaves a letter for Utterson in an envelope marked 'not to be opened till the death or disappearance of Dr Henry Jekyll'. Utterson, being a good lawyer, locks it away unopened in his safe. Utterson tries to revisit Jekyll several times, but his servant, Poole, says he is living in isolation and will not see anyone.

PLOT RECAP: Chapter 7 (Incident at the Window)

Utterson and Enfield are taking one of their walks, as at the opening of the book. They pass Jekyll's window and see him looking like a prisoner in solitary confinement. Utterson calls out to him and Jekyll replies, but his face suddenly freezes in an expression of 'abject terror and despair'.

The change in Jekyll's expression is so sudden and horrible it 'froze the very blood of the two gentlemen below', and they depart in silence.

PLOT RECAP: Chapter 8 (The Last Night)

- One evening, Jekyll's servant comes to Utterson and asks him to come to Jekyll's house. They go to the laboratory, but the door is locked. The voice from inside does not sound like Jekyll's and both men believe it is Hyde.
- Poole says the voice has for days been crying out for a particular chemical to be brought, but the chemicals given have been rejected as 'not pure'.
 - Poole says that earlier he caught a glimpse of a person in the lab who looked scarcely human.
- They break down the door and inside find a body, twitching. In its hand are the remains of a test tube (or vial). The body is smaller than Jekyll's but wearing clothes that would fit him.
- On the table is a will dated that day which leaves everything to Utterson, with Hyde's name crossed out. There is also a package containing Jekyll's 'confession' and a letter asking Utterson to read Dr Lanyon's letter which he left after his death (see Chapter 6) and is now in Utterson's safe.
- Utterson tells Poole he will return before midnight, when he has read all the documents

PLOT RECAP: Chapter 9 (Dr Lanyon's Narrative)

Chapter 9 lists the contents of Dr Lanyon's letter. It tells of how Lanyon received a letter from Jekyll asking him to collect a drawer containing chemicals, a vial and a notebook from Jekyll's laboratory and to give it to a man who would call at midnight.

Lanyon says he was curious, especially as the book contained some strange entries.

At midnight a man appears. He is small and grotesque, wearing clothes that are too large for him.

The man offers to take the chemicals away, or to drink the potion.

Lanyon accepts and, before his very eyes, Hyde transforms into none other than Dr Jekyll. In horror at what he has witnessed, Lanyon becomes seriously ill.

PLOT RECAP: Chapter 10 (Henry Jekyll's Full Statement of the Case)

Jekyll tells the story of how he turned into Hyde.

It began as scientific curiosity in the duality of human nature (or the good and evil), and his attempt to destroy the 'darker self'. Eventually, however, he became addicted to the character of Hyde, who increasingly took over and destroyed him.

The novel does not return to Utterson who, at the end of Chapter 8, was going to return to Jekyll's house.

(37)

More Key Quotes

- “There was something strange in my sensations, something indescribably sweet. I felt
- younger, lighter, happier in body; within I was conscious of a heady recklessness, a
- current of disordered sensual images running like a millrace in my fancy, a solution
- of the bonds of obligation, an unknown but innocent freedom of the soul.”

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More Key Quotes

- 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.”
- You must suffer me to go my own dark way.”
- “With every day, and from both sides of my intelligence, the moral and the
- intellectual, I thus drew steadily nearer to the truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two.”
- “There comes an end to all things; the most capacious measure is filled at last; and
- this brief condescension to evil finally destroyed the balance of my soul.”

(38)

More Key Quotes

- “I had learned to dwell with pleasure as a beloved daydream on the
- thought of the separation of these elements. If each I told myself could be housed in
- separate identities life would be relieved of all that was unbearable the unjust might
- go his way delivered from the aspirations and remorse of his more upright twin and
- the just could walk steadfastly and securely on his upward path doing the good
- things in which he found his pleasure and no longer exposed to disgrace and
- penitence by the hands of this extraneous evil.”

(40)

Some Revision Questions

1. What is the function of Lanyon in the novel?
2. How does Utterson perceive the relationship between Jekyll and Hyde for most of the
3. novel? Is his interpretation understandable? What are the limits of his knowledge?
4. Paying particular attention to Stevenson’s descriptions of the city at night, discuss
5. how Stevenson uses descriptive passages to evoke a mood of dread.
6. Discuss the narrative approach in the novel. What characterizes the way that
7. events
8. are reported? How does this method of narrative contribute to the thematic
9. development of the novel?
10. Analyze the different stages of Jekyll’s experimentation with the Hyde persona. How
- do his feelings regarding the transformations change?

(27)

Example Question

Read the following extract from Chapter 1 of Jekyll and Hyde and then answer the question that follows. At this point in the story Enfield is telling Utterson about Hyde trampling the young girl.

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the week-days. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

(43)

Example Question

What is the importance of Dr Lanyon in the novel, and how does Stevenson present him?

Write about:

- What Lanyon is like
- How other people react to him
- How Stevenson makes you respond to Lanyon
- The ways Stevenson shows Lanyon to be important in the novel

(28)

Example Question

Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two stories high; showed no window, nothing but a door on the lower story and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

(44)

(Notes)