Oxford Revise | AQA GCSE English Literature | Dr Jekyll and Mr Hyde | Answers

Mark Scheme

Behind each exam question is a set of assessment objectives (AOs). The examiner will use these AOs to help mark your answer. If you answer the question accurately, you will automatically cover all the AOs.

Level	Marks	Explanation
1	1–5	A *simple* response • AO1 – occasional focus on the question, simple points made • AO2 – little engagement with ideas, little engagement with methods • AO3 – some misunderstandings
2	6–10	A *relevant* response • AO1 – question focus generally secure, relevant if underdeveloped ideas • AO2 – some engagement with ideas, basic grasp of methods • AO3 – generally competent understanding
3	11–16	An *explained* response • AO1 – focus on the question secure, points are explained using examples and explanation • AO2 – some engagement with ideas, sound grasp of methods • AO3 – competent understanding
4	17–20	A *clear* response • AO1 – focus on the question secure, points are clear and developed • AO2 – clear engagement with ideas, clear grasp of methods • AO3 – clear and secure understanding
5	21–25	A *thoughtful* response • AO1 – focus on the question secure, points are clear and developed with insight • AO2 – clear and thoughtful engagement with ideas, clear grasp of methods • AO3 – clear and secure understanding with useful details
6	26–30	A *conceptual* response • AO1 – focus on the question secure, points explore ideas at a high level • AO2 – perceptive engagement with ideas, perceptive grasp of methods • AO3 – insightful understanding with useful details

Page 100: Question 1

Indicative content

Relevant content may include:

AO1

- the dark, night-time settings
- Hyde's strange appearance
- Jekyll's strange behaviour
- Lanyon's letter explaining Hyde's transformation into Jekyll
- Jekyll's last testament explaining the events in the novel

AO2

- pathetic fallacy, for example, 'black winter morning'
- Hyde's appearance, for example, 'hardly human', 'troglodytic', 'still the figure had no face'
- descriptive language, for example, 'the great field of lamps of a nocturnal city'
- psychological horror, for example, 'there would stand by his side a figure to whom power was given…he must rise and do its bidding'
- the structure of the narrative, used to resolve some of the strange and unexplained events

AO3

- the features of the Gothic used by Stevenson
- challenge to accepted norms of society
- challenge to religious conventions
- challenge to moral conventions

Example answer

The answer given below is a full, high-mark answer.

Stevenson's 1886 novel *The Strange Case of Dr Jekyll and Mr Hyde* is deliberately full of unusual and seemingly unexplainable events in the Gothic tradition. Stevenson structures the plot around the contrast between the respectable but secretive Jekyll, and the grotesque and violent Hyde. As the plot unfolds the reader is filled with confusion, and it is not until the final two chapters that Stevenson gives an explanation for the sinister events which have occurred; in the dramatic climax we discover how darkness and corruption seem to lie just below the surface of civilised society in Victorian times.

The extract itself comes from Chapter 2, describing Utterson's thoughts and feeling about the first strange and unexplainable moment in the novel. In the previous chapter Stevenson evokes an unnatural setting and atmosphere as Enfield describes a 'black winter morning', which was weirdly 'lighted up as if for a procession'. The Gothic nature of the description adds to the sense of strangeness, as Enfield describes how Hyde 'trampled calmly over the child's body and left her screaming on the ground'.

In this extract from Chapter 2, Utterson describes both his shock at the story and how his imagination has subsequently been 'enslaved' by it. Influenced by Enfield's story, Utterson uses descriptive language to paint a vivid dream picture of a 'great field of lamps' and dramatises the event further by picturing Hyde as a 'human Juggernaut' who 'trod the child down and passed on regardless of her screams'.

It is not just Hyde's unnatural behaviours that form the focus of Chapter 2, but also his grotesque appearance. Characters repeatedly struggle to describe him. Enfield says Hyde is 'not easy to describe' and Utterson thinks Hyde is 'hardly human'. This inability to describe Hyde is pivotal to Stevenson's purpose because it links to Hyde's de-evolved state: he is not a human being in the same way that other characters in the novel are. Inevitably this provokes discomfort and unease in the characters and the readers. This is shown in the extract where the narrative voice describes Utterson's imagination creating a fearful image of Hyde before he has seen him in the flesh, saying that the figure he pictures 'had no face, or one that baffled him and melted before his eyes'.

However, it is not simply the appearance and actions of Hyde that are viewed as inexplicable. Very early on in the novel the actions and behaviours of Jekyll are also shown as being unexplainable and strange. In the extract, Utterson expresses his confusion about why Jekyll has named Hyde as the benefactor of his will. Utterson cannot understand Jekyll's motivation and puts it down to Hyde blackmailing him. Initially Jekyll is characterised as a reputable, upstanding Victorian doctor and this makes his behaviour especially confusing to the other characters. This links the central ideas of repression and duality that Stevenson explores in the novel; Jekyll reflects the dangers of repressing one's desires. It is revealed that he practises 'transcendental medicine' in an attempt to escape the confines placed on Victorian gentlemen by societal expectations. Trying to escape the bounds placed on him by society leads to dishonesty and corruption on his part. Ultimately his inability to control the dark secret that Hyde is his alter ego leads to his death.

Although strange and seemingly unexplainable events add mystery and suspense to the novel, Stevenson structures his narrative so that in the final two chapters there are elements of revelation and resolution. This is first evident in the chapter 'Dr Lanyon's Narrative', told through a letter from Lanyon to Utterson, in which Lanyon describes in shocking detail how Hyde transformed into Jekyll.

However, it is only in the final chapter ('Henry Jekyll's Full Statement of the Case') that Stevenson lays bare the explanation to the reader and resolves the suspense. This time it is through a letter written by Jekyll, where he lays out exactly what he has done and why. It is here where Stevenson emphasises the impact that societal expectations have had on Jekyll and the reason for his strange and unexplainable behaviour. Jekyll explains that he has come to realise that there is a 'duality of man' involving both good and bad sides, leading him to create his alter ego Hyde. However, while explaining the strange and unexplainable events of the novel, Stevenson offers no judgement, leaving the reader to come to their own moral conclusions about Jekyll's actions.

Page 101 Question 2

Indicative content

Relevant content may include:

AO1

- the initial description of Jekyll
- the impact of Carew's murder upon Jekyll
- Jekyll trapped in his house as a 'disconsolate prisoner'
- Jekyll's 'Full Statement of the Case' and his justification

AO2

- characterisation in Chapter 3 (for example, 'every mark of capacity and kindness') intended to make the reader like/empathise with Jekyll
- sympathy created by Jekyll's physical alteration, for example, 'deadly sick' and 'a changed voice'
- Stevenson's revelation that Jekyll and Hyde are the same person, and the subsequent loss of sympathy towards Jekyll
- however, some sympathy is created through the idea of addiction, for example, 'tortured with throes and longings', 'reasons with himself upon his vice'

AO3

- exploration of ideas around duality
- exploration of societal expectations
- exploration of Victorian moral conventions

Example answer

The answer given below is a full, high-mark answer.

The character of Henry Jekyll in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* is a complex figure. In many ways he is a victim; someone who suffers as a result of the villainous actions of another: in this case, Hyde. However, Jekyll cannot be entirely presented as a victim, because rather than being tricked or duped, much of his suffering is a consequence of his own self-indulgence.

The reader is introduced to Jekyll in Chapter 3, where Stevenson's initial characterisation paints him as an amiable, 'large, well-made, smooth-faced man of fifty' who has 'every mark of capacity and kindness'. This makes Jekyll appear as a likeable figure with whom the reader naturally empathises. This impression is further enhanced by Utterson's worry for Jekyll and his interactions with Hyde; even before we meet Jekyll, Utterson tells us 'Poor Harry Jekyll…my mind misgives me he is in deep waters!' The reader feels sympathy towards Jekyll at this point because it seems as though the kind and respectable doctor is being blackmailed by Hyde. Jekyll's anxiety when initially discussing Hyde also connects to Utterson's theory that he is being blackmailed, as Jekyll repeatedly avoids discussing Hyde, telling the lawyer, 'I beg of you to let it sleep'. Stevenson's careful introduction of Jekyll creates the impression that he will be another victim of Hyde.

As the novel progresses, the idea that Jekyll is a victim of Hyde continues to grow when the reader is told that Jekyll has become sick, in the chapter 'Incident of the Letter', which comes after the murder of Sir Danvers Carew. Again, the reader is invited to sympathise with Jekyll as his appearance has completely changed; he looks 'deadly sick' and speaks in 'a changed voice'. Utterson implies that Jekyll's alteration is in some way a consequence of his relationship with Hyde and the murder of Carew. At this point, Jekyll passionately swears to God that Hyde 'will never more be heard of'. Seeing the impact of Carew's death on his friend, Utterson challenges Jekyll about his will, asking whether it was really Hyde who forced him to name him as his benefactor. Jekyll's response is muted as he is 'seized with a qualm of faintness'. This seems to be yet more evidence of Jekyll's victim status: not only has he been manipulated and blackmailed by a murderer, but he has also physically suffered as a result. At this point in the narrative, the reader naturally sympathises with Jekyll, who appears damaged and vulnerable as a result of his dealings with Hyde.

However, Stevenson deliberately constructs the plot such that the reader's initial impressions of Jekyll are questioned and altered as they approach the novel's climax. To create suspense and add to the mystery, Stevenson withholds key information until the revelations at the end of the plot, where the reader is left to evaluate whether Jekyll is really a victim or the perpetrator of his own downfall. In the final chapter, 'Henry Jekyll's Full Statement of the Case', Jekyll admits that he and Hyde are two sides of the same person, his letter to Utterson acting as his confession.

In Jekyll's final letter to Utterson, Jekyll attempts to paint a sympathetic picture of himself, explaining how he tried to be an upright Victorian gentleman and felt 'shame' about his 'dual nature' and secret desires. Jekyll also blames the stresses forced upon him by a repressive society for the decisions he has made, and this also makes him seem a victim. However, for a reader this appears a somewhat weak excuse. Indeed, Jekyll seems to take a perverse pleasure in indulging in evil, saying, 'I was conscious of no repugnance'. Jekyll also admits that his 'conscience slumbered'. The use of this metaphor and the choice of the word 'slumbered' shows that Jekyll was not totally unaware of his wrongdoing; rather, he deliberately chose to let his conscience sleep so that he could enjoy depravity.

However, while Jekyll takes pleasure in his ability to indulge his desires when he is Hyde, in some ways Stevenson seems to present Jekyll as a victim of addiction – in this case he is addicted to being Hyde. In the final chapter when Jekyll discusses how he avoids taking the compound to transform into Hyde, he explains he feels 'tortured with throes and longings', comparing himself to a 'drunkard' and describing himself as an 'unhappy victim'. These descriptions mirror the consequences of substance abuse and addiction, so readers may feel an element of sympathy for Jekyll as he struggles with his craving to do as he pleases.

In conclusion, it is difficult to say that Jekyll is a victim. It is true that he does suffer because of Hyde, yet his suffering also arises because of his own weaknesses and desires. The fault for his negative experiences lies with Jekyll; it is his hypocrisy and deception that ultimately lead him to get what he deserves.

Page 102 Question 3

Indicative content

Relevant content may include:

AO1

- Hyde's inhuman behaviour
- Hyde's inhuman appearance
- Hyde's inhuman origin/transformation between himself and Jekyll
- contrast between normal and inhuman, for example, contrasts between Jekyll and Lanyon

AO2

- descriptive/sensory language to describe Hyde's inhuman actions, for example, 'broke out in a great flame of anger', 'bones were audibly shattered and the body jumped'
- Stevenson's description of Hyde's appearance, for example, 'pale and dwarfish', 'an impression of deformity'
- the inhuman transformation process, for example, 'his face became suddenly black and the features seemed to melt and alter'

AO3

- conventions of the Gothic
- repressive nature of Victorian society
- duality
- physiognomy
- de-evolution

Example answer

The answer given below is a full, high-mark answer.

The character of Edward Hyde in Stevenson's Gothic novel *The Strange Case of Dr Jekyll and Mr Hyde* became in many ways the archetype for the terrifying, supernatural villain popular in horror writing throughout the late nineteenth and twentieth centuries. Every element of Hyde's character is abhorrent; from his actions to his appearance through to his very creation, there is nothing normal or natural about him.

Stevenson presents Hyde's behaviour as inhuman from the opening of the novel. The way Hyde 'trampled calmly' over the small girl, not like a man but rather 'like some damned Juggernaut', makes him sound like a malevolent creature hell bent on destruction. This is also shown later in the novel when Hyde murders Sir Danvers Carew. Again, Hyde's actions are described as being incredibly violent, as he 'broke out in a great flame of anger' and trampled and beat Carew to the ground until his 'bones were audibly shattered and the body jumped' on the road. Stevenson uses metaphorical language to describe Hyde's actions, almost as though they are supernatural, because they are impossible to believe and

understand. The ferocity and aggression seen in Hyde is recognised as being inhuman even by Jekyll himself, who felt a sense of terror at the 'damned horrors' of the event.

Yet, it is not just Hyde's actions that are inhuman but also his appearance, which is arguably the most inhuman aspect of his character. The extract comes after the first moment that Utterson sees Hyde for himself. Utterson recalls Hyde's appearance, describing him as 'pale and dwarfish', and giving 'an impression of deformity without any nameable malformation'. Hyde's appearance causes such great consternation to Utterson that he walks falteringly, 'pausing every step or two and putting his hand to his brow like a man in mental perplexity'. In this description, Stevenson shows the reader that Utterson can't comprehend or make sense of what he has seen.

However, it is the inhumanity of Hyde's origins that offer some explanation as to his inhuman appearance. Firstly, the reason that characters find it so difficult to describe him in human terms is because he is not really human. Hyde is the personification of Jekyll's evil side, and Jekyll uses him to commit all the evil deeds and desires he cannot do himself as a respectable doctor. The novel's transformation scene highlights Hyde's inhumanity. In his letter to Utterson, Lanyon says of Hyde that 'there was something inhuman and misbegotten' in Hyde's character. He then goes on to describe the transformation itself, an incident that is exceptionally strange: Hyde 'seemed to swell' while 'his face became suddenly black and the features seemed to melt and alter'. The supernatural element of the novel makes this incident very frightening, which is reflected in Lanyon's desperate appeal to God.

In the novel, when rational men of science cannot recognise or understand something that is happening they are often seen retreating into religion and the protection God offers. However, even God cannot protect Lanyon from the inhuman transformation of Hyde, and Lanyon's shock at having witnessed this inhumanity results in his early death.

In the extract, Utterson describes Hyde as 'troglodytic', like a prehistoric cave dweller, suggesting he is less evolved than normal humans. Jekyll also describes Hyde as 'less developed than the good' in him. This links to the idea of de-evolution and the question (prompted by Darwin's theory of evolution) of whether humans can de-evolve into a more animalistic state. Stevenson suggests that Hyde's inhuman appearance and violent behaviours may be because he is a less-evolved creature. This adds to the psychological horror, prompting the reader to question whether most humans (including themselves or people they know) could evolve backwards and turn into frightening, inhuman creatures.

In conclusion, Hyde's inhumanity is central to the novel and allows Stevenson to ask important questions about good and evil in society. Indeed, perhaps Stevenson is suggesting that although Hyde is inhuman, we all have a little bit of Hyde in us, whom we try as hard as we can to suppress.

Pages 102–103 Question 4

Indicative content

Relevant content may include:

AO1

- Utterson's initial characterisation presents him as a good friend
- Utterson attempts to solve the mystery of Hyde
- Utterson attempts to protect Jekyll's reputation
- Utterson attempts to reconcile Lanyon and Jekyll's relationship
- Utterson attempts to save Jekyll from Hyde

AO2

- Stevenson's characterisation of Utterson, for example, 'the last good influence in the lives of down-going men'
- the contrast between Utterson being a good friend (showing concern and loyalty, etc.) and Jekyll being a bad friend (deceiving others, taunting Lanyon, etc.)
- Stevenson's use of actions/dialogue to show the significance of friendship
- the structure of the novel showing the breakdown in relationships between Jekyll, Lanyon, and Utterson

AO3

- male friendships in the novel reflect the close relationships between men in Victorian Britain
- a gentleman's reputation is presented as being central to male identity in Victorian society
- the dangers of scandals are presented as being very significant

Page 104 Question 5

Indicative content

Relevant content may include:

AO1

- Jekyll's dangerous scientific experimentation resulting in Hyde
- Lanyon's dismissal of Jekyll's unnatural experimentation
- the consequences of unnatural scientific experimentation (for both Jekyll and those around him)
- Jekyll's justification of his scientific experimentation

AO2

- the creation of Hyde as an unnatural, de-evolved creature, for example, 'troglodytic', 'hardly human'
- Lanyon as a foil to Jekyll ('such unscientific balderdash', 'Henry Jekyll became too fanciful for me', etc.)
- Lanyon and Jekyll's character arcs show the dangers of pushing scientific experimentation too far
- the physical impact on Jekyll of his scientific experimentation, for example, 'looking deadly sick', 'a changed voice'
- Jekyll's justification that 'man is not truly one, but truly two'

AO3

- Lanyon represents 'natural' scientific experimentation whereas Jekyll represents the dangerous consequences of 'unnatural' science on society
- links to the scientific exploration of the Victorian period, for example, the theory of evolution
- ideas around the duality of humans

Page 105 Question 6

Indicative content

Relevant content may include:

AO1

- description of Hyde's assault on the young girl
- description of Carew's murder
- use of setting and weather
- contrast of different areas of London

AO2

- Hyde 'trampled calmly' (juxtaposition), 'like some damned Juggernaut' (simile to suggest a non-human force)
- graphic, sensory description of the attack on Carew ('audibly shattered', 'body jumped')
- description of setting and weather, for example, 'black winter morning' (pathetic fallacy), the violent imagery of the wind flecking 'blood into the face'

AO3

- use of Gothic conventions
- discussion of London setting
- exploration of Victorian morality

Example answer

The answer given below is a full, high-mark answer.

The novel *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson is full of frightening and menacing events. The story itself is part of the Gothic genre, a form of literature known for its dark settings, supernatural forces, and nightmarish action. These are all evident in Stevenson's novel and create a sense of discomfort and unease for both his nineteenth-century readers and a modern audience.

The extract comes from one of the most frightening moments in the novel: the murder of Sir Danvers Carew. Stevenson uses a Gothic convention by recounting the murder through the words of an innocent maid. In nineteenth-century Gothic literature women were often used to demonstrate the terrifying nature of the events being explored, due to their perceived emotional fragility. This is shown in the extract when 'with streaming tears…she narrated' what she witnessed during Hyde's attack. Indeed, the assault is so brutal that, 'At the horror of these sights and sounds, the maid fainted' – a typical feature of Gothic literature, where something is so shocking and terrible that it overwhelms the viewer's imagination and causes them to lose consciousness. This serves to intensify the reader's response by making the event seem even more violent and horrific.

The description of the weather in the extract adds to the frightening and threatening atmosphere. Stevenson puts the reader off their guard by describing 'the early part of the night' as 'cloudless'. This seems to subvert the reader's expectations of Gothic literature and could arguably make the scene

seem less frightening. However, Stevenson then uses the cloudless night to intensify the menace. The lane where Carew's murder takes place is 'brilliantly lit by the full moon'. This enables Stevenson to put a spotlight on the incident, forcing both the maid and the reader to watch the murder unfold. Like the poor maid, the reader can only recoil in horror as Stevenson heightens the terror of the moment through vivid sensory description, most notably when Carew's 'bones were audibly shattered and the body jumped upon the roadway'.

Many of the frightening and threatening aspects of the extract are also evident in the wider novel. In the opening chapter, 'Story of the Door', Stevenson uses a very Gothic setting and description of the weather to create a sinister sense of foreboding. Enfield describes the night he saw Hyde trample the child as a 'black winter morning', using pathetic fallacy to heighten the frightening atmosphere. Enfield tells us that the streets are 'all as empty as a church'. As in the extract, Stevenson uses a Gothic setting to create a sense of mystery and unease, and the reader – like Enfield – is frightened by the unnaturally quiet nature of the setting. Again, as in the extract, the quiet is shattered by Hyde's actions. The sudden arrival of Hyde trampling carelessly over a child and leaving 'her screaming on the ground' is shocking and abrupt. Enfield tells Utterson that Hyde 'wasn't like a man' but 'like some damned Juggernaut', and the reader shivers with a sense of dread and anticipation about what is to come.

As the novel progresses, Stevenson further heightens the frightening and threatening atmosphere. This can be seen in the chapter, 'The Last Night', in which Utterson travels with Poole through the streets of London to Jekyll's house. Stevenson describes 'a wild, cold, seasonable night of March', the weather mirroring the turbulent events of the chapter. Stevenson also personifies the 'pale moon, lying on her back as though the wind had tilted her', a submissive image that links to the presentation of women in Gothic literature more generally. The unnaturalness of the moon being moved by the wind adds to the supernatural atmosphere that Stevenson evokes.

Once at Jekyll's house, the scene is made even more frightening by the unnatural actions of the household staff, who are normally confined to their own quarters but here appear huddled around Jekyll's fire. Utterson recognises how 'very irregular' and 'very unseemly' their actions are. This subversion of the expected adds to the foreboding atmosphere. However, Stevenson utilises the same structural device he employed in Chapters 1 and 4 by shattering the tension through a climactic moment, again involving Hyde. As Poole breaks down the door, he hears a 'dismal screech, as of mere animal terror', which transfixes Utterson – until he recognises the dead body on the floor to be Hyde's, 'sorely contorted and still twitching'. This horrifying spectacle echoes back to the frightening and threatening incidents witnessed previously and remains in the reader's imagination throughout the novel's two remaining chapters, acting as an appropriately Gothic coda to a dark and menacing plot.

In conclusion, Stevenson uses the conventions of Gothic literature to create a frightening and threatening atmosphere that heightens the terrifying nature of his novel for readers.

Page 106 Question 7

Indicative content

Relevant content may include:

AO1

- description of the setting and weather
- description of Hyde trampling the girl
- description of Carew's murder
- Lanyon witnessing Hyde's transformation

AO2

- Stevenson's use of vivid descriptive language, personification, and pathetic fallacy to describe the weather or setting, for example, 'The fog still slept on the wing above the drowned city', 'this mournful reinvasion of darkness'
- use of darkness/nighttime to create mystery and tension, contrasted with the well-lit setting of Carew's murder
- the build-up to Carew's murder with the Gothic convention of the maid
- Hyde's trampling of the child creates a sense of mystery because there is no explanation or care, for example, 'black sneering coolness'
- the description of Hyde's transformation and Lanyon's reaction causes high tension, for example, ' "O God!" I screamed, and "O God!" again and again'
- structure of the narrative is like a detective novel; most of the time only what Utterson knows is shared with the reader

AO3

- conventions and structure of Gothic literature
- duality of humans

Page 107 Question 8

Indicative content

Relevant content may include:

AO1

- Jekyll and Hyde's contrasting appearances
- Jekyll and Hyde's contrasting behaviours
- Utterson's honest truthfulness versus his desire to hide and protect Jekyll
- Lanyon's traditional science versus his desire to understand Hyde's secret

AO2

- the contrast between Jekyll and Hyde's appearance, for example, 'a large, well-made, smooth-faced man' contrasted with 'troglodytic', 'hardly human', 'displeasing smile'
- the contrast between Jekyll and Hyde's actions, for example, '[Jekyll] had always been known for charities, he was now no less distinguished for religion'; while Hyde 'trampled calmly over the child's body and left her screaming on the ground'
- Utterson describes himself as 'a man to be trusted'; however, he still tries to hide Jekyll's actions, saying, 'I wouldn't speak of this note, you know'
- Lanyon thinks Jekyll's science is 'unscientific balderdash', but still wants to know what Jekyll is up to
- duality reflected in the settings, for example, the front and back of Jekyll's house

AO3

- duality of humans
- reputation being important in Victorian society
- scientific discovery versus religion

Page 108 Question 9

Indicative content

Relevant content may include:

AO1

- Hyde trampling the child
- Hyde's secretive behaviour rousing Utterson's interest ('If he be Mr Hyde…I shall be Mr Seek')
- the divide with Lanyon caused by Jekyll's secretive scientific experimentation
- the murder of Carew
- the deaths of Jekyll and Lanyon
- the consequences of supressing desires

AO2

- Hyde being a 'secret' allows him to act terribly without fear of repercussions, for example, trampling calmly over the young girl
- the secret of Jekyll's scientific experimentation causes a rift between Jekyll and Lanyon that would 'have estranged Damon and Pythias'
- Hyde being caged up as a secret makes his actions worse when he is released, for example, the description of how he murders Carew ('broke out in a great flame of anger', 'broke out of all bounds')
- Jekyll explains in the final chapter how he was 'committed to a profound duplicity' and concealed his pleasures, leading to Hyde being 'long caged' before 'he came out roaring'

AO3

- duality of humans
- societal expectations
- suppression of desires

Page 109 Question 10

Indicative content

Relevant content may include:

AO1

- the presentation of the friendship between Enfield and Utterson
- the protective nature of Utterson in his friendship with Jekyll
- the friendship between Utterson and Lanyon
- the friendship between Jekyll and Lanyon
- Utterson and Lanyon's attempts to conceal Jekyll's actions

AO2

- Utterson's description of his walks with Enfield as being 'the chief jewel of each week', showing their value
- the Biblical metaphor 'Cain's heresy…I let my brother go to the devil in his own way', showing Utterson's non-judgemental nature
- Utterson is described as the 'last good influence in the lives of down-going men'
- the warmth Jekyll feels for Utterson, for example, showing 'by his looks that he cherished for Utterson a sincere and warm affection'

AO3

- repressive nature of Victorian society
- presentation of men in Victorian society
- exploration of Victorian morality

Example answer

The answer given below is a full, high-mark answer.

If friendship is defined as a relationship of mutual support and trust, then male friendships are central to the plot and themes of Stevenson's novel. However, throughout the narrative, Stevenson shows how the rules governing polite society often hamper honest dialogue between male friends, so they are left guessing each other's actions and motives, often drawing the wrong conclusions, and testing their relationships to breaking point.

The novel opens with Utterson and Enfield, his cousin and close friend, on a regular Sunday walk around London. Although the two men say little to one another, they consider the walks 'the chief jewel of each week' and 'occasions of pleasure'. They act as confidants for one another, knowing that they can trust each other to keep a secret. It is for this reason that Enfield confides in Utterson, explaining the incident involving Hyde and the trampled child, and implicates Jekyll through the description of the door. Yet although the two men are happy to confide in each other, neither of them likes asking too many questions and they end their interaction making a 'bargain never to refer to this again'. This links to the

value placed on both discretion and reputation by Victorian gentlemen, demonstrating the fear of exposing a scandal by asking too many questions.

Utterson is also good friends with the two doctors in the novel: Jekyll and Lanyon. Stevenson notes that one of the reasons Utterson is so popular may be because he inclined to 'Cain's heresy', believing that he should 'let my brother go to the devil in his own way'. This is significant to the representation of friendship because it implies that Utterson is non-judgemental and inclined to overlook irregular behaviour out of loyalty. At the start of the novel, Utterson is aware of the connection between Jekyll and Hyde because of his knowledge of Jekyll's will. However, rather than telling Enfield about this (when Enfield recalls Hyde's assault of the little girl), Utterson conceals this information out of lawyerly discretion and a desire to protect Jekyll's reputation. Thus, Utterson comes across as a loyal if misguided friend, whose professional relationship as Jekyll's lawyer compromises his ability to be completely open with and about his friend. For example, he discovers (with the help of Mr Guest) that Jekyll and Hyde's handwriting bears a 'singular resemblance', but rather than confront Jekyll about this, he hides 'Hyde's' note in his safe and tells Mr Guest not to speak of it. From Jekyll's side he clearly has a deep affection for Utterson, as the narrator says people could see 'by his looks that he cherished for Mr Utterson a sincere and warm affection'.

The extract links to another friendship in the novel: that between Lanyon and Jekyll. Although their close friendship has been tested by what Lanyon calls Jekyll's 'unscientific balderdash', they still appear to be friendly after Carew's death; at Jekyll's party, he fondly looks at Utterson and Lanyon 'as in the old days when the trio were inseparable friends'. However, about a week later, when Utterson tells Lanyon that Jekyll is sick, Lanyon tells him, 'I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead'. Lanyon's changed view of Jekyll is quite a shock, suggesting that something dramatic and significant has happened to divide the two friends so irrevocably. However, like Utterson, Lanyon still decides to protect Jekyll, and rather than revealing his secret to Utterson in person he opts to leave him a letter, with strict instructions that it is 'not to be opened till the death or disappearance of Dr Henry Jekyll'. It is clear how important Lanyon's and Jekyll's friendships are to Utterson because, while he considers disobeying Lanyon's instructions and reading the letter immediately, he resists out of 'professional honour and faith to his dead friend'.

In conclusion, friendship is presented as highly significant in the novel. While the characters value and cherish the friendships they have with one another, these gradually become tarnished by a lack of mutual trust caused by Jekyll's hypocrisy and corruption. Jekyll dishonours his friends to pursue his 'secret pleasures' and repeatedly lies to them to protect himself. Their bewilderment at his 'transformations' and his dabbling in the dark arts ('transcendental medicine') show them to be rather naïve; they misguidedly do everything they can to protect Jekyll while he deceives them. In this way, Stevenson seems to be illustrating how evil can flourish behind a respectable facade of friendship.

Page 110 Question 11

Indicative content

Relevant content may include:

AO1

- Utterson's insistence on sticking to rational explanations
- the irrational nature of Jekyll and the consequences of this
- Lanyon's rationality and inability to deal with irrational/supernatural events

AO2

- Utterson's opening characterisation presents him as a trustworthy, reliable character who depends on reason and rationality
- until the end of the novel, Utterson sticks to rational explanations for unnatural events, for example, 'but it is plain and natural, hangs well together and delivers us from all exorbitant alarms'
- Utterson's scepticism makes him a trustworthy narrator/allows the reader to question things alongside him
- Lanyon's death shows how irrational forces can overwhelm the rational mind, suggesting there is a limit to reason and rationality
- Jekyll's rejection of reason and rationality (for example, 'unscientific balderdash') leads to his death

AO3

- the dangers of unnatural scientific experimentation
- the importance of reputation in Victorian society
- the duality of humans

Page 111 Question 12

Indicative content

Relevant content may include:

AO1

- Jekyll and Lanyon have a strained relationship that used to be close
- their differing views on science and morality is what leads to their irrevocable separation
- Lanyon witnesses Hyde's transformation into Jekyll

AO2

- the initial description of their relationship shows it is strained, for example, 'it is more than ten years since Henry Jekyll became too fanciful for me'
- whatever is damaging their relationship is serious (Lanyon comments that their rift 'would have estranged Damon and Pythias'); however, Utterson assumes the cause of the estrangement is not serious
- Jekyll seems more jovial about the disagreement, making fun of Lanyon for being so cross about his 'scientific heresies'
- when Jekyll is in desperate trouble, he begs Lanyon for help and Lanyon agrees; however, this ultimately costs Lanyon his life
- after witnessing Hyde's transformation, Lanyon says Jekyll is 'one whom I regard as dead'
- Lanyon acts as a foil to Jekyll, highlighting the worst parts of Jekyll's character

AO3

- differing approaches to scientific experimentation
- male friendship in Victorian society
- societal expectations

Pages 111–112 Question 13

Indicative content

Relevant content may include:

AO1

- Utterson's initial characterisation
- his job as a lawyer
- his relationship with the other male characters in the novel, for example, Jekyll, Enfield, Lanyon, and the way he keeps their secrets
- Utterson is given numerous legal documents to hold for Jekyll and Lanyon

AO2

- 'down-going men' trust Utterson with their secrets because he is non-judgemental (Biblical reference to Cain and Abel)
- Utterson states he is trustworthy (for example, 'you know me: I am a man to be trusted'); other characters also imply he is trustworthy (for example, Jekyll says to Utterson, 'I have so great a trust in you')
- Utterson keeps other people's secrets; for example, even after Lanyon's death, Utterson does not read the letter left by him because 'professional honour and faith to his dead friend were stringent obligations'
- Utterson's profession and reliance on reason and rationality makes him a trustworthy narrator

AO3

- the duality of humans
- the significance of reputation and the need to protect it from scandal
- the repressive nature of Victorian society leading to the need to keep secrets

Page 113 Question 14

Indicative content

Relevant content may include:

AO1

- Lanyon's accusation that Jekyll's science is unnatural
- the consequences for Jekyll of his scientific experimentation
- Hyde's transformation leading to Lanyon's death
- Jekyll's justification for his scientific exploration and selfish behaviours

AO2

- Lanyon describes Jekyll's science as 'unscientific balderdash' and 'too fanciful', suggesting he is exploring science that is outside the bounds of what is acceptable
- Jekyll chooses to keep transforming into Hyde to indulge his evil side ('That night I had come to the fatal cross roads')
- Lanyon changes after witnessing Hyde's unnatural transformation ('The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older')
- Jekyll feels trapped and confined by society and the realisation that 'man is not truly one, but truly two', leading to him exploring 'transcendental medicine'
- Stevenson appears to leave it to the reader to pass judgement on Jekyll; however, he allows Jekyll to give some justification for his actions in the final chapter of the book

AO3

- the duality of humans
- the significance of reputation and the need to protect it from scandal
- the repressive nature of Victorian society
- scientific experimentation

Page 114 Question 15

Indicative content

Relevant content may include:

AO1

- the consequences of supressing desires:
- the creation of Hyde
- Hyde's violent actions
- strained friendships
- Lanyon's death
- Jekyll's death

AO2

- exploration of Hyde's violent behaviours, for example, 'trampled calmly', 'tasting delight from every blow'
- the de-evolved nature of Hyde, for example, using 'ape-like fury', 'troglodytic'
- Utterson being described as 'the last good influence in the lives of down-going men'
- The 'morbid sense of shame' Jekyll feels at his concealed desires, which become his 'beloved daydream'
- Stevenson leaving the reader to judge Jekyll's actions

AO3

- repressive nature of Victorian society
- Darwinism, for example, de-evolution and the 'beast within'
- exploration of Victorian society's puritan expectations and behaviours
- people's duality

Example answer

The answer given below is a full, high-mark answer.

In the novel *The Strange Case of Dr Jekyll and Mr Hyde*, Robert Louis Stevenson explores how the rigid expectations placed on people by Victorian society forces them to suppress their desires. This can be seen most clearly in the character of Jekyll, who, because he rarely indulged his desires earlier in life, experiences the catastrophic consequences of doing so through his scientific experiments.

From the beginning of the novel, Stevenson shows the harmful consequences of suppressing desire through the actions of Hyde. In the novel's opening chapter, Hyde's behaviours – as described by Enfield – are shocking and frightening, especially in the remorseless way he carries them out. Hyde is said to have 'trampled calmly' over a child; yet when caught by Enfield and the others, he appears without remorse or guilt and 'perfectly cool', an idea reinforced by Enfield's description of Hyde's 'black, sneering coolness…really like Satan'. As the bad side of Jekyll's persona, Hyde does terrible things without care for the consequences.

In the extract, which comes from the final chapter of the novel, 'Henry Jekyll's Full Statement of the Case', Jekyll shows the danger of suppressing your desires when it becomes clear that – in a perverse way – he enjoys the evil things Hyde does. When describing the murder of Carew, Jekyll says that he felt 'glee…tasting delight from every blow'. This is a frightening admission, which suggests Stevenson is warning the reader that repression is dangerous: it can drive a seemingly rational and upstanding man like Jekyll to commit horrific crimes.

In the extract, Jekyll uses a similar metaphor to the one Enfield uses in Chapter 1, comparing Hyde to a creature from Hell, saying 'My devil had been long caged, he came out roaring'. Stevenson's use of a metaphor here emphasises the dangerous consequences of suppressing desires, and Hyde's murder of Carew (which Jekyll recounts at this moment in his letter) is particularly graphic and brutal. In Chapter 4, the maid describes Hyde as having an 'ape-like fury' and 'trampling his victim under foot…hailing down a storm of blows' until Carew's 'bones were audibly shattered'.

Perhaps in this way Stevenson suggests that giving in to one's desires can lead to a person becoming de-evolved such that they are less than human. This certainly links to other moments in the novel when characters refer to Hyde as 'troglodytic' or like an ape. Thus, Stevenson explores one of the key ideas of his age: Darwin's theory of evolution. Stevenson seems to be asking whether animals can evolve backwards as well as forwards. In this sense, Hyde represents the 'beast within', an extreme example of what can happen if people are forced to constantly 'cage' their desires, and a terrifying prospect for strait-laced Victorian England.

Yet, Stevenson isn't encouraging his readers to do whatever they want no matter how depraved, but rather suggesting that bad things can happen to a society if it constantly expects its members to resist any form of 'gaiety' or temptation. This idea is most clearly explored in the final chapter of the novel, when Jekyll explains to the reader why he felt the need to separate the two sides of his persona. Jekyll observes that in his youth, 'the worst of my faults was a certain impatient gaiety of disposition'. Had Jekyll been able to express that 'gaiety' in his daily life, he may never have needed to explore his darker side. However, Jekyll then goes on, 'I found it [his gaiety] hard to reconcile with my imperious desire to carry my head high, and wear a…grave countenance before the public'. Jekyll displays a clear understanding of how damaging it is to be forced to be grave and respectable at all times, such that the idea of splitting his self between the good and the bad parts became his 'beloved daydream'.

It is noteworthy that by the final chapter of the novel no moral conclusion has been reached about Jekyll – he is neither condemned nor celebrated. This is perhaps a consequence of the chapter being told through a letter from Jekyll's biased perspective; yet it is significant that Stevenson allows the final words of the novel to go to Jekyll. Certainly, Jekyll's characterisation throughout has encouraged the reader to sympathise with him. Though his ramblings in the final chapters in some ways read as the self-justifying words of an addict, Stevenson seems to want the reader to be left to form their own final conclusions about the novel's events. Perhaps this is why the novel is structured almost like a police report, where information is presented to the reader and they are left to decide: is Jekyll a villain or a victim of a society in which people are forced to suppress their desires and inhibit their true nature in order to achieve status and respectability?