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**THE HYDE EFFECT: A COMMENTARY ON NINETEENTH-CENTURY  
BRITISH ANXIETIES AND THE LITERATURE BORNE FROM THEM**

Jacqueline Lepore

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THE HYDE EFFECT: A COMMENTARY ON NINETEENTH-CENTURY BRITISH  
ANXIETIES AND THE LITERATURE BORNE FROM THEM

A thesis submitted in partial fulfillment  
of the requirements for the degree of

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at

ST. JOHN'S UNIVERSITY

New York

by

Jacqueline Lepore

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## ABSTRACT

### THE HYDE EFFECT: A COMMENTARY ON NINETEENTH-CENTURY BRITISH ANXIETIES AND THE LITERATURE BORNE FROM THEM

Jacqueline Lepore

“The Hyde Effect: A Commentary on Nineteenth-Century British Anxieties and the Literature Borne from Them” is a study of late nineteenth century British anxieties and how these fears are expressed in Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*. Industrialization paved the way for social mobility, while feminist ideals changed the trajectory of the future for women. These ever-changing ideals continued to challenge traditional masculinity. As England experienced advances in medical practice, people slowly shifted away from religion (in theory). Medical diagnoses became the outlet for ostracization towards the “Other” just as religion had previously done; in other words, “sin” became “mental illness.” I specifically explore Stevenson’s text, as it provides interesting concepts of masculinity and the threats that societal transition posed on traditional masculinity. I argue that repression fueled by religious guilt and the strain of moral governance caused intense backlash, especially on part of Mr. Hyde. In Jekyll’s attempt to imperialize the home front, he fails to recognize his own repressions. Mr. Hyde, the physical manifestation of Jekyll’s repressions, turns to criminal activity, such as rape and murder, and consistently walks away free from punishment. I examine Jekyll and Hyde as separate beings with a father/son relationship through “chemical reproduction.” Through fashioning Mr. Hyde’s character, Stevenson means to signify the greater danger of continued moral governance.

## **DEDICATION**

For my parents, who have given me the world.

## ACKNOWLEDGEMENTS

I want to take a moment to thank everyone who helped me get to this milestone in my academic career. First, a special thank you to Dr. Melissa Mowry; it is because of you I am the student I am today. Your advice throughout my time as an undergraduate helped shape the trajectory of my academic career, and without your guidance, I truly do not know where I would be today. Next, I thank Dr. Rachel Hollander for being my thesis mentor over the course of the academic year. Your advice over helped me soldier through the thesis-writing process. You uplifted me during times where I experienced significant doubts about my writing, and your advice gave me the confidence to trust my voice. Your direction and support allowed me to transform my ideas into the final product; I'm so proud of the work we achieved together. Over the past five years, both Dr. Mowry and Dr. Hollander helped me realize my potential as a scholar and challenged me to think smarter. Thank you to Dr. Alvarez for supporting me as a creative writer and agreeing to act as my second reader. After taking your fiction writing course during the Fall 2021 semester, I realized my potential within the realm of fiction writing. Your support encouraged me to incorporate a creative aspect into my overall thesis. Thank you to the St. John's University English Department and the community of English students for their continued support. Both groups made my time at St. John's University my home; I'll never forget it. Finally, I thank my friends who have supported me from start to finish. The thesis writing experience reinvigorated my intense love for studying literature after a long period of self-doubt. I am truly grateful.

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## INTRODUCTION

Before I venture into the history of the gothic, the foundations of horror, and the message of this thesis, I encourage you to keep the following question in mind: what scares you and why? Fear, a complex emotion, is often instigated through unfamiliarity. My fascination with fear, anxiety, and social unrest most likely stems from my own discomforts and my quest to overcome them. As gothic literature often warns, the quest for knowledge produces dangerous consequences. Still, what is the point of research if not to divulge oneself into “uncharted territory,” so to speak? My territory, that of *The Strange Case of Dr. Jekyll and Mr. Hyde*, is far from uncharted. Many scholars have dissected the novella from start to finish. From degeneration to diagnosis, scholars have explored different possibilities of interpretation when analyzing the meanings embedded within Stevenson’s text. Throughout the course of this thesis, I build on the work of existing scholars to highlight the aspects of the text I find most intriguing, particularly in the realm of the complications of nineteenth century masculinity. By starting and ending my research with a creative writing portion, I hope to emphasize my conclusions from the research itself with a creative spin.

Gothic Literature has a profound and extensive history that evolved with its expansion over time. “The Gothic has an ongoing history, and that history shows that the word and its associations have been frequently contested, disputed, and redefined.”<sup>1</sup> Nick Groom, in his book “The Gothic, A Very Short Introduction,” highlights that the term “gothic” is often used as an umbrella term for transgression, marginality, and

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<sup>1</sup> Groom, page xiv.

otherness.<sup>2</sup> He argues that the cultural history of the gothic is often overlooked, and thus it is at risk for being “confined to one discipline or one historical period.”<sup>3</sup> Its history begins with the “goths,” a term used to describe the “old barbarians” who originated from modern Romania and southern Russia.<sup>4</sup> These barbarians, like the gothic “other,” existed on the outskirts of the Roman Empire. However, they were the first barbarian tribe to develop a literate culture.<sup>5</sup> As time passed on, the gothic significantly influenced European society. Gothic influence proved useful in not only the arts but also politics and architecture. Its reinvention came as a reaction to political as well as social struggle. For example, Groom introduces Emily Brontë’s *Wuthering Heights* as mirroring the Anglo-Irish conflict and “how national difference is made racial.”<sup>6</sup> By the nineteenth century, focus on the monster shifted into more scientific means with an emphasis on the body, signifying the shift into modernity.

During the nineteenth century, England experienced a period of transition, with growth and change advancing on an expansive scale. Industrialization paved the way for leisure and engagement in activities not previously possible for people of *all* social statuses, resulting in urban growth that blurred class boundaries. The professional class felt threatened by the idea of the impoverished closing in on their territory. Royce Mahawatte, in his chapter, “Horror in the Nineteenth Century: Dreadful Sensations,” expresses, “The period was a dehumanizing era, but it was also one of voting reform; it saw the abolition of slavery in the colonies and the expansion of the middle classes on

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<sup>2</sup> Groom, page xiv.

<sup>3</sup> Groom, page xv.

<sup>4</sup> Groom, page 2.

<sup>5</sup> Groom, page 3.

<sup>6</sup> Groom, page 91.

home soil.”<sup>7</sup> With the development of mass production at the hands of capitalist systems, time also became a means of money. The division of labor challenged traditional values as women moved into the world of education and employment. Control, then, would no longer lay in the hands of solely white (professional) men. “Victorian thinkers concerned themselves with the question of social change in England, and this included not only the question of change but also of stability and order.”<sup>8</sup> Traditional values slowly evolved into modernity, but anxieties about the anticipated new norm fashioned gothic literature. Nobody knew what it would mean to completely reshape the norm. Walter Houghton, in his chapter “The State of the Human Mind,” explains that although those occupying Victorian England felt enthused about “a new period of firm convictions and established beliefs,” still, “they had to live in the meantime between two worlds, one dead or dying, one struggling but powerless to be born in an age of doubt.”<sup>9</sup> The “age of doubt” paved the way for confusion. Philosophical thinking challenged religious doctrine, causing a crisis of reason over faith. The religiously devout then questioned the standards of morality. Intense imperialist mindsets resulted in an outpouring of xenophobia. English identity was threatened, furthering the believed “necessity” to pursue distinctions of the “Other” in society.<sup>10</sup>

Literature such as Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* embodies these anxieties in that the male characters linger in a tortured purgatory. Dr. Jekyll symbolizes the consequences of rejecting the emergence of the “new man.” While Jekyll’s contemporaries, such as Lanyon and Utterson, display

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<sup>7</sup> Mahawatte, page 79.

<sup>8</sup> From Sudesh Vaid’s “Ideologies on Women in Nineteenth Century Britain,” page WS-63.

<sup>9</sup> From *The Victorian Frame of Mind, 1830-1870*, page 10.

<sup>10</sup> The “other” here refers to marginalized communities (the poor, the foreigners, non-Christians, etc.)

anxieties about societal development, Jekyll takes his discomfort a step further by producing Mr. Hyde. In doing so, he attempts to work his way around moral codes but proves unsuccessful. The intensity of his fear of pushing forward into modernity quite literally consumes him, ultimately killing him. This thesis will focus on the ideas of rational versus irrational fears, and who (or what) draws the line between these fears. I will exhibit how culture grappled with fear and how pressures from political and religious institutions contributed to defining the monstrous “other.” When these problematic systems uphold dominance, the deemed “others” bear the consequences from reactionary responses. Eventually, this pressure causes the development of the monster within the human psyche.<sup>11</sup>

Before delving into the contents of my chapters, a brief introduction to the life of Robert Louis Stevenson is necessary for understanding the complexities of his text. Robert Louis Stevenson was born on November 13, 1850, in Edinburgh. Early in his career, his writing mainly focused on travel, abandoning his family legacy of studying law. In 1876, he met Fanny Osbourne, “an American of thirty-six who was separated from her husband.”<sup>12</sup> In 1886, he published *The Strange Case of Dr. Jekyll and Mr. Hyde*. Many interpret the novel as an outlet for his struggles with identity as a man of Scottish descent amidst political struggle. Groom argues that Stevenson’s text confronts national identity, with implications of degeneration. He writes

In the context of Unionism, this regression (or transformation) can be read as Stevenson’s inferiority complex as a Scotsman in English Literature, about the lost Scottish heritage that fell at Culloden, and about a fatally divided Scottish

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<sup>11</sup> Rather than the manifestation of the monster through others, spaces, and objects, the monstrous reflects oneself.

<sup>12</sup> From Robert Mighall’s “Chronology,” *The Strange Case of Dr. Jekyll and Mr. Hyde, and Other Tales of Terror*, vii.

identity between Lowlanders and Highlanders. It is a question of racial identity: Hyde is the unspeakable Celtic alternative to an Anglicized Scotland.<sup>13</sup> Stevenson spoke to societal unrest in his novel because, when he wrote it, he set the novel in the present. “*The Strange Case of Dr. Jekyll and Mr. Hyde* dispenses entirely with the distancing devices of the traditional Gothic—set ‘over there’ in Southern Spain, or ‘back then’ in the near or distant past.”<sup>14</sup> Robert Mighall, in his introduction to the Penguin edition of Stevenson’s text, notes the “Blackmailers Charter” of 1885, which outlawed ‘all erotic acts between males whether in public or private.’<sup>15</sup> Stevenson translates anxieties of the present and throws his characters in the middle, treating them almost as case studies. The short story confronts the surveillance of both private and public spaces, degeneration, social unrest, etc., and personifies them through the unpredictable Mr. Hyde.

The text itself tells the tale of Mr. Utterson, a friend and confidant to the mysterious Dr. Jekyll. His story is told through the word of mouth of the narrator, who remains a nameless, identity-less presence, conveying Utterson’s story through his own words. Throughout the novel, the question of societal repression and psychological upheaval makes itself prominent through Mr. Hyde’s menacing presence. The characters struggle with understanding the differences between the rightful pursuit of pleasure versus sin, illness, and violence. They also grapple with their own personal obsessions with surveillance, stemming from the societal pressure of the necessity to always watch. As nineteenth century society was pushing away from religion, the tendency to surveil one’s neighbor did not disappear. Interestingly, Stevenson’s novel does not consist of a supernatural entity; rather, he focuses on the power of the human body. Mahawatte states,

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<sup>13</sup> Groom, 95-96.

<sup>14</sup> Mighall, “Introduction,” xvii.

<sup>15</sup> Mighall, xix.

Although not a distinct genre, Victorian horror anticipated the violation of both the body and the body politic. It was a medically inspired criticism of everyday life, in which bodies were snatched and cannibalized both figuratively and literally. The Victorian era was the period when the Gothic became everyday and the everyday became horrific.<sup>16</sup>

The novel is entirely about the capability of humanity and the power the mind holds.

Thus, I divided my research into two defining chapters: 1) Imperializing the Homefront, and 2) Repression and Criminality. In an attempt to bring a creative spin in conversation with the issues approached in chapters 1 and 2, I open and close the work with a prologue and epilogue written from the perspective of the elusive narrator. Here, I allowed the narrator to become his own character, one that could speak to the popular theme of witnessing seen throughout the entirety of Stevenson's tale.

In chapter one, I examine the effects of masculine fragility on the main characters while paying specific attention to the Jekyll and Hyde relationship. The professional men are aware of their loosening grip on British society, but the presence of Mr. Hyde furthers this notion. He is a character that lives entirely on impulse, uncaring of a destroyed reputation and the cost of his misdeeds. Dr. Jekyll, instead, carries guilt and fears the possibility of social ruin. One can interpret Mr. Hyde's presence in a variety of ways. He is the secret best kept hidden, a "streetwalker" of the night, a parasite, a disease spreading running rampant through the dingy bystreets of Soho. In this chapter, I focus on Jekyll's obsession with imperialistic pursuits. Instead of traveling across the ocean to achieve dominion, he attempts to reach similar objectives on the home front. His goal consists of finding ways to reproduce without the presence or necessity of women in order to create a society of professional men. Jekyll's motivations, however, become completely derailed by his innermost repressed thoughts, which are entirely manifested through Mr.

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<sup>16</sup> Mahawatte, 98.

Hyde. Jekyll and his close-knit circle of friends participate in unspoken vices. Due to societal moral governance, these vices (most likely linked to sexual activity outside heteronormative standards) become conflated with violence. The men, therefore, cannot openly participate in crucial aspects of their livelihood on the streets. Their activity remains unspoken of and, most importantly, occurs in private spaces. Public participation would result in a tarnished reputation, thus causing deep-seated repressed thoughts. Jekyll indirectly bequeaths his repression to Hyde, his “son,” which causes Hyde’s outpouring of violence.

In chapter two, I analyze moral governance closely and see how its evolution from religion to science results in repression then violence. Here, I take a closer look at the violent crimes Hyde commits in an attempt to criminally diagnose Hyde. I also consider the sexual nature of the crimes (more specifically, the “trampling” or rape of the young girl in the street and the murder of Sir Danvers Carew). Christian virtue was on the outs; science became a more reliable form of gathering information. The struggle arose from the transfer of sin to diagnosis. Now, the people who partook in activities that deviated from the established norm were clinically ill instead of sinners. Their situation went from social ostracization to medical othering. The chapter explores Jekyll and Hyde, as well as surrounding characters who contrast “their” approach to dealing with societal/medical stigmas.<sup>17</sup> I also explore the theory of Mr. Hyde as a lust murderer who follows a cycle of rape then murder in allowing him to act out his sexual, imperialistic fantasies. The sexual violence, aside from resulting from internalized repression, also comes from the severe trauma of Mr. Hyde’s “birth.” Chapter one specifically goes into Hyde’s conception through “chemical reproduction” without the presence of a mother,

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<sup>17</sup> I use “their” as I treat Jekyll and Hyde as separate beings.

but in chapter two, I describe the physical trauma of the transformation itself. The physical intensity and his mental makeup of repressed thoughts all contribute to his criminal nature. However, it is essential to note that homosexuality is *not* the problem. The main factors that lead to the violence come from repression supported by nineteenth-century society and the intense physical birth. Mr. Enfield, who is a minor character in comparison to Utterson and the Jekyll/Hyde duo, also takes on imperialistic tendencies in his views as a witness.

The chapters bridge together through the presence of the witnesses. Arguably, the story is told by an entirely separate witness, that being the narrator. The narrator's focus solely conveys events from Mr. Utterson's perspective, which speaks to the limited nature of the narrator's knowledge. The only essence of other characters that readers get a glimpse into comes from letters that Mr. Utterson receives. Mr. Hyde, too, never writes a "letter" of his own. The only insight into his mindset comes from the information passed on from the narrator's perspective. The only access readers, Utterson, and the narrator really have to Mr. Hyde is through his "paternal" relation, Dr. Jekyll. The story is told primarily through the male gaze, however, there are three significant women who appear in the story: the young girl, the maidservant who witnessed the murder of Sir Danvers Carew, and Dr. Jekyll's maid. The most interesting aspect of these women is that they all get much closer to Mr. Hyde than Mr. Utterson or the narrator ever do. The young girl is a surviving victim, the maidservant witnesses a murder, and the maid clearly experienced traumatic events given her response to Utterson's presence. The only mention of the maid is that, upon Utterson's arrival, she "lifted up her voice and now wept loudly."<sup>18</sup> It is possible she experienced Mr. Hyde at a close proximity since his body is found at the

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<sup>18</sup> Stevenson, 38.

end of the chapter. Interestingly, the moon in this chapter also acts as a female witness. The narrator explains, “It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and a flying wrack of the most diaphanous and lawny texture.”<sup>19</sup> Mr. Hyde’s crimes always occur at night and on the street, making the moon yet another viable female witness to Mr. Hyde’s crimes. These women are outliers, existing on the outskirts of Stevenson’s tale. Although Dr. Jekyll dreams of creating a society of men who can reproduce without the presence of women, the women are always watching.

Once again, I present you the question I opened with: what are you afraid of and why? Where does your fear come from? How does it manifest itself? The emotion holds more power over humanity than one might think. Fear of the unknown will always exist. It is when this fear is taken quite literally, then implemented into social and political settings that becomes dangerous. In writing *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson exposes the dangers of politicized heteronormative masculinity, moral surveillance, and forced repressions. The intensity of the continued establishment of these norms conflates pleasure with violence, thus resulting in the desire to live in a reality without moral registers. And without an accurate moral register, chaos is born.

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<sup>19</sup> Stevenson, 38.

## PROLOGUE

The day I met William Morrow lives clearly in my memory. Nothing short of two years ago, the sun hid behind thunderous clouds, shedding a grey light on my dwelling, the rain pouring unforgivingly. My place of work functioned as my living quarters, as it did for some others, and remained in poor condition. The ceilings leaked, dampening our beds, with a constant draft penetrating the few rooms with windows. By the graces of God, no one caught a fever, even though we shivered our way through the dreary days. Later that evening, during the usual rush, Morrow stumbled in on the prospect of business—at least, I assumed so. If not, why come? I remember the look on his face upon entering; his expression like a portrait mounted on the walls of my memory. The nerves overtook him, he frantically shook, wiping away the ever-forming sweat preparing to drip down his slightly aged face.

His bright blue eyes darted across the room, switching between men whispering into each other's ears, then those sharing a dance, with a desperate attempt to memorize every detail. The sheer confusion wiped across his face roused suspicion, eventually causing a slight stir of panic. I immediately grabbed him by the arm, shoving both of our bodies into a dim corner as to remove him from the center of attention. I gave him my name and he, rather sheepishly, introduced himself as William Morrow.

“Mr. Morrow, sir, you ‘ave to understand, lads like this do not come here expecting a spectacle. In here, sir, we are ghosts. We ‘ave to be careful enough outside as it is. A drink, per’aps, to calm the nerves?”

“I- I don’t belong here. Surely you understand. A slip of judgement led me into this place. Really, I must go, can you show me out the back exit? I cannot bear the shame of more eyes fixed on me.”

“Mista Morrow, we *are* the back exit.”

I escorted him down the dark, dank, red-painted hall until we reached the entrance. He hurried outside in a panic, with his hands covering his distressed face as if the action would prevent additional perceived surveillance from the small crowd of workers and clients. With no further word, Mr. William Morrow scurried into the night.

The first timers come with mixed reactions, more so the men of high wealth and stature—the fear of a tarnished reputation upon being exposed can rot one’s health. A distorted moral compass dictates their entire existence. Quite sad, really. Some come back, some never return.

As his body became a shadow in the dark, I noticed a young girl running up and down the street unaccompanied. I remember thinking, *no good comes from a girl alone in the night*. In a disappointed sigh, I turned away from the scene and went inside, continuing with my usual work.

The man did intrigue me, with his inquisitive disposition and emanation of an almost false innocence. I wondered if I would ever lay eyes on him again.

Our run-down storefront mimicked the unkempt nature of the street we inhabited, so I decided I needed to spruce up its appearance. I went outside on a yet another grey Sunday, sweep in hand, and tidied our entry way. The church bells clanged faintly in the distance; one could only hear them if the whole world choose a moment of silence. They always seemed to ring louder in my head.

I tuned out the sound with each *swoosh* of the brush against the ground. My repetitive movement moved me deeper into a daze in remembering things that once were. I started in the business of telegraph delivery, but due to the outpour of scandal some

years earlier, I put aside my trade and took on this new business full time.<sup>20</sup> Now, instead of delivering information, I was instrumental in hiding information; that of which would get men like myself either killed or imprisoned. Silly, really, how men like me must hide this most critical aspect of ourselves. The whole world used to believe me a sinner; now I am morally insane, plagued by illness.

Well, I do not *feel* sick. No, not at all.

Upon snapping into reality, my eyes found Morrow, who walked past me with a friend I vaguely recognized. Neither of them acknowledged my existence as if they had never been here before. They spoke in formal tones, with their noses raised and backs straightened. Although we stood on level ground, their stature suggested they viewed us from a much higher place. Remembering it was Sunday, confusion lingered in my mind because the closer they weaved into the dingy bystreet, the further away they strayed from the church. Prayer no longer seemed suitable for them.

I continued my task when the two parted ways and diverted my eyes from the scene. To my surprise, Mr. Morrow approached me. We exchanged hello's and he greeted me in a much more pleasant demeanor than our previous meeting. Morrow then formerly introduced himself with his real name, Gabriel John Utterson. He kindly invited me to join him on a walk. I accepted.

He expressed thanks in my urgency of removing him from the awkward situation at the brothel. He noticed my staring at him and his cousin, Enfield, and appreciated my discretion in avoiding introductions. My kindness and professionalism prompted him to speak with me. He declared that I would make a viable candidate for his newest personal

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<sup>20</sup> See, *Male Prostitution and the London GPO* by Katie Hindmarch-Watson

project. Our walk continued underneath the cloud-covered sun. I offered payment for our fruitful conversation through my own services, but he would have nothing of the sort.

“You are a friend now, good sir,” he murmured, “and friends provide good company free from debts.”

From that Sunday borne frequent visits, after Mr. Enfield’s departure, of course. Utterson always called me his friend and seemed determined in his mission to raise my rank, yet time and time again, Sunday after Sunday, he refused to acknowledge me around his precious cousin. I never met any of the prestigious friends he surrounded himself with, unless they visited my place of work (them too, under pseudonyms). A part of me felt as if the man had been toying with me, as there was some invisible roadblock preventing me from the path to wealth.

Even when we were apart, I felt Utterson’s presence. In all its darkness, however, the night relentlessly attempted to taint our friendship. Sleep brought on a sense of foreboding as nightmares overtook my dream state. One dream persisted night after night. I viewed my distant body, naked, sitting upright on a decadent, eighteenth-century style chair in an empty room. Cold, thick liquid coated the bottom of my feet. From the rust-like scent, I knew blood drenched the floors. My body marinated his feet on the wet floor, then reached his hands below and raised a foreign object to his eyes. Money. Blood-soaked money. He then lunged from the chair, fell to his knees, and ran his hands through the mess. Each time he found a dollar, he pasted it onto his body, covering his nakedness. Deep, maniacal laughter boomed within the four walls. I never viewed the mouth on the head from which the laughter came. Still, I believed the voice belonged to Utterson.

Was our kinship doomed?

Gaining closeness with Utterson awakened something in me. I will not call it the awakening of ambition; I have always been ambitious, although my version cannot match that of the group my dearest friend associated with, the doctors, the lawyers. Nonetheless, I worked for my living, and though often considered the work of sinners, my efforts cannot be denied. He awoke my desire for material things, for the possibility of rising in social status, to be a man of the finer things in life. I realized that I deserve more, I *want* more. Truthfully, a life of materialism.

In my past, I would dread the arrival of Sunday. Those damn church bells, even from miles away, caused me to reflect on my life, tempting me to fall into states of regret. By spending my time with Utterson, the sound suddenly disappeared. I found myself eager for the Sundays-to-come, eager for the future. I now experienced feelings stronger than guilt. Instead, I felt almost free. During our walks, which Utterson never abandoned, we talked of future prospects. More times than not, his hand would brush up against mine, and every time, I died a thousand deaths. I wanted him to grasp my hand fearlessly, show the world the power we held together, what we could do together if the world would allow us to be... together.

Age presented well on him, eight and forty years left no sign of decay other than the grey speckled scruff on his stoic face. His stress-free existence and lofty inheritance treated him kindly. His build suggested he never went hungry, well, in comparison to my frail features, at least. He was well-read and articulate in many topics, especially politics, and never strayed away from explaining his outright opinion (which oftentimes allowed glimpses of bias to come in, specifically on topics of morality). I dared not challenge him on his hypocrisy; I think he believed that by keeping me around he could “better me”

and, if successful, he would receive immediate absolution from sin, even if these sins were of thought and never action. He may not go to church, but the church still haunts him. How could it not? It was practically his neighbor.

He never outrightly stated the truth of the matter. The man had manners, certainly. It was not through his description of himself, but his friends, that suggested he was their savior from damnation. He never spoke the intricate details of their depravity, he would never. The risk of damning reputation brings far greater consequence than a slight snuffle teasing imminent death. Indeed, we lived in different worlds on the cusp of merging. No matter how hard the professional men intended to suppress this, no denying could prevent reality. With rapid industrialization, our cities grew, and the opportunity for wealth expanded beyond simple inheritance. At least, these are the conversations we shared.

I laughed. “You think it possible for someone like me to live like a king?”

He stared at me for a while, as if he could see the future spawning with the glint of my eyes. A smile *almost* spread across his face, but he stopped himself as if even a smile were sin enough.

“Not think, I *know* it possible. I promise you this, the world can be yours if you want it enough. Sadly, it is not mine to give.”

He smoothed his jacket and disappeared into the night. I like to remember him this way. *Before*.

The narrative I confer to you, dear reader, presents a series of misfortunes and grotesque elements that will surely shock and horrify you beyond your wildest belief, with every utterance being the full and entire truth. In order to convey the entire truth, I refrain from securing my identity with my name, as my dear friend and colleague

experienced almost all of the following events himself. I admit, taking on the omniscience of nearly a god through the form of storytelling acted as a lovely distraction from the reality of my rank, one I intended to escape through the mentorship of my colleague. But alas, all things must die, especially dreams. I will disclose the information he passed on to me, adding no further dramatization or embellishment.

Tread lightly, I warn.

## CHAPTER 1

### Introduction: Imperializing the Homefront

Throughout the nineteenth century, imperialist practice maintained its role in British society. Imperialism expanded beyond mere action, conquering thought as well as land. The fierce patriotism caused by centuries worth of geographic dominion inherently placed massive anxieties around the possibility of losing the ever-strengthening British grip across the globe. “Taking pride in the British Empire was a major aspect of Victorian patriotism and was often indistinguishable from racial chauvinism.”<sup>21</sup> Imperialistic pursuits surpassed economic and political means in efforts to establish British norms for the “inferior races.”<sup>22</sup> According to Patrick Brantlinger, author of *Victorian Literature and Postcolonial Studies*, a certain ambivalence regarding imperialism existed within literature, which caused novelists to “resort to emigration as a way of rewarding deserving—sometimes undeserving—characters while underlining social or personal problems they were leaving behind.”<sup>23</sup> The toggle between approval and disapproval contributed to increasing negative social conditions such as poverty, unemployment, and famine in England.<sup>24</sup> There, moralists experienced anxieties pertaining to sexual practices said to occur at the more “exotic” locations. Cultural biases portrayed certain colonies, such as Sydney and India, as epicenters of sexual promiscuity.<sup>25</sup> Moralists then

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<sup>21</sup> See “Exploring the Terrain” from Patrick Brantlinger’s *Victorian Literature and Postcolonial Studies*, page 2.

<sup>22</sup> Brantlinger, 2.

<sup>23</sup> Brantlinger, 2.

<sup>24</sup> Brantlinger, 2.

<sup>25</sup> Robert Aldrich explains that as a convict colony, Sydney sparked numerous concerns. As for India, Orientalism fueled the exoticism and fetishization associated with the country. He provides a detailed description of the concerns connected with homosexuality in his introduction, page 1.

began associating travel with immorality, as travel became a “form of sexual expression.”

<sup>26</sup> In his introduction of his book *Colonialism and Homosexuality*, Robert Aldrich notes,

Homosexual misbehaviour was not a matter just of private life, as scandals, tragedies and court cases illustrated. Explorers channeled energies into expeditions and homoerotic friendships rather than ‘normal’ married life. <sup>27</sup>

Explorers especially rejected tradition, leaving their homes for extended time periods

only to surround themselves with solely male groups during their journeys. “The

gendered nature of expansion, in which men monopolized many imperial activities, and

where manly virtues were championed, created situations congenial to intimate male

bonding.” <sup>28</sup> Aldrich mentions that psychological repression impacted these male

relationships (specifically regarding a lack of physicality). Religious beliefs and societal

acceptance further drove repressed feelings and action. Internalized anxieties caused from

the believed threat against “normal life” directly translated into the arts. In *The Strange*

*Case of Dr. Jekyll and Mr. Hyde*, Stevenson redefines the norm by shaping an all-male

community (similar to the community of explorers) that lacked traditional norms. Rather

than have Jekyll’s pursuits expand to the colonies, Stevenson instead fashions his plot

where the antagonist pursues “exploration” in the confines of his home, making scientific

discoveries with imperialistic motivations.

The men in Stevenson’s text show difficulty adapting to the norms that their

surrounding society constantly projected. Through creating characters who express

unstable coping mechanisms, Stevenson highlights masculine fragility. The male

characters delve into Soho, acting as onlookers of Mr. Hyde’s chaos. Masculine

repression reaches so far deep, the group of men rest on a metaphorical powder keg

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<sup>26</sup> Aldrich, 3.

<sup>27</sup> See “Introduction: The Seduction of the Colonies” from Robert Aldrich’s *Colonialism and Homosexuality*, page 1.

<sup>28</sup> Aldrich, 3.

waiting to explode, represented through Mr. Hyde. His presence challenges morals and emulates tropes of the gothic monster. Henry Jekyll's motivations for creating a personified alias prove the duality of virtue and chaos. He remains unaware of the repercussions of unleashing his repressed psyche. In Stevenson's story, the professional men are reduced to the position of witness. Hyde, the criminal, and representative of a lower class (or degenerate class), directly threatens "stable" professionalism.<sup>29</sup> Carol Margaret Davidson, in her chapter "A Battle of Wills: Solving the Strange Case of Dr. Jekyll and Mr. Hyde," describes the novel as a "transgressive combination of upper and lower-class elements."<sup>30</sup> She elaborates on the fact of Hyde's connection to Jekyll's finances, which would enable him to elevate his class status through inheritance. Unlike the other men in society, Mr. Hyde fully acts out his innermost desires without hesitation. His detestable crimes and access to Henry Jekyll's fortune threaten the circle of men introduced in the story, and ultimately affects their day-to-day living. The most intimate details of their lives remain unspoken; disclosing their most intimate secrets runs the risk of tarnishing their reputation. Hyde's ties to Henry Jekyll jeopardize the reputation of Jekyll's friends. The narrator elaborates, "tales came out of the man's cruelty, at once so callous and violent, of his vile life, of his strange associates, of the hatred that seemed to have surrounded his career; but of his whereabouts, not a whisper."<sup>31</sup> Their lives, aside from their livelihoods, are also risked in the event of their crossing paths with Mr. Hyde. Mr. Hyde, however, has nothing to lose (aside from the threat of getting caught). Their

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<sup>29</sup> Carol Margaret Davidson uses the term "degenerate class" to describe Mr. Hyde in her chapter "A Battle of Wills: Solving the Strange Case of Dr. Jekyll and Mr. Hyde," page 139.

<sup>30</sup> Davidson, 139.

<sup>31</sup> Stevenson, 31.

fear of falling off their high societal pedestal holds them back from acting on their innermost repressed desires.

In this chapter, my goal consists of exploring the interpretation of Jekyll's transformation into Edward Hyde as the birth of a new entity through chemical reproduction as opposed to a split identity.<sup>32</sup> I must acknowledge the difficulties in examining Mr. Hyde as an entirely separate being, as he is also presented as Jekyll's split identity. Admittedly, I am left with more questions than answers, as Stevenson jumps between both possibilities throughout the text. While Edward Hyde's memory does retain lingering pieces of Henry Jekyll, his primal repressions craft an independent mind. Hyde's imperialistic persona authorizes the dark concept that the world (and the people in it) are his for the taking. By concocting a separate entity through chemical reproduction, Jekyll achieves "giving birth" without the presence or necessity of women. For the purposes of this paper, I will treat Mr. Hyde as the child of Henry Jekyll—one that embodies Jekyll's deepest repressions and becomes a separate, monstrous being. By interpreting the Jekyll and Hyde relationship as that of parent/child, a greater light is shined on the underlying imperialistic plot. When Hyde tramples the young girl and violently murders Sir Danvers Carew only a year later, he propagates a patriarchal, imperialist future. The young girl represents the new age of the New Woman, which threatens the "all-male" utopia Dr. Jekyll envisions. Hyde "clubbed him [Carew] into the earth," re-establishing a new world dominance and death to traditional morals.<sup>33</sup> He enacts physical violence on representatives of both the old and new world to show his

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<sup>32</sup> In my discussion, I explore chemical reproduction as a derivative of asexual reproduction (in biological terms) to explain the lengths of Dr. Jekyll's willingness to eliminate women from his envisioned imperialistic utopia.

<sup>33</sup> From "The Crew Murder Case," page 22.

professional counterparts his capabilities of conquering humanity on British soil. Jekyll's hopes of forming an all-male utopia, however, quickly turn into more of a dystopia, one that allows British men to continue to take whatever they want however they want it, no matter how violent they may choose to be.

## **Discussion**

Stevenson speaks to societal masculine fragility of losing imperialistic grips in his text by crossing established gendered boundaries. He does this by granting Henry Jekyll (and eventually, Mr. Hyde) reproductive abilities. To preface, I do not argue that Stevenson critiques same-sex parenting or single parenting. Rather, through this representation of chaos, Stevenson displays the dangers of late Victorian societal prejudices. The ever-changing status of British society emphasized throughout the short story reveals anxieties instigated through imperialism and heteronormative masculinity, along with the dangers of repressed desires. Henry Jekyll's failed attempts at creating an all-male utopia launch the surrounding characters into danger at the will of the primal Mr. Hyde. Through molding a character that lives a lifestyle based on desire without a moral register, Stevenson exposes the degenerative effects of suppressing lifestyles that clash with the established "norm."

### *Section A: Society of Suspicion*

During the daytime, Mr. Hyde's name is only *spoken* of; nobody sees him in the flesh until twilight hours, usually *during* or *after* committing heinous crimes. The narrative's location allows Mr. Hyde to easily slither under the radar, as Soho is known as the capital of social disorder and stomping grounds of the lower class. Although protected by the darkness, countless witnesses view his two public crimes: first, the

trampling of the young girl and then the murder of Sir Danvers Carew. When Hyde gets caught immediately after the trampling, his temperament remains oddly calm. Enfield expresses,

I never saw such a circle of hateful faces; and there was the man in the middle, with a kind of black, sneering coolness—frightened too, I could see that—but carrying it off, sir, really like Satan. “If you choose to make capital of this accident,” said he, “I am naturally helpless. No gentleman but wishes to avoid a scene,” says he. “Name your figure.”

The crowd immediately reacts with an explosion of anger. To make matters worse, Hyde responds to the crowd’s anger with sarcastic retorts, truly uncaring about the series of events regarding his possible punishment for committing the trampling. He recognizes human shortcomings and knows that if he offers her parents money, he can easily buy their silence. After giving the young girl’s parents a check, Hyde promises to meet with them the following day to cash the check himself, proving its genuine nature. The trampling acts as a grand statement to the surrounding society, promoting his sort of godlike untouchability. In this society, reputation surpasses justice, ensuring Hyde a “get out of jail free card.” When he is first threatened by the mob after trampling the young girl, the first course of action (“next best” to killing him) would be to “make his name stink from one end of London to the other.”<sup>34</sup> Here, the mob projects their own fear of a tarnished societal reputation onto Hyde, rather than immediately reporting him to law enforcement. Davidson elaborates,

Unaware of the actual association between Jekyll and Hyde, therefore, the blackmailers project the crime of blackmail onto Hyde. Given this projection, Mr. Hyde assumes the traditional, uncanny, foreign-yet-familiar role of a gothic monster. He reflects the monstrosity of his pursuers.<sup>35</sup>

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<sup>34</sup> Stevenson, 8.

<sup>35</sup> Davidson, 143.

The tarnishing one's name among social circles presented a greater fear than being arrested and possibly put to death. After this first documented offense, Mr. Hyde maintains a low profile for a year.

It must be understood that Mr. Hyde's idea of reputation versus that of the mob greatly differ. Mr. Hyde, according to Davidson, represents the lower-class dweller within upper class society. In his chapter "The Commercial Spirit," Walter Houghton writes,

The younger generation was determined to push—and buy—its way into the upper classes; to exchange trade for a profession and Dissent for the Church of England; to own a gig and, if possible, a country estate, perhaps even a title.<sup>36</sup> During this period, respectability no longer coincided with inheritance, as members of the working class maintained the ambition to gain wealth for themselves through other means. Social mobility fluctuated and class lines began to blur. Before the revelation of Mr. Hyde's origins, Enfield and Utterson hint at his association with the lower class due to the location and state of the outside of his home. It was described as marked with "prolonged and sordid negligence," with a "discoloured wall on the upper" and having no windows. Hyde did not need the ambition to work for his wealth, as Dr. Jekyll directly provided him direct access to his finances. Enfield explains that Hyde, "...whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutts's."<sup>37</sup> He proceeds to provide a check with Henry Jekyll's legitimate signature. Not only does Hyde threaten the professional class group of men as a figure of new money, but he also threatens their respectability through his association with Henry Jekyll. To the group, blacklisting him would prevent Hyde from cheapening their societal position. For Mr. Hyde, a tarnished reputation would affect his ability to

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<sup>36</sup> From *The Victorian Frame of Mind*, page 185.

<sup>37</sup> Stevenson, 8.

weave within the streets without worry of being caught. Destroying his name by word of mouth would also raise the potential for his being watched, which would not only hinder his free-for-all criminal activity, but also possibly give away the true nature of his existence. When Jekyll reflects on the events that transpired, he laments,

An act of cruelty to a child aroused against me the anger of a passerby, whom I recognized the other day in the person of your kinsman; the doctor and the child's family joined him; there were moments I feared for my life; and at last, in order to pacify their too just resentment, Edward Hyde had to bring them to the door, and pay them in a cheque drawn in the name, of Henry Jekyll. <sup>38</sup>

Jekyll's deep seated "fear for his life" refers to his social reputation and the potential of being "outed," so to speak. If more people found out about Mr. Hyde and his benefactor, more people would begin to ask questions that would put the "two" in danger of being found out. In turn, Jekyll needs (to) Hyde. I put "to" in parenthesis because the idea behind my sentiment works both ways. Jekyll must hide under the radar but *needs* Hyde to do so. Jekyll laments, "I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering." <sup>39</sup> The nature of their relationship surrounds the idea of being hidden, however, Mr. Hyde needs to exist due to the heightened possibility of getting caught participating in society's actions that were deemed "immoral." As "Mr. Seek," Mr. Utterson validates Jekyll's predictions through attempting to catch Hyde.

Jekyll's fears are set into motion by Mr. Utterson. Davidson analyzes Utterson's motivations behind his obsession with the state of Henry Jekyll's will. He plunges himself into the role of witness, referring to himself as "Mr. Seek," and becomes a spectator to Mr. Hyde's orchestration. <sup>40</sup> In taking on the responsibility of a detective of

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<sup>38</sup> Stevenson, 61.

<sup>39</sup> Stevenson, 55.

<sup>40</sup> Stevenson, 14.

sorts, Utterson becomes a passive agent, while Hyde strongholds an active position. When he investigates the will, Utterson learns “the said Edward Hyde should step into the said Henry Jekyll’s shoes without further delay and free from any burden or obligation...” in the case of Dr. Jekyll’s disappearance over a period of three months.<sup>41</sup> Jekyll’s vague verbiage in the excerpt from his will exposes his strange relationship with Mr. Hyde. The process of Hyde “stepping into the said Henry Jekyll’s shoes” implies close intimacy between Jekyll and Hyde, one that might even be physical. The reference of “stepping into someone else’s shoes” often speaks to understanding the situational reality of another and refers to identity rather than physicality. Upon reading the will, however, Utterson expresses offense as “a lawyer and as a lover of the sane and customary sides of life, to whom the fanciful was immodest.”<sup>42</sup> Some critics interpret Mr. Hyde as a prostitute, and it is possible Utterson has a similar interpretation after reading the will. When thinking about Mr. Utterson’s repressions, the offense he feels possibly stems from his internalized sexual desires he cannot act upon. Instead of acting on his innermost desires, he launches himself into his investigation of Jekyll and Hyde’s relationship. Davidson expands on her Utterson theory, stating that his obsession with the Jekyll/Hyde relationship causes the once ‘privacy-respecting Utterson’ to ‘engage in espionage.’<sup>43</sup> The narrator reveals,

...but now his imagination also was engaged or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield’s tale went by before his mind in a scroll of lightened pictures.

Utterson’s obsession could also read as jealousy—a type of jealousy either fueled by greed or sexual frustration. He remains well-aware of the consequences of such action, so

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<sup>41</sup> Stevenson, 11.

<sup>42</sup> Stevenson, 11.

<sup>43</sup> Davidson, 144.

he upholds an austere lifestyle, one that prohibits personal indulgences in any activity that would be perceived as socially unacceptable. In the opening of the novel, however, the narrator describes Utterson as almost envious of the misdeeds his close friends participate in.<sup>44</sup> This close group, although not explicitly stated at first, includes Henry Jekyll.

The true connection between Jekyll and Hyde does not come to light until Henry Jekyll's full statement of the case, which heightens the strange nature of Jekyll's will. When reviewing Jekyll's testament at the end of the novel, his reference to the fear he felt for his life could be regarding a rumored sexual relationship with Mr. Hyde, as he presented the family of the young girl he trampled with an unforged signature. Antonio Sanna writes,

Secondly, Dr. Jekyll and Dorian Gray, though both very concerned with the public opinion of their persons, never cease to indulge in corrupting behaviors that are condemned by their society. Such sins are never explicitly mentioned by Stevenson and Wilde. In the former's work, Dr. Jekyll makes frequent references to the temptations of sin and to a hidden life dedicated to vice... These sins and vices are enacted in full secrecy... Such unspecified pleasures are seen as undignified because society considers them as such, not because they are vicious in themselves. In fact, according to Jekyll himself, it is society that causes the repression of human pleasures...<sup>45</sup>

This reveals the deeper connection between those who engaged in "undignified" pleasures and actual criminals. Nineteenth century society was in the middle of experiencing major cultural shifts where morals slowly moved away from religious practice. Even still, people continued to maintain these beliefs in rejection of this launch into forward moving thought. "Undignified" pleasures and criminal behavior were wrongly conflated. For the professional class, especially the group of men in Stevenson's

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<sup>44</sup> The direct quote reads, "He was austere with himself; drank gin when he was alone, to mortify the taste for vintages; and though he enjoyed the theater, had not crossed the doors of one for twenty years. But he had an approved tolerance for others; sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds..." (5).

<sup>45</sup> From Sanna's "Silent Homosexuality in Oscar Wilde's *Teleny* and *The Picture of Dorian Gray* and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*," page 26.

story, everyone either engaged in pleasurable activity in secret or repressed any desire that could risk their social status. In the very first chapter, the narrator gives readers a slight glimpse that these men do, in fact, participate in the reputation-ruining activity, but not much is revealed.<sup>46</sup> Dr. Lanyon, however, gets closest to this taboo depravity (that we know of) when he witnesses the Hyde-to-Jekyll “transformation.” Even in Lanyon’s account, he stops himself short at the end of the letter, not giving any explicit information. He writes,

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer.<sup>47</sup>

As Sanna mentions, the characters’ vices in the story are not explicitly revealed. The level of secrecy is so vital for purposes of maintaining a stellar reputation, not even the omniscient narrator can break that barrier. In Jekyll’s account of the case, he expresses that even in his state of living in his own body, he felt ‘raging and freezing with the passions of Hyde.’<sup>48</sup> Like Lanyon, Jekyll provides little detail of their encounter, other than the ‘condemnation’ expressed on Lanyon’s part. Still, it can be argued that Jekyll wanted to preserve his dignity in the confession. The narrator’s voice translates as a witness account, almost as a separate character in “himself,” one who is close enough to Utterson and distant from Hyde. I gender the narrator as male rather than female due to his closeness to Utterson. The women in this novel are set at a significant distance from the men, so it would not make sense to gender the narrator as female. The narrator knows enough information about Utterson’s counterparts, but his information is just as limited

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<sup>46</sup> The narrator does not explicitly state their misdeeds, but the men are portrayed as having lower moral standards than Mr. Utterson.

<sup>47</sup> Stevenson, 54.

<sup>48</sup> Stevenson, 68.

as Utterson's, which is why Hyde's account of the events is never divulged. The narrator also understands Utterson's own repressions, as he exposes Utterson's obsession with the case throughout the novella. He understands Utterson's repressed feelings, suggesting his participation in communal misdeeds as well. He also never gets named or described, protecting his identity. Instead, he basis his entire narrative on Utterson. Although the male witnesses receive close attention in the novel, the maidservant, a female witness, gets closer to Mr. Hyde alive than the narrator or Utterson ever does.

When analyzing witness accounts in comparison to Mr. Hyde's crimes, the maidservant holds significant importance. The "romantically given" maidservant witnesses the murder of Carew from her window. She, a member of the lower class, lives under a veil of protection while the young girl from the beginning of the story does not. She met Mr. Hyde prior to the crime, 'for whom she had conceived a dislike,' and watches the entirety of Carew's murder without the threat of future harm.<sup>49</sup> Before the murder, the narrator describes her almost dream-like state, having 'never felt more at peace with all men or thought more kindly of the world.'<sup>50</sup> The maidservant then described Carew's appearance as "beautiful," and breathing "an innocent and old-world kindness of disposition." Briefly, she experiences her own image of utopia, one where her surrounding world nearly reached perfection. Her reference to feeling "at peace with all men" could relate to her struggles of living as a member of the lower class yet maintaining a certain hope that the struggles can momentarily pause. Then, Mr. Hyde enters and immediately establishes his own twisted utopia. To further jumpstart his ego, he once again chooses a location where people could easily witness the crime, well-

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<sup>49</sup> Stevenson, 21

<sup>50</sup> Stevenson, 21.

knowing consequences would not follow. The darkness of the night somewhat protects him since people do not linger on the streets. Still, Hyde locates the crime where he knew an audience could observe the ordeal—a residential location near a roadway. The murder recreates imperialistic fantasies because it once again reaffirms the power of conquering the earth.<sup>51</sup> Like the narrator, the maidservant at the window cannot hear the specifics of the conversation between Carew and Hyde, but she watches as ‘all of a sudden he broke out into a great flame of anger, stamping with his foot, brandishing the cane, and carrying on like a madman.’<sup>52</sup> He chooses a victim who represents old-world, upper-class tradition. This old-world tradition that especially triggers Mr. Hyde due to its promotion of heterosexuality as the norm. Through Hyde, Jekyll explores possibilities he cannot get away with in his own skin, so when he is met with the epitome of traditional value (Carew), he reverts to his most primal, repressed instincts and clubbed Carew into the earth. The murder is inherently sexual, but I will examine this with deeper emphasis in my second chapter.

The men in the story unconsciously contribute to Hyde’s degenerative behavior. They, too, promote a society of acting on carnal instinct because they continue to witness crime and are hesitant in their efforts to stop Hyde. They gossip, they watch, they aid Hyde’s pursuits. Hyde casts an imperial force over Soho—a “colony” where men do not need to restrain themselves. Jane V. Rago, in “Dr. Jekyll and Mr. Hyde: A ‘Men’s Narrative’ of Hysteria and Containment,” opens her chapter explaining the obvious construction of Mr. Hyde as “other.” Her main argument, however, supports the theory that the true threat Hyde poses stems from a level of sameness he shares with the men in

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<sup>51</sup> Stevenson, 21

<sup>52</sup> Stevenson, 21.

the story (specifically Mr. Utterson). To Rago, Hyde is a threat to the professional men not because he is an “atavistic other, but rather he is a gentleman.”<sup>53</sup> I find her analysis of “Hyde as same” useful because it supports the men’s hesitance to confront Hyde. Internally, they understand that Hyde is a reflection of their innermost desires. She explains,

In late-Victorian London (as elsewhere), this medico-juridico-scientific world relied upon its own perceived authority to control representations of identity through the dialectically related acts of looking and constructing a discourse of visual description. The authoritative gaze of this professional world is premised on the authority to write—and the assumption that the writing subject remains outside the field of vision—relying on its own invisibility as the default setting of normativity. Hyde defies visual description in the narrative and disrupts the authoritative gaze, so he remains deliberately unspoken; yet there is a discursive explosion that frantically and obsessively tries to fix Hyde’s identity as deviant.<sup>54</sup> She goes on to mention that Hyde’s visibility masks Jekyll’s identity. While I argue that Hyde commits his crimes in public settings for performative purposes, Rago expresses the possibility of Hyde removing the spotlight from Jekyll, even though the two are bound through finances. She also notes that ‘Hyde does invite being seen’ so that the witnessing gaze would fixate on him.<sup>55</sup> Only the maidservant files a formal complaint about Hyde committing the murder of Carew, but after that, little effort is made on the part of law enforcement to catch him. ‘Time ran on; thousands of pounds were offered in reward, for the death of Sir Danvers was resented as public injury; but Mr. Hyde had disappeared out of the ken of the police as though he had never existed.’<sup>56</sup> In portraying the “Hyde-as-same” argument, Rago exposes the men of the story as the true deviants rather than Hyde.<sup>57</sup> He mirrors the desires of the men in the story that they refuse to act

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<sup>53</sup> Rago, 277.

<sup>54</sup> Rago, 277.

<sup>55</sup> Rago, 279.

<sup>56</sup> Stevenson, 31.

<sup>57</sup> Rago, 279.

upon (or have previously done). When Utterson reflects on his past decisions he ‘squirms under this self-implication, the awareness that Hyde’s actions reflect his own.’<sup>58</sup> While Rago interprets the novel as ‘an attempt to render the “normal” male invisible and silent so that he may maintain authority of defining what is deviant and other,’ I see it as a metaphorical dethroning of heteronormative lifestyles tying back to Jekyll’s imperialistic motivations. Hyde does not wish to make the men invisible, but instead, the women. Through mimicking the imperialistic practices of the explorers on his home turf, Hyde (and Jekyll) attempt to build an all-male utopia, one where women were not deemed useful (especially in reproductive practices).

This “utopian” society the Jekyll/Hyde duo desperately wish to “discover” through scientific means and physical action keeps women on the outskirts. The men needed to do everything themselves and the women threatened these possibilities, especially the emerging “new woman.” English professional, upper-class society no longer met Jekyll’s needs, so he relocated to Soho and refashioned his body, where the lens would not have such a heavy focus on him. By having Mr. Hyde settle in Soho, he can easily blend into the dingy society until he makes himself known by trampling the young girl. Jekyll’s actions that were done in private (reproducing without a female) were then released into the public sphere. Jekyll laments,

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

Jekyll acknowledges his “exploration of discovery” as dreadful. He mentions a “shipwreck” as opposed to a successful and completed journey. While his plan initially seemed solid, his plans diverted from the main path resulting in ruin. Here, he treats

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<sup>58</sup> Rago, 279.

intellect as separate from morality, proving his distorted sense of the two. Societal standards embedded themselves so deeply into his modes of living, that he believes the two exist separately from each other. Morality and intellect, then, operate on different levels of privacy, leaving morality as a mere performance due to societal surveillance. Performative morality existed *outside* the walls of the home, functioning on the basis of moral governance. Practices *inside* the home were less surveilled, however, operated on a psychological basis. People had the opportunity to engage in pleasures privately or allow guilt from public opinion to infiltrate their homes. The goal of Jekyll's utopia, then, would be to create a guiltless society for men to act on their full potential.

*Section B: Chemical Transformation as Asexual Reproduction*

Stevenson's text provides curious distinctions between private and public spaces, also mimicking the double presented by Dr. Jekyll and Mr. Hyde. Like Jekyll and Hyde, these spaces operate on entirely separate registers. Public spaces, in a way, threaten privacy (especially during daylight hours). The darkness does not fully clear Soho's streets, as witnesses in this text tend to lurk at every corner, but it does allow criminals (like Mr. Hyde) to get away with heinous crimes. The homes, primarily Henry Jekyll's home and Hyde's Soho apartment, function as modes of refuge, while the streets highlight certain cultural disturbances. Jamieson Ridenhour, in his chapter "London Chiaroscuro: A Gothic Map of Victorian London," notes that the "the savage and the enlightened" mainly interact in the homes of Lanyon, Jekyll, and Hyde. Hyde's crimes predominantly occur on the streets (and in the dark).<sup>59</sup> While Mr. Richard Enfield and Mr. Utterson take their usual Sunday walk at the novel's beginning, they pass Mr. Hyde's home in Soho. Enfield describes his door as "blistered and disdained," which mirrors

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<sup>59</sup> From Ridenhour's *In Darkest London: The Gothic Cityscape in Victorian Literature*, page 60.

Soho, a place of “vice and iniquity, of prostitution and sexual deviance.”<sup>60</sup> Mr. Hyde skillfully utilizes both private and public spaces to move freely amid his schemes. The bulk of Mr. Hyde’s crimes occur on the streets of Soho during hours in which the darkness provides him some level of protection. The daylight and indoor spaces mask his true identity, allowing for his disappearance months at a time.<sup>61</sup> While the daytime sheds significant light on the poorer aspects of the city, the narrator highlights its inviting nature, as inviting as the center of lower-class activity can be for upper class men. The narrator explains,

The inhabitants were 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 laid comparatively empty of passage, the street shone out in contrast to its dingy neighborhood, 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.<sup>62</sup>

Soon after, Mr. Enfield grants insight into the vile deeds that happened on this same street with Mr. Hyde’s introduction to the narrative. In Joseph Amato’s *On Foot: A History of Walking*, he addresses the transformation of cities and the effect it had on travel. He emphasizes the class struggle and the division between those who walked for necessity (working class) and those who walked for leisure (upper class). Specifically, he draws on the idea of “peaceful and orderly walking” versus the “shifting, amorphous, and ill-defined enemies in the streets.”<sup>63</sup> The narrator portrays the positives and negatives of the scenery, yet the negatives are presented as minor infections to a setting attempting to emulate false beauty. Terms like “florid,” “well-polished,” and “fresh,” mirror the

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<sup>60</sup> Ridenhour, 61

<sup>61</sup> Even though Utterson keeps him on high alert. Utterson jokes, “If he be Mr. Hyde... I shall be Mr. Seek,” (14).

<sup>62</sup> Stevenson, 7

<sup>63</sup> “A New Footing for the Nation,” page 180.

personality traits that Enfield and Utterson *should* model as upstanding members of London society. The “air of invitation” indicates suggestive motivations, as the narrator calls the street a “bystreet” that the two happen to stumble upon. The bystreet in itself is “othered” in comparison to the main street; it is an intersection, a diversion from the main road of travel. Their counterparts, according to Amato, took to the main roads because they were cleaner, “furnished with sidewalks,” and had rows of shops.<sup>64</sup> In choosing the bystreet as their recurring spot for walks of leisure, Utterson and Enfield deviate from the new norm. Their location is anything but coincidental, nor is it the first or last time the duo will visit this location. Their placement in this “dingey neighborhood” hints at their possible participation in unacceptable societal vices for men of their high social standing. Metaphorically, Soho exists in the shadows of London, where the “other” exercise day-to-day living.

Daylight raises the potential of revealing Mr. Hyde’s true nature, which confined both Jekyll and Hyde to the indoors during those hours. After an uproar of attention, they skillfully avoid further public spectacle by keeping to themselves. Jekyll does not maintain the confidence to reject societal norms in his own skin. His reliance on scientific efforts gives him the opportunity to partake in “chemical reproduction,” as opposed to the physical. He uses science with imperialistic intent to figure out a way to reproduce without the presence of a female. He explains,

... I purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.

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<sup>64</sup> Amato, 182.

Jekyll's description of gathering the required materials remains clinical in tone, denoting the lack of sexual or emotional attachment to the situation. His goals require no bodily contact, signifying the asexual nature of his creation. Asexual reproduction requires a single parent without the fusion of gametes. Three types of asexual reproduction occur depending on the organism, one of them known as "fragmentation." Fragmentation takes place when an organism breaks into two or more pieces, eventually developing a new individual. During the initial transformation, one of the physical symptoms Jekyll experiences consists of "a grinding in the bones."<sup>65</sup> Hyde displays a rather distorted appearance, described as

pale and dwarfish, he gave an impression of deformity without any nameable malformation he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice.<sup>66</sup>

The two beings are separate in their appearance (and eventually in mindset) but cannot exist independently on their own, which strains the definition of fragmentation. While a physical doubling of the two as separate bodies does not occur, a significant separation occurs mentally. Jekyll's letter detailing his circumstance notes Hyde's ability to silence his conscious. Mr. Hyde also maintains the capability to reproduce through triggering switches without the use of the powders. Jekyll laments, "Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde."<sup>67</sup> Although the transition from Jekyll to Hyde and Hyde to Jekyll remains absent of sexual elements, sexual tendencies generate through Mr. Hyde's crimes, with the murder of Sir Danvers Carew achieving full sexual gratification. When interpreting Hyde's formation process, Jekyll's gender abilities reach beyond the typical English gentleman, making his actions borderline vampiric. Jekyll's

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<sup>65</sup> Stevenson, 57.

<sup>66</sup> Stevenson, 16.

<sup>67</sup> Stevenson, 61.

mode of asexual reproduction limits itself in that his only “child” comprises a separate identity within himself rather than an independent being. Jekyll, however, acts alone in his scientific pursuits. He eventually decides to “recruit” Dr. Lanyon, a man of similar credentials and his closest confidant (arguably closer to him than Mr. Utterson) in hopes of furthering his male-centric society.

Dr. Jekyll lures Lanyon with a cryptic letter. Throughout the letter, Jekyll uses calculating words to scare him into participating despite Lanyon’s reluctance. The letter in its entirety is made up of manipulative language. For example, Jekyll writes,

“Confident as I am that you will not trifle with this appeal, my heart sinks and my hand trembles at the bare thought of such a possibility.” He then proceeds to close the letter with the following sentiment, “Serve me, my dear Lanyon, and save your friend, H.J.”<sup>68</sup>

After following Jekyll’s directions, the gullible Dr. Lanyon meets Hyde and then witnesses the transformation. Hyde, in this scene, adopts Jekyll’s ability to reproduce through the consumption of the potion. Jekyll and Hyde experience a cycle of constant “rebirthing,” causing an intense amount of physical trauma on the body they share. Dr. Jekyll manipulates his dear friend Dr. Lanyon into gathering his materials to witness the “birth.” Arguably, his motivations for doing so stem from his desire to give more men the opportunity to reproduce (perhaps as a reaction towards the “new woman” movement).

Before consuming the potion that would trigger the birth, Hyde says to Lanyon,

‘...As you decide, you shall be left as you were before, and neither richer nor wiser, unless the sense of service rendered to a man in mortal distress may be counted as a kind of riches of the soul. Or, if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan.’<sup>69</sup>

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<sup>68</sup> Stevenson, 49.

<sup>69</sup> Stevenson, 53.

Jekyll later uncovers his motivations for luring Lanyon to the scene, however, Hyde's words contain a seductive tone to match vampiric characteristics. Hyde boasts that his power would stagger Satan, again amplifying his god complex. Hyde further manipulates Dr. Lanyon by enticing him to pursue higher knowledge, power, and godliness. In a way, Mr. Hyde utilizes somewhat seductive language to tempt Lanyon into joining him in ingesting the potion. Lanyon does reject Hyde's efforts, but the traumatic impact ends up killing him. Similarly, Lanyon falls victim to sexual violence. Out of shock and horror, Lanyon may have rejected Jekyll's advances. Jekyll, in his confession, notes that in his own body he often felt the sensations of Hyde. He explains, "Jekyll (who was composite) now with the most sensitive apprehensions, now with greedy gusto, projected and shared in the pleasures and adventures of Hyde; but Hyde was indifferent to Jekyll..."<sup>70</sup> It is entirely possible that Jekyll acted on Hyde's impulse, and raped Lanyon. 'Jekyll has no words to properly define his dual nature and his sins, and thus uses a term that is reference to the unspeakable acts of sodomy.'<sup>71</sup>

Before dying, Utterson visits Dr. Lanyon at his home and finds him in a state of living decay. 'He had a death-warrant written legibly on his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older.'<sup>72</sup> Again, the effects from what seems like a vampiric seduction display themselves on Lanyon's physical appearance. Soon after, Utterson brings Dr. Jekyll's name into the conversation and Lanyon wants nothing to do with him. Quite literally, he says that Jekyll is 'to one whom I regard as dead.'<sup>73</sup> Just as he does in his letter addressed to Utterson, Lanyon

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<sup>70</sup> Stevenson, 63.

<sup>71</sup> Sanna, 28. Sanna refers to this a "nameless situation."

<sup>72</sup> Stevenson, 32.

<sup>73</sup> Stevenson, 32.

refuses to speak of his encounter with Jekyll. Utterson writes a letter to Jekyll in hopes of learning the details of the encounter, but Jekyll does not divulge a single detail. He responds, 'I have brought on myself a punishment and a danger that I cannot name. I am the chief of sinners, I am the chief of sufferers also.'<sup>74</sup> At the end of Dr. Lanyon's narrative, he explains seeing Hyde transform into Jekyll, but the hour after the transformation remains unknown. During this time, Jekyll may have attempted to recruit Lanyon into performing chemical reproduction. He chose Lanyon because, like him, he is a doctor. As a doctor, he maintains a level of scientific knowledge that Utterson lacks. In recruiting Lanyon, he could perfect his faulty experiment. It is completely possible that Lanyon and Jekyll participated in consensual sex, but for the purposes of my analysis of Mr. Hyde's criminal classifications that will follow in chapter 2 of this thesis, it is beneficial to interpret their encounter as a rape as a part of a lust murder cycle.

### **Conclusion**

The status of Henry Jekyll and Mr. Hyde's coexistence presents many complicated conclusions. The birth of Mr. Hyde stems from the inability to cope with gender norms, which amplify depending on one's surrounding state. By placing characters meant to uphold the generated norm at the center of the "other," Stevenson draws out the dangers of repressed identity stemming from intense social surveillance. The surveillance becomes suffocating, causing deep-seated repression to slowly rot the once stable mind.

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<sup>74</sup> Stevenson, 33.

## CHAPTER 2

### Introduction: Repression and Criminality

For many years, religion was engrained within British politics. The leading powers, however, experienced pushback after the failed attempt to “construct a unitary religious authority” in the seventeenth century.<sup>75</sup> With the influx of scientific data directly contradicting biblical doctrine, which once shaped cultural and political action, people felt lingering confusion. The once dominant Christian rigidity reinforced that “a man was considered, and considered himself, a Christian if he professed the main doctrines of the creed and was not guilty of any serious vice.” In nineteenth-century society, however, religious institutions slowly became overshadowed by science. Science then became the justifiable source for moral discourse. In other words, instead of deviant activities being considered sins, they were now subject to possible diagnosis. In reaction to this shift, many clung to whatever religious values they could. As a result, people began actively watching each other’s movements through social circles as a replacement for religious outlets. Houghton notes that Christianity entailed a sense of watchfulness; this watchfulness is a recurring theme throughout the entirety of Stevenson’s text. His emphasis on witness accounts brings about the understanding that even though England evolved from religion to science, his characters mimic the societal struggle of reinstating traditional values. In shaping Mr. Hyde, Stevenson presents the consequences of determining new outlets for traditional values. Replacing science with repression would still cause the same harmful effects that religiosity caused for centuries.

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<sup>75</sup> See Heidi Rimkin and Alan Hunt’s “Sexuality and the Degenerate Body in Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*,” page 60.

In Chapter 1, I presented Mr. Hyde's introduction to society as a birth through chemical reproduction. I explain this as a process in which Henry Jekyll utilizes scientific experimentation to adopt an entirely new physique, one who would act on societally deemed "deviant" pleasures. His motivations reveal the intense distinction between virtue and pleasure, which stemmed a response to societal moral standards surrounding religious decline. Heidi Rimkin and Alan Hunt, in their article "From sinners to degenerates: the medicalization of morality in the 19<sup>th</sup> century," address the defining notion between the norm and deviances, explaining that one who deviates from the norm is one who commits individualized transgressions.<sup>76</sup> They continue, "In brief, the transition is from one focused on sin to one organized around the distinction between the normal and the pathological."<sup>77</sup> People began to understand the necessity of lifestyles separate from the idea of the model Christian. Reason (and science) presented more substantial reliability than religion. Moral governance did continue in society, only now "children of God" became "subjects" for study. Christian guilt, however, continued to linger in the human psyche and leached into scientific studies regarding mental health. Rimke and Hunt suggest that even though Christianity was in steady decline (also clarified by Houghton), traditional values proved difficult to break away from. Christian virtue was refashioned into new forms of surveillance. For example, instead of homosexuality being a sinful act, it became pathologized. Rimke and Hunt note that trying to implement religious authority as a form of governance was a major failure,

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<sup>76</sup> Rimke and Hunt, 60.

<sup>77</sup> Rimke and Hunt, 60.

which is why the Victorians had to turn to the invention of “moral insanity” that sought to “reimpose the traditional moral code.”<sup>78</sup> They highlight,

There is no simple chronology of stages of regulatory projects; rather they overlap, collide and reappear in different guises. It is necessary to attend to the way in which the management of virtue and vice has been contested and divided between a range of different authorities, religious, pedagogic, medical and political. It is not that one form displaced another in sequence, but rather that different configurations in combination came to the fore; such combinatory authorities were generally not the result of any concerted strategy, but rather were ushered in by the cultural preoccupations of the period.<sup>79</sup>

While they deny the idea of the replacement of religion by medicine, their main goal remains in the complexities of governing morality as a form of cultural hegemony.

This chapter functions as an interpretation of the effects of hyper-surveillance on the present society in which Stevenson’s characters exist and how surveillance wrongfully shapes their moral compass. Rimke and Hunt emphasize,

The respectable classes experienced deep apprehensions about the declining hegemony of the traditional authority of the social, political and religious establishments. They responded with a disparate array of projects of moral regulation.<sup>80</sup>

These “respectable classes,” also known as the professional class and the aristocracy, relied on traditional values rooted in patriarchal dominance. Any action or lifestyle opposing the heterosexual norm threatened tradition and ignited masculine fragility. The worry of constantly being watched caused many to act in secret. Gossip and word of mouth were crucial modes of communication, which heightened the taboo behind certain actions and ultimately merged vice with pleasure. This caused significant harm to marginalized groups such as the homosexual community. Rimke and Hunt argue,

Despite their variant conceptualizations the will, the passions, the soul and the character share the crucial attribute of being suitable objects of governance; they can be worked upon, trained, developed and thus reformed. It is of particular

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<sup>78</sup> Rimke and Hunt, 61.

<sup>79</sup> Rimke and Hunt, 61.

<sup>80</sup> Rimke and Hunt, 66.

significance to note that the governance of the will can be affected either by individuals themselves or by others; that is, their governance can be both internal and external.<sup>81</sup>

In this quote, the authors note the internal attributes preyed upon for the upkeep of social hegemony, which promoted the heteronormative standard of living. Personal traits became objectified and differentiated the “normal” from the “other.” The characters in Stevenson’s novel internalize these standards through their own forms of moral policing, each coping with this in different ways. Dr. Jekyll, for example, becomes sexually violent through his transformation into Mr. Hyde. John F. Schumaker, in his book *Religion and Mental Health*, describes ways in which religion can cause detrimental harm to mental stability. Among his ten listed reasons, I particularly focus on how it “generates unhealthy levels of guilt,” “establishes a foundation for the unhealthy repression of anger,” “inhibits the expression of sexual feelings, and paves the way for sexual maladjustment,” and “interferes with rational and critical thought,” most specifically when analyzing the Dr. Jekyll/Mr. Hyde duo.<sup>82</sup> He acknowledges that religious influence has positive effects on some and negative effects on others. For the purposes of this paper, I will focus solely on the negative effects and how social surveillance corrodes the psyches of these men, the most powerful example being Dr. Jekyll and Mr. Hyde. While Schumaker concludes his introduction noting the limitations of his study and acknowledging the fact that the effect of religion on the individual ultimately comes down to self-interpretation. Dr. Jekyll/Mr. Hyde is a deeply complex character, and the psychological toll societal norms take on him cannot be simply defined as “bad choices.” The hyper-anxious state of his surrounding society deeply impacts how he could move “freely” and displays the cost of making public missteps in his own skin.

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<sup>81</sup> Rimke and Hunt, 62.

<sup>82</sup> Schumaker, 4.

## Discussion

The crimes committed by Mr. Hyde represent a grand statement to society at large. In my previous chapter, I hint that Hyde's goal consisted of gaining recruits for his vampiric modes of reproduction for imperialist purposes. I want to keep in mind that sexual violence plays into vampiric scenarios, as vampires require the drawing of blood from unwilling "hosts" to accomplish successful reproduction. The victims, then, develop an insatiable hunger for blood. For Hyde, this hunger, as a result of his birth, gets fulfilled by rape and subsequent murder. By studying religion alongside sexual criminology, we get a greater sense of the strain placed on a society in moral evolution. The inherent loneliness the characters face is caused by constant societal alienation. England-in-transition masked a horrific reality: sin transformed into science, the leading force of acquiring knowledge. By creating characters that participate in these unspoken deviances, Stevenson warns against society pushing people, specifically men, into repression and the dangers of that repression morphing into violence.

### *Section A: Moral Anxiety*

The heavy impact of moral governance deriving from Christian practice created social and psychological tension. In small professional societies, gossip by word of mouth traveled quickly. Stevenson displays the influence of gossip in the beginning of the text with Enfield and Utterson's walk. Interestingly, Stevenson immediately opens his text with the passing of "gossip" as delivered by Mr. Enfield, even though this gossip was the reiteration of the trampling committed by the unremorseful Mr. Hyde. The narrator speaks to Utterson's character by providing a justification for Utterson's choices in friends, stating "even his friendships seemed to be founded in a similar catholicity of

good-nature,” (5). Assuming they come from Christian background, the term “catholicity” is carefully chosen to describe how Utterson goes about choosing his close-knit circle. By definition, “catholicity” refers to one’s open-minded nature, yet Stevenson chooses this particular word over its definition. In using the lowercase version of “Catholic,” along with its non-religious meaning, Stevenson shows how religion deeply embedded itself into the simplest modes of life, for example, through vocabulary (even though the word does not reference religion in any way). Larry Kreitzer, in his article “R. L. Stevenson’s “Strange Case of Dr. Jekyll and Mr. Hyde” and Romans 7: 14—25: Images of The Moral Duality of Human Nature,” articulates that ‘Christian life is characterized by moral tension.’<sup>83</sup> The “misdeeds” Mr. Utterson’s friends took part in did not align with Christian virtue. Still, Christian virtue held a significant chokehold on the characters in the story, especially in their private lives.<sup>84</sup> Christian sects typically look down upon sexual deviances of any form, as the act itself is sanctified through marriage. Any sexual act outside of wedlock was considered immoral, especially sexual relationships that expanded beyond heterosexuality. Utterson’s friend group falls into this category, even though the nature of their sexuality is never explicitly mentioned. It could be argued that while the text suggests that he keeps his friends close so he could act as a positive influence, his real motivations rely on the fact that their private lives will remain a secret. Even though they are prone to gossip and revealing truths through letters, they never speak about their sexual encounters. This somewhat comforts Utterson, allowing him to continuously embark on Sunday walks with Mr. Enfield down the dingey Soho bystreet.

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<sup>83</sup> Kreitzer, 130.

<sup>84</sup> Stevenson, 5

As upstanding members of nineteenth-century British society, Dr. Jekyll and his counterparts were expected to live according to the normative societal framework. In keeping company with men such as Mr. Utterson, he maintained a specific lifestyle until it could no longer sustain him. He laments in his letter to Mr. Utterson,

Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame.<sup>85</sup>

Dr. Jekyll never exposes the particulars of his “irregularities,” but it can be assumed that like the society around him, he conflates innocent pleasure with vice. Although these activities granted him with brief pleasure, those pleasurable feelings quickly morphed into feelings of guilt. When studying the effect of religion on mental health, guilt is a popular theme derived from religious doctrine. Most Christians believe in the concept of original sin; the idea that one comes into the world stained from the sins of Adam and Eve. Although most Christian sects believe original sin is washed away through the sacrament of baptism, a cycle of guilt is embedded throughout the teachings of the faith. Ralph W. Hood, in a chapter from Schumaker’s anthology, introduces a significant double of the religious self, one being intrinsic and the other being extrinsic. Those who align with extrinsic religiosity “correlated positively with lack of self-sentiment, ego weakness, and paranoid type insecurity, while intrinsic religion was negatively correlated with those subscales.”<sup>86</sup> In other words, those who lean more towards intrinsic views of religion see God as a loving and forgiving figure, while extrinsic believers associate God

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<sup>85</sup> Stevenson, 55.

<sup>86</sup> Schumaker, 111.

with distance, anger, and vindictiveness.<sup>87</sup> The quote above directly speaks to Dr. Jekyll's experience with extrinsic religiosity, causing the guilt that plagues his existence and aids his innermost repressions. It is possible that the duplicity in life he refers to is that of guilt versus pleasure. More importantly, feelings of guilt are linked to feelings of shame. When Dr. Jekyll describes his shame as "morbid" (which also applies to disease in addition to death), he could be referring to his religious repression. Instead, he applies the "morbid shame" as scientific diagnosis since it was the newer and more prominent mode of the establishing "moral insanity."

During the nineteenth-century, religious grasps began to loosen politically. This sparked the fear of the rapid degeneration of humanity. Guy Davidson, in his article "Sexuality and the Degenerate Body in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*" explains,

*Jekyll and Hyde* may be read as a text that interrogates, and is informed by, widely disseminated notions of degeneration. This novella is animated by the double impulse to both ratify and trouble the status quo, a double impulse generated by the peculiar status granted literature as a discursive genre.<sup>88</sup>

The idea of troubling the status quo remains Jekyll's motivation for creating Mr. Hyde.

Jekyll expresses, in his very long letter at the end of the story, how he "concealed his pleasures," but doing so contributed to his distorted repressions.<sup>89</sup> Religious defiance matches Mr. Hyde's profile, as he constantly challenges divine figures and others define him as untouchable and almost god-like.<sup>90</sup> After his first transformation, Jekyll writes,

I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my

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<sup>87</sup> Schumaker, 111.

<sup>88</sup> Davidson, 33. Here, I choose to focus on the idea of troubling the status quo as opposed to degeneration. I do acknowledge the many readings done on degeneration; however, I cite Davidson in the context of my sexuality reading and refer to degeneration in a more limited context.

<sup>89</sup> Stevenson, 55.

<sup>90</sup> For example, in the incident with Dr. Lanyon Hyde expresses his power maintains the ability to "stagger the unbelief of Satan," page 53.

fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine.<sup>91</sup>

His esteem in society, as well as Christian guilt, forced him embody a virtuous and respectable persona when surveilled by the public eye. When Jekyll embraces the first wave of Mr. Hyde (while still maintaining full control of his mind), he immediately falls victim to seduction of his innermost repressed thoughts. This new body, and new identity, offered protection that Henry Jekyll's body could not. Like the pleasures he mentions earlier that produce feelings of guilt, the pleasure he feels when inside of this new body is also brief. And like previous self that engaged in "immoral pleasure," he once again falls prey to guilt, only because his deep-seated repression unravels into a crime spree. The "original evil" is associated with original sin and refers to the primal degeneration that bubbled anxieties within nineteenth-century society. This degeneration, however, also pertained to anxieties surrounding homosexuality, as Davidson notes in his article. Homosexuality was viewed as a "degenerative disorder" but was then considered an "environmentally determined abnormality."<sup>92</sup> If Mr. Hyde is the embodiment of degeneration, the "sensual images" that ran through his head during the first transition (or birth) could directly apply to the unmentionable pleasures he engaged in while embodying Jekyll. These pleasures that morph into guilt and shame refer to engaging in sexual relations with men and remain only implied throughout the text.

When thinking about guilt as intensified by religious undertones, Utterson's character presents interesting interpretations. His ritualistic Sunday walks with Enfield

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<sup>91</sup> Stevenson, 57.

<sup>92</sup> Davidson, 32.

(even after learning of Mr. Hyde's crimes) reflect his clinging sense of virtue. The narrator explains,

That evening, Mr. Utterson came home to his bachelor house in somber spirits and sat down to his dinner without relish. It was his custom of a Sunday, when this meal was over, to sit close by the fire, a volume of some dry divinity on his reading desk, until the clock of the neighboring church rang out the hour of twelve, when he would go soberly and gratefully to bed.<sup>93</sup>

Arguably, Utterson's anxieties pause Sundays; his urgency to remain in his home simmers down due to the sense of comfort. He does, however, live close enough to a church to hear its bells ringing. He truly can never escape the grasps of the Church, even in the comfort of his own home. The tone of his home "ritual" feels forced and unenthusiastic. In his character description at the start of the story, the narrator notes Utterson's self-perception. He makes the conscious effort to linger in Soho and surround himself with the people who live on the borders of morality and immorality. His justification for doing so—his friends needed an admirable influence. Instead of going to church on Sundays, he and Enfield walk and, more importantly, they watch. In comparing Utterson's mannerisms to Dr. Henry Jekyll's decision to create a separate version of himself in avoidance of moral codes, readers can understand the sense of the mainstream anxiety of living in a world devoid of a rigid moral backdrop. Utterson, then, characterizes the sense of loss the English felt during the time of transition. Hyde (in contrast) epitomizes the *extreme*. Of course, Hyde exists as a figure concocted by an anxious psyche (possibly one dealing with catastrophic anxiety, which consists of all-or-nothing thinking). When grappling with life in terms of "all-or-nothing," little wiggle room for rational decision making exists. For British professional men during the nineteenth century, all or nothing thinking can be directly applied to their anxieties of

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<sup>93</sup> Stevenson, 11.

losing social, political, and economic control. With the rise of the “new woman” movement and the fin de siècle, patriarchal stability was threatened. For men, if they lost *some* control, that meant they lost *all* control.

Henry Jekyll, due to political and social moral governance, matches the “all-or-nothing” interpretation because pre-Hyde, his thought process is made up of irrational absolutes. Actions that caused no physical harm to the general public, such as engagement in same-sex relations, became conflated with the same severity of violence. Unfortunately, the surrounding society had issues deciphering between evil and pleasure, since religion had determined these impractical standards, and these were then justified through science. Davidson notes that psychiatrists fused “mental illness and social deviancy.” They were known as “atavisms.”<sup>94</sup> He explains,

The formulation of these theories of atavism was concomitant with psychiatry’s consolidation as an expert knowledge about criminality, its identification and treatment; in other words, with psychiatry’s constitution as a discipline intimately linked with the law.<sup>95</sup>

Mr. Hyde, then, falls into the category of diagnosis through sexual criminology. For the context of this text, I interpret Mr. Hyde’s criminal background from a contemporary standpoint. I argue that his repressed violence does not stem from his homosexuality. Hyde’s violent tendencies derive from societal pressures of moral governance on professional men anxious about losing their power and prestige in nineteenth century society.

### *Section B: Diagnosing Hyde*

In terms of sexual criminology, Mr. Hyde can be diagnosed as a lust murderer. Lust murderers are known to be afflicted with erotophonophilia, which is the “acting out

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<sup>94</sup> Davidson, 31.

<sup>95</sup> Davidson, 31.

of injurious behaviors by brutally and sadistically assailing the victim (Hickey, 2003). These actions are undertaken so that the offender can achieve sexual satisfaction.” Lust murder connects sexual gratification and violence.<sup>96</sup> Lust murderers harbor displaced anger, and after raping their victims first, they murder the victim to feel sexual fulfillment. Sadistic fantasies play a major role in these murders, fueling the assailant’s desire to act on these fantasies. Predispositional factors, such as physical trauma during formative years, trigger this mental affliction.<sup>97</sup> Mr. Hyde’s creation served the sole purpose of shielding Jekyll’s identity, allowing for his participation in “undignified pleasures” free from repercussions.<sup>98</sup> The violence that ensued did not occur according to Jekyll’s plan. In diagnosing Hyde as a lust murderer, I want to focus on the importance of his “birth.” Hyde as a separate entity did not experience any formative years of his own. The intensity of the physical trauma Jekyll experienced during his transformation (or birth), however, accounts for his violent tendencies. Jekyll explains,

The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness, (57).

Hyde’s “birth” (so to speak) caused great physical trauma on his body. That trauma, as well as repressed sexual urges, translated into a sadistic impulse to enact sexual homicide on men who did not comply with his fantasies. Purcell and Arrigo consult the work of theorist M.J. MacCulloch, who, with his colleagues, explains that sadism is:

the repeated practice of behavior and fantasy which is characterized by a wish to control another person by domination, denigration or inflicting pain, for the

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<sup>96</sup> See *The Psychology of Lust Murder: Paraphilia, Sexual Killing, and Serial Homicide*, by Catherine Purcell and Bruce A. Arrigo, page 1.

<sup>97</sup> Catherine Purcell and Bruce A. Arrigo, pages 1-4.

<sup>98</sup> Stevenson, 60.

purpose of producing mental pleasure and sexual arousal (whether or not accompanied by orgasm) in the sadist, (MacCulloch, 1983, p. 20).<sup>99</sup> Initially, Jekyll controlled Hyde's body, using it as a disguise. He explains, "When I would come back from these excursions, I was often plunged into a kind of wonder at my vicarious depravity."<sup>100</sup> Slowly, his primal repressions began to overtake his mind and eventually gained the control to transform on its own. Lust murderers usually target one victim at a time before pursuing their next victim. Hyde, instead, spreads out the actions categorized in lust killings between two victims. He first rapes the young girl, but after realizing the lack of sexual gratification, he carries out the murder on Sir Danvers Carew. The ages of his victims suggest that the sexual fantasy Hyde enacts stems from inherited imperialism passed down from Henry Jekyll, his "father." Hyde desires to conquer humans rather than land and yearns to reproduce more beings like him outside of the bounds of Henry Jekyll.

His first assault displays a direct attack on the new generation of young people.

Mr. Enfield witnessed the crime from beginning to end and explains,

All at once I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut.<sup>101</sup>

The young girl's age and gender directly trigger the repressed imperialism, especially when thinking about British ideals of conquering the "new world." Her young age and little life experience (or exposure to the British experience) make her an ideal target for Mr. Hyde. The power in his stare ("so ugly that it brought out the sweat on me like

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<sup>99</sup> Catherine Purcell and Bruce A. Arrigo, page 37.

<sup>100</sup> Stevenson, page 60.

<sup>101</sup> Stevenson, 7.

running”) causes the people around him to submit to his will.<sup>102</sup> The people do not bother calling the police and take payment as reparations for the harm inflicted on the child. In this same scene, Enfield refers to Hyde as a “Juggernaut,” or a Hindu god. Hinduism is popularly practiced in India, which was colonized by the British. A juggernaut is,

A Hindu god whose worshippers are said to display their devotion by throwing themselves in front of the car carrying the image of this god in a procession.

Enfield compares this brutal encounter with these ancient rites.<sup>103</sup>

It is very likely that, like Enfield, Hyde turned this ritualistic ceremony into a sexual fantasy to act out on the child and did so in a completely calm state. Again, he emanates a god-complex that supersedes his grotesque appearance. My previous chapter is built around the idea that Dr. Jekyll attempts “recolonize” England through chemical reproduction. When thinking about imperialism in comparison to the trampling of the young girl and using native terminology to describe Mr. Hyde, Enfield reinforces his own imperialistic biases by claiming a native term for his own. Before he makes this reference, he tells Mr. Utterson that he was “coming home from some place at the end of the world,” then calls the scene “hellish.”<sup>104</sup> Mr. Hyde, at the time of the crime, was a *new* and *unfamiliar* presence. In “conquering” the term “juggernaut,” he is also reinforcing his stance as a colonizer by relating the same unfamiliarity associated with Hindus and placing that onto Hyde. Mr. Enfield, a minor character, is well known among the professional men in the novel. Still, Enfield remains in the position of power, as he “got into a state of mind when a man listens and listens and begins to long for the sight of a policeman.”<sup>105</sup> The scene (more specifically, the comment about him yearning for police presence) highlights Mr. Enfield’s privilege. After calling Hyde a Juggernaut

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<sup>102</sup> Stevenson, 7.

<sup>103</sup> Penguin Classics “Notes,” 162.

<sup>104</sup> Stevenson, 7.

<sup>105</sup> Stevenson, 7.

(which would indicate a god-complex of some sort, but also suggests a religion that contests the Anglican norm), he goes on to describe Hyde's 'displeasing' and 'detestable' exterior, which gives a 'strong feeling of deformity.'<sup>106</sup> It can be argued that Enfield adopts racist imagery when referring to Hyde here, since he is an unfamiliar presence in a territory that Enfield and Utterson claimed as their own. I say this because the narrator introduces Enfield twice throughout the entirety of the story, both times seen on the same bystreet on the same day (Sunday). Although Enfield and Utterson never get a chance to participate in the chemical reproduction with imperialist motivations, they promote their own form of imperialism by frequenting an "othered" area as members of the privileged class.

In other terms of understanding newness, the young girl also represents the "new woman" quite literally. In late nineteenth-century society, the idea of the "new woman" quickly emerged and heightened anxieties of lessening male superiority. Hyde's trampling of the young girl challenges the "new woman" by asserting full imperialistic dominance in the form of rape. The centrality of the rape conceptualizes conquering anything suggesting a sense of newness, whether the new world or the new woman. This attack fails in fully satisfying his urges. One can argue that he does not follow through with the murder of the young girl because he gets caught too soon. The only witness accounts of the trampling are Enfield and, debatably, Dr. Jekyll. It is helpful to read this scene as a rape when categorizing Hyde as a lust murderer, however, Enfield's witness account and positionality must be considered when reading it this way. Enfield may have viewed this scene as a rape due to his imperialistic tendencies. The scene of the crime takes place on the same street that he and Utterson have "claimed" as their own through

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<sup>106</sup> Stevenson, 10.

their Sunday ritual. The scene is witnessed from a privileged male perspective, a perspective that believes in idea of men being able to claim territory. In interpreting this as a rape, Enfield believes that men also have the ability to exert physical power on people, especially those that threaten masculine dominance (i.e., the new woman). When comparing this to lust murder with imperialistic sexual, however, he must move victimize the “old-world” only a year later. The murder of Sir Danvers Carew represents in this newly imperialized England by Hyde, old world tradition would have to die. By killing Carew, the imperialistic fantasy that fuels Hyde’s lust killings come to fruition.

The maidservant describes her encounter of the case and, like Mr. Enfield, reveals her information by word of mouth instead of the written word.<sup>107</sup> The narrator explains,

He had in his hand a heavy cane, with which he was trifling; but he answered never a word and seemed to listen with an ill-contained impatience. And then all of a sudden, he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him into the earth. And the next moment, with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows under which the bones were audibly shattered and the body jumped upon the roadway.<sup>108</sup>

Again, the murder takes place a year after the rape of the child, which most likely speaks to the impatience he experienced during his conversation with Carew. In his full statement of the case, Jekyll also emphasizes that his “devil had been long caged, he came out roaring.”<sup>109</sup> The sexual nature of the crime derives from the murder weapon—a cane. The cane, phallic in shape, acts as the sole inflictor of the violence. His usage of the cane offers the opportunity to read this situation as a symbolic rape, as the term “trampled” reappears once again. Purcell and Arrigo address a study conducted by R. P.

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<sup>107</sup> Stevenson, 21

<sup>108</sup> Stevenson, 21-22.

<sup>109</sup> Stevenson, 64.

Brittain that notes how long periods of social isolation cause violent episodes that can trigger a lust murder. “In addition, he surmised that that the sadistic killer was more prone to murder, especially when his self-esteem was challenged or otherwise in jeopardy.”<sup>110</sup> Hyde’s egocentrism, another personality trait displayed by lust murderers, felt threatened by Jekyll’s present consciousness. To further jumpstart his ego, he once again chooses a location where people witness to the crime, well-knowing consequences would not come to follow. The darkness of the night somewhat protects him, as not many people remain on the streets, yet Hyde locates the crime where he knew an audience could observe the ordeal. The murder recreates Hyde’s imperialistic fantasies (inherited from Jekyll) because it destroys the old-world heteronormativity Sir Danvers Carew represents.

Now, when I say the darkness “somewhat” protects Hyde, I mean (as I mention in my introduction) that the night does not entirely protect him. In this scene, the moon is personified as a woman. The narrator notes that here, the moon is “lying on her back as though the wind had tilted her, and a flying wrack of the most diaphanous and lawnny texture.”<sup>111</sup> In this scene, the two womanly figures (the moon and the maidservant) hold more power over Mr. Hyde than the power he exerts over Danvers Carew. The moon sheds light upon the crime, giving the maidservant the ability to witness the whole thing. The maidservant’s power lies in identifying the perpetrator. She, like the crowd from the first crime scene, can “make his [Hyde’s] name stink from one end of London to the other,” threatening an investigation into the nature of his background.<sup>112</sup> Like the young, trampled girl, the maidservant, the moon, and Dr. Jekyll’s maid get closer to the living,

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<sup>110</sup> Purcell and Arrigo, 38.

<sup>111</sup> Stevenson, 38.

<sup>112</sup> Stevenson, 8.

breathing Hyde than Utterson ever does. Although the men in this story tactfully leave women in the outskirts in their day-to-day lives, these minor characters display just how much power the women in nineteenth century society truly held.

### **Conclusion**

To refer to my conclusion from chapter one, the surveillance that suffocated Dr. Jekyll derived from a once religious intensive social code and morphed into a new form through science, just like Jekyll's scientific transformation. Acts that deviated from the societally instated norm were originally deemed immoral by religious standards, and then were considered a form of mental illness. By writing a story riddled with violence alongside deeply complicated characters, Stevenson displays the effects on mental health stemming from a society in evolution that relied on the maintenance of cultural hegemony formulated in the past. The true danger lies in forced repression.

## EPILOGUE

The tale does not end with the demise of the notorious Dr. Jekyll and Mr. Hyde; the chaos continued long after Hyde's lifeless body was found in the laboratory. With the closing of one door came the opening of many, many others. Utterson's demeanor changed almost immediately. The man never expressed any sort of passion, but after spending months obsessing over the true identity of Mr. Hyde, madness infected his eyes. I believed it a symptom of shock. I assumed that through continuing our Sunday walks, I could console him. The company would help rejuvenate his soul, or so I thought.

Utterson's visits shortened, as did our conversations. When he did speak, he muttered speeches of a madman. He insisted that Jekyll and Hyde were split beings, it was impossible that the two were one. Hyde must have been Jekyll's distant son, now dead. Jekyll still prowled the streets, Utterson insisted, waiting to exact his revenge on him for inserting his nose where it did not belong, and shattering reputation he worked years to build. In few words, he explained how the men he acquainted with disappeared into their own lives; no one kept in touch any longer, not even Enfield. Rightfully so, the events rattled the group.

Rumors ran rampant among society. As these rumors perpetuated and transformed into invented tales by the storytellers, the men closest to Jekyll acted as if they had no relation to him. In moments of incessant questioning, then men often responded with an array of phrases: "Did I know Jekyll? Me? Sure, I saw the man in passing, but I shared no bond of fraternity with the man. No, no. I barely knew him!"

As Utterson would elaborate on the disloyalty of the bunch, his skin reddened with an intensity he had never expressed before.

“I swear to you, Jekyll lives,” Utterson announced in panicked tones. “We never saw the body of the wretch, only Hyde’s. The letter consisted of pure fabrication. He watches me sleep, hovering over me like a phantom sent from the depths of Hyde’s hell. He wants me dead; I tell you! The fiend wants me dead!”

Time and time again, he insisted that the ghostly Jekyll would visit his chamber in the middle of the night, standing at the end of his bedpost like a shadow haunting him with a cold, malicious stare.

“Utterson, calm.” I made every attempt to reassure him. “You saw the letters yourself, both Jekyll’s *and* Lanyon’s. You cannot possibly believe Hyde... Jekyll... whatever you may call him, could ‘ave invented the ‘ole story? Who would lie about such a thing? You must let this go, sir. Continuing with these ravings will mortify your health!”

He stared at me, almost in disbelief, interpreting my statement as a betrayal. I had overwhelmed him. He clenched his hands into fists and paused in his tracks.

Silence.

“Please, Gabriel. Do not take offense, I only meant to help.”

My apologetic manner did nothing in aiding the situation; a new disgust towards me bubbled from deep within him. I could tell by the scowl painted across his tired face. It was that same disgust he expressed when ranting about his former friends who abandoned him. More importantly, it was the same look of disgust he wore while talking about Jekyll.

“I will find him,” he shook. “I will find him, and he will come home.”

After this dreadful day, our walks came to an abrupt, bitter end. I had not seen or heard from Utterson for about a month's time. One night during a heavy rush of endless bodies, I heard a rumor flocking around the brothel.

"Any word on that lawyer friend of yours? That... Gabriel Utterson," a man asked the vicar who frequently visited the establishment. He often visited while taking leave from his home in the country. He always spoke about his need to seek refuge from dreadful monotony.

"They found Utterson at Jekyll's grave. Hands and knees pressed into the earth," the vicar whispered.

"What in God's name was he doing at the grave?" my living mate contributed.

"Digging!" The men gasped. "Digging straight into the dirt, as if he wanted to nuzzle into the coffin next to the bastard."

I cleared tables with empty glasses that reeked of booze, cleaned up spills, propositioned men, all to tune out the sound of the petty gossip. But the rumors persistently fluttered in my mind. There must have been *some* truth to them. Sleep did not come to me that night, so during the early hours of the morning, I stole clothing of my well-to-do client and began my journey to Utterson's home.

Morning had come. The sun shone speckles of light on Utterson's doorstep. The proximity of his home to the church surprised me. He did often speak of the church like a neighbor, pesky and constantly watching him, but I believed this purely as metaphor. He sometimes spoke about the ringing of the bells, but never about how those bells affected his psyche. Those damn bells. They were silent that morning.

After losing myself in the grandeur of the church for a moment too long, I knocked on the well-polished door. I knocked rather aggressively because the door slowly creaked open. Upon hearing an arrival, Utterson screeched from the upstairs. I followed the sounds of distress until I reached the room. A putrid scent of sweat hit my nostrils as I entered the darkness. Scraps of old food rotted on the hardwood floors; clothes were thrown atop the stained furniture. There, in the bed, lie the once professional man, now unkempt. His beautiful blue eyes replaced with a soulless grey, bloodshot from the lack of sufficient sleep.

The deterioration of my dear Utterson's health in the aftermath of the events came nothing short of unexpected. I left the brothel, fully dedicating my time to nurse my dear friend to health. The nights were riddled with screams of terror.

“He's here. Don't you see him! Right there at the edge of the moon! Open your eyes!”

Jekyll visited his room, Hyde lurked in the shadows of his nightmares. Hallucinations followed the night terrors and sickness followed the lack of sleep. The great lawyer I once knew withered away. Instead lived a soulless shell. Doctors came and went, nothing could soothe his poisoned mind, except for me. I wiped away every tear, cleaned every puddle of vomit. I feed him, bathed him, and made his death more comfortable. After he finally passed, I went on my merry way.

Not soon after, I received notice that I was named Utterson's sole inheritor.

Now, dear reader, I implore you to ask yourself a few pressing questions. How did I know where Utterson lived when he never guided me there himself, even during his

sane moments? My only information came from the knowledge that he lived near the church, one existing miles away from my place of business.

Utterson, being a lawyer, exhibited extraordinary knack for detail—much of which I included throughout the account of the tale, and others that I chose to omit. I paid very close attention to the details he provided me, street signs, storefronts, landmarks. Once I felt comfortable enough, I followed him home. I knew the streets well from memory, keeping in mind the significant features he mentioned to me in the case I lost him. And so, I continued stalking my prey. I never did lay eyes on Hyde myself, but his and Jekyll's death provided me with the perfect opportunity for action.

This, of course, is why I was not surprised to be named sole inheritor of the property, when I was responsible for manipulating the will. In all honesty, the task at hand was not an easy one. After locating his home, I then had to spook the imbecile into insanity. Breaking into his home posed no difficulty. For a lawyer, the man really was quite stupid, for he never locked his doors. The door creaked so loud prompting him awake and set the phantasmic scene. I, of course, will admit that it was I who stood at Utterson's bed post every night since the demise of the prestigious Dr. Jekyll. Stealing clothes from distinguished gentleman was not a something I newly adopted.

Utterson made me a promise, one he would not deliver without my help. Listening to him droll on and on about his obsessions with Hyde, his love for Henry Jekyll instead of me (he never outrightly said he was in love with the doctor, but Jekyll was all he could talk about for months). My friendship with him functioned around the idea of his helping me rise in rank, helping me rise from the gutter. To him I was just a

whore. *His* whore. One who would bring him closer to God through his shameless acts of charity.

I often reflect on the words he told me during our first Sunday stroll.

“I *know* it possible. This world can be yours if you want it enough. Sadly, it is not mine to give.”

Yes. Utterson helped me understand the world is mine to take.

And, so, I took.

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