

| | Key Ideas | Language/Word analysis | Form and Structure | Context | Stevenson's intentions |
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| Duality, Hyde vs Jekyll | <p>Name: "Je", if translated from French, means "I", and "Kyll", when pronounced, sounds like "kill". This may allude to his attempts to kill the evil in him later on in the novella, suggesting that it is Jekyll that is the true killer in the eyes of Stevenson and not Hyde. The idea of this portmanteau word, which combines the two languages of French and English, also links to the theme of duality in the novella. This idea that it is Jekyll that kills Lanyon and not Hyde is emphasised by the fact that Hyde actually gives Lanyon the option to stay or go, so Jekyll may be seen to kill Lanyon out of revenge (as Lanyon calls Jekyll's work 'unscientific balderdash').</p> <p>Jekyll prefers Hyde: Jekyll says how he 'came to myself as if out of a great sickness' implying that Hyde is a cure because in this quote Hyde is 'myself'. Hyde, the pleasure seeker, is in Jekyll's more natural state, while Jekyll, the product of society, is a kind of 'sickness', demonstrating the idea that Hyde may be the better version. Jekyll also points out that his new identity is 'natural and human' contradicting the perspective which others hold, which is that he is 'inhumane' and animalistic. Here, through Jekyll, Stevenson is criticising everyone in the novel and presenting Jekyll as a hero who unleashed his natural side. This, of course, would make the Victorian reader appalled and horrified as Hyde does not fear hell or the consequences of his sins, so he is free to do anything he wants.</p> <p>Jekyll is also described as being 'elderly and discontented', contrasted with how he felt 'younger' and 'happier in body' when he was Hyde. He does not describe Hyde as 'evil', only when in front of others does he do this as he wishes to maintain the Christian reputation. Hyde also writes 'blasphemies' in Jekyll's book, which are messages against God, so through this Hyde is attacking Jekyll's Christian faith.</p> | <p>'the perennial war among my members...from both sides of my intelligence' → Semantic field of war and conflict</p> | <p>The book was dismissed as a 'shilling shocker', a cheap, quickly produced story of low quality that is consumed by the masses just for entertainment. It appeals to the Victorian love of the Gothic genre. It is an allegorical story – very subtle – Stevenson hints at how he wishes society would change. The novel can also be seen to be written in the genre of a Scientific Case Study, which is suggested by the title of the final chapter 'Dr Henry Jekyll's full statement of the case'. The letters from Lanyon and Jekyll at the end resemble the concrete data placed toward the end of the traditional 19th century case study. Starting with the main story made up of a third person dispassionate narrative then adding in two letters at the end is exactly what we would find in scientific case studies. This structure mimics that of a Scientific case study. Stevenson does this since the novel is all the more terrifying for its readers if it contains a chilling air of realism.</p> | <p>Freudian theory: Hyde represents the id, he doesn't care about appearances and submerges into all desires. The ego is the decision-making part, working by reason and strategy, and it is this part of Jekyll that the reader sympathises with.</p> | |
| Violence and Hyde | <p>In Utterson's dream, the violence is very prominent and graphic as shown through the consonance in 'at every street-corner crush a child and leave her screaming' which highlights the hard impact of the blows and the overwhelming force of Hyde. The repetitive 'c' sound almost creates a kind of rhythm in the reading of the phrase, reflecting how this unimaginable violence is a recurring act.</p> <p>Through the contrast of the young innocent girl with the 'shrunken, misshapen man' who was a 'damned Juggernaut', Stevenson elevates the overpowering effect of Hyde's violence in comparison to the fragile girl. This can be inferred from the use of the word 'Juggernaut' which emphasises that Hyde's power was so great that the little girl was almost at his mercy, completely helpless to his tremendous force. However, Stevenson may also be hinting that Hyde, in this metaphor, has god-like qualities, but ones that relate to Hinduism. As a result, violence is portrayed as both in its extreme form, as an overwhelming unstoppable force, and as something that is totally anti-Christian, further suggested by the adjective 'damned' having biblical connotations of hell.</p> <p>Exaggerated: This can be seen through the maid's account 'bones were audibly shattered, and the body jumped up on the roadway', where the use of auditory imagery makes this description very real to the reader and also elevates the extent of the violence, how Hyde is able to break multiple bones under a single impact. Despite this, Stevenson creates a very unusual image through the juxtaposition in that the body was 'trampled' and also 'jumped up on the roadway', since these two actions both can't have occurred, Stevenson is ridiculing the account of the murder by making this a comical image.</p> <p>Victorian gentlemen: The doctor had a 'desire to kill him'. It could be argued that Hyde's trampling was only spontaneous and unintentional. Nevertheless, the doctor, who is supposedly respectable due to his occupation, has violent and dangerous desires. Stevenson could perhaps be suggesting how gentleman had a voyeuristic attraction to violence.</p> | <p>'trampled underfoot' 'the body jumped upon the roadway' → hyperbole → contrast → comical 'trampled calmly' → oxymoron 'at every street-corner crush a child and leave her screaming' → hard 'c' consonance → rhythm, recurring 'steps drew swiftly nearer, and swelled out suddenly' → sibilance → snake connotations → biblical imagery, Satan in the Fall of man</p> | <p>'so ugly that it brought out the sweat on me like running' (Enfield) 'sick and white with the desire to kill him' (doctor) → exaggerated extreme physical reaction → irony, inner repressed evil</p> | <p>Sudden influx of the lower-class to London made the upper-class nervous, which caused divisions to be created – areas where the upper-class would and wouldn't go. Stories of the debauchery in the East End and Soho were shocking and fascinating to the upper-class. However, Jekyll and Hyde instead of writing about the debauchery of the lower-class, he interweaved it with the upper-class, which created controversy. Indulging</p> | <p>Exaggerated: Stevenson does this not just to show how powerful Hyde is, but also how powerful the desire of the reader is to have extreme forms of violence in their fiction and entertainment. Stevenson is making fun of his reader and suggesting that they are actually part of the problem – they are addicted to tales of violence and therefore they partly fuel it.</p> |
| Repression, secrecy, homosexuality | <p>Jekyll and reputation: Jekyll has always put on an excessively respectable front – he shows 'a more than commonly grave countenance before the public.' He worries about his hidden desires and thinks they are far worse than they are because he is obsessed with appearing respectable. This obsession leads to the creation of Hyde, and it is further displayed through the great length of the final chapter, where Stevenson may be lengthening the narrative in order to reflect Jekyll's self and reputation-obsessed trait. Furthermore, Jekyll's excessive sense of guilt for what he sees as his 'faults' may be a criticism of the pressures Victorian society placed on people to appear respectable – 'I found it hard to reconcile with my imperious desire to carry my head high'.</p> <p>Homosexuality: The motif of the fog in the novella can be seen to represent the hidden theme of homosexuality, since it is an obscuration of the accepted Victorian sexuality. Stevenson furthers this idea through hinting at a forced homosexual relationship between Jekyll and Hyde since Jekyll 'must rise and do its bidding'. Furthermore, in the killing of Sir Danvers Carew, he approaches Hyde with a calm approach asking for directions, in contrast to the extreme physical reaction that Hyde creates in all others that witness him. This may suggest that Carew has a homosexual attraction to Hyde, and his death is the result of this.</p> | | <p>While gothic genres have a generic obligation to evoke fear or suggest mystery, whereas science attempts to contain fear and offer a rational explanation for all phenomena. Therefore, the gothic and scientific case study genres are inherently opposed to each other. By using these two genres, the novel itself suffers from a case of split personality. Three different narrative sections: First 8 Chapters are in the point of view of</p> | <p>In Victorian society mentioning sex or sexuality was forbidden. This divide, the idea that something, which was occurring, could not be spoken about in a rational way, was something that Stevenson was very aware of and something that inhabits the novella. The Sex Amendment Act of 1885 – not long before the novella was published – labelled homosexuality as a 'gross indecency'.</p> | <p>Stevenson may be exploring the idea of homosexuality in order to create a world all the more disturbing to the Victorian reader. Through this way, Stevenson could be criticising the Victorian repressed society and representing Hyde as a construct who is a result of this repression.</p> |

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| Science, evolution, religion, psychoanalysis | <p>Darwin and Evolution: ‘I sat in the sun on a bench; the animal within me licking the chops of memory; the spiritual side a little drowsed, promising subsequent penitence, but not yet moved to begin. Despite the accustomed grey and smog-filled skies of Victorian London, the sun is able to shine through. Stevenson is saying that the animal within us, which is connected to memory, is therefore not something to be feared but something to look back on and enjoy. Through this way it can be seen that past forms of man in the evolutionary timeline are not necessarily inferior, and that we should embrace Darwin’s theory. He does this by linking the animal with positive things. Through this Stevenson is deeply upsetting the Victorian Christian reader who would have been appalled since many would be against the theory of evolution by Charles Darwin because it invited the idea that the Bible is a metaphor rather than actual historical fact – many Christians just couldn’t accept this.</p> <p>Attacking Christianity: ‘This was the shocking thing; that the slime of the pit seemed to utter cries and voices; that the amorphous dust gesticulated and sinned’ (Jekyll references about Hyde). By referring to the amorphous dust (In Genesis, God creates Adam out of dust and then Eve from his rib, so all mankind comes from dust), Stevenson is attacking Christianity because he is suggesting that God created mankind as something inherently drawn to sin. The ‘slime of the pit’ is a metaphor referring to hell, again suggesting that man was made with his innate nature destined for hell, and through this idea, Stevenson may be mocking and ridiculing God himself. Furthermore, this exaggerated description, packed full of Christian references, is a way through which Stevenson is making fun of the Christian reader, showing that Christianity itself is an over exaggeration.</p> <p>Good and Evil: In Lanyon’s, arguably pointless death, Stevenson is ridiculing the idea of good and evil because it leads somebody who is leading a rational and content life to just give up on it – Stevenson is criticising Christianity in this way and the whole notion of what is good and what is evil. Furthermore, Lanyon is seen to give up on life completely, ‘tokens of swift physical decay’, which could be interpreted as suicide, again ridiculing the idea of Christianity since it would have been seen as a very serious sin for a man that would conventionally be seen as good.</p> <p>Stevenson also challenges the Victorian idea of atavism – the idea that you can tell the evil or criminality of a person simply through face shape or facial deformities. He does this through refusing to describe the physical appearance of Hyde, only ever describing the way he makes other characters feel, suggesting that this theory is ridiculous and that instead all of society is made up of a mixture of good and evil like Dr Jekyll.</p> <p>Scientific Ambition: Jekyll’s experiments in ‘transcendental medicine’ show that he’s a</p> | <p>‘sat in the sun’ ‘licking the chops of memory’ ‘spiritual side a little drowsed’ → soft sibilance, holiday or dream → delicious imagery ‘Something wrong with his appearance; something displeasing, something down-right detestable... I scarce know why.’ → repetition → devil can be sensed but not described → vague and ambiguous language ‘damned Juggernaut’ → biblical connotations of Hell → Hinduism, Hyde is not accepted by Christian God</p> | <p>Utterson, Chapter 9 is from the point of view of Dr Lanyon, and Chapter 10 from Dr Jekyll. The combined effect of these narratives is that the novel itself feels fractured, until you get to the end, where all the parts come together to make perfect sense. Stevenson structures Jekyll and Hyde in this way to create and then build the tension.</p> | <p>Atavism: This was the idea that, if all humans had evolved from primitive forms, then we could potentially return to this basic state, behave like immoral animals, and succumb to primitive urges. Atavistic behaviour was therefore associated with transgressions, as it represented criminality such as violence and murder which shattered the class-conditioned moral framework governing Victorian standards of behaviour.</p> <p>The John Hunter House: Jekyll’s house is described extremely similar to John Hunter’s house, with both having a back door, dissecting rooms and lecture theatres. John Hunter was a very famous scientist, and even though his discoveries were enabled by immoral illegal grave robber. However, Hunter is known and marvelled for his contribution to science and yet Jekyll in the novella, when found out – is shamed by Victorian society. Perhaps Stevenson is criticising this society that cannot see the incredible scientific discovery that the book explores, instead focusing on the diabolical behaviour of Hyde.</p> <p>Through the symmetry of the house, Stevenson may be suggesting that Jekyll is a future John Hunter, perhaps implying that the Victorian strict Christian society should bend more towards science.</p> | <p>The John Hunter House: This mimics the double life that Jekyll attempted to have; however, Hunter is known and marvelled for his contribution to science and yet Jekyll in the novella, when found out – is shamed by Victorian society. Perhaps Stevenson is criticising this society that cannot see the incredible scientific discovery that the book explores, instead focusing on the diabolical behaviour of Hyde.</p> |
| Friendship | <p>Although it is evident that the result of Jekyll’s scientific ambitions ultimately led to the creation of Hyde, this reckless and purely evil monster, Stevenson suggests in fact that the danger is not that you will become evil, but that you will become friendless. This can be seen by Utterson’s reference ‘I incline to Cain’s heresy’ – Cain, as punishment from God for the murder of his brother, was branded and sent out of Eden, essentially, his friends were taken away. This suggests that the greatest punishment there is, is taking away a man’s friends, which is emphasised when the punishment of Hyde is proposed to be ‘If he has any friends or any credit, we undertook that he should lose them’.</p> <p>The significance of friendship can also be seen in a subtle hint of Utterson’s jealousy of Hyde because he feels that he has replaced him as the closest friend of Jekyll – ‘If ever I read Satan’s signature upon a face, it is on that of your new friend’. In Utterson’s eyes, Hyde has committed this evil act of taking his best friend, Jekyll, away from him, causing him to dream about him and track him down.</p> <p>Furthermore, Jekyll’s realisation of the importance of friendship can be seen when he says ‘To cast it in with Hyde, was to die to a thousand interests and aspirations, and to become at a blow and for ever, despised and friendless’, showing that Jekyll’s tragedy is that, since Hyde is friendless, Jekyll cannot share these pleasures he enjoys as Hyde with his friends, and so he loses the ability to enjoy being Hyde. ‘I preferred the elderly and discontented doctor surrounded by friends...[rather than] the light step, leaping impulses and secret pleasures, that I had enjoyed in the disguise of Hyde’ shows being with friends is what gives Jekyll’s life meaning and therefore without it he becomes a ‘self-destroyer’.</p> | | | <p>‘I incline to Cain’s heresy’ – many Victorian readers would have understood this reference and made the connection to Christianity.</p> | <p>Perhaps Stevenson does this, to portray the moral of the novel not as the dangerous and destructive effects of scientific ambitions, but that by indulging oneself in sinful pleasures and desires, they lose the greater pleasure of friendship. Growing old with our friends is even more of a pleasure than being young and having your whole life ahead of you.</p> |
| Utterson, Hypocrisy | <p>As the Narrator: Stevenson presents Mr Utterson very carefully in the opening pages of the novella for a number of reasons. Firstly, much of the action is seen through Utterson’s eyes and because its subject matter is quite unbelievable, it’s crucial that Stevenson make him as believable as possible. To do this he presents him first and foremost as a lawyer, a man who is professional and used to strange and peculiar cases. He needs to be a serious man so that we can believe his version of events, regardless of how shocking or strange they are. He also needs to be trustworthy but not interesting in himself so that he doesn’t distract too much from the other characters of the story. Because we see the events of the novella through Utterson’s eyes, Stevenson cannot allow Utterson to be too unimaginative – otherwise the novel’s eerie mood would suffer. Correspondingly, Stevenson attributes nightmares to Utterson and grants him ominous premonitions as he moves through the city at night – neither of which seem to suit the lawyer’s normally reasonable personality, which is rarely given to flights of fancy. His narration is also what is known as limited, which allows Stevenson to build the tension.</p> <p>Manhood is Naturally Dual Natured: In the opening of the novella, he is described with very stereotypically male characteristics, being ‘rugged’ and ‘backward in sentiment’. Furthermore, we see that he is ‘austere with himself’ and doesn’t give into his desires or pleasures, for example drinking ‘gin’ instead of ‘vintages’ to reduce the pleasure from</p> | <p>‘almost with envy, at the high pressure of spirits involved in their misdeeds’ → intensifier → deadly sin, biblical → ‘pressure’ builds up → ‘misdeed’ used like euphemism ‘rugged’ ‘backward in sentiment’ → lexical field of manhood and masculinity</p> | <p>The fact that Utterson is a boring and limited narrator is important structurally because it is partly what helps to build the tension and maintain suspense in the reader, making the ending all the more shocking. This is because if he were imaginative then it can be inferred that Utterson would come up with a whole range of different ideas concerning the</p> | <p>After writing Jekyll and Hyde, Stevenson actually decides to leave England forever and travel to Samoa. He rejected the kind of society that Jekyll lived in, and the country he chooses reflects how much he wants to push himself away from European ways. This implies that Stevenson prefers the idea of a Hyde rather than Jekyll. Another idea is that Stevenson left because, despite the wealth that the novel brought him, he did not feel as if the readers got the correct message. In this way, he was driven away by Victorian hypocrisy, with the hope of moving somewhere where people are free to submit to their desires, no repression, and no facades.</p> | <p>If Utterson represents all gentlemen, Stevenson is implying that all gentlemen repress their emotions like this, causing them to be hypocritical.</p> |

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| | <p>alcohol (unusual since gin was far more dangerous and in Stevenson's time was linked to debauchery and alcoholism, perhaps he is suggesting that Utterson is not honest even with himself about his true desires i.e. his excuse for giving into his desire to drink gin is that it is in fact less pleasurable). He also 'enjoyed the theatre' but 'had not crossed the doors of one for twenty years' again showing how he holds back from his desires, perhaps also because theatre would have appeared to be a more feminine leisure, so in this he may be attempting to seem more masculine. As a result, through Utterson, Stevenson is depicting that manhood is inherently dual natured. Furthermore, through Utterson's status as the epitome of Victorian norms, Stevenson suggests that just as Utterson prefers the suppression or avoidance of revelations to the scandal or chaos that the truth might unleash, so too does Victorian society prefer to repress and deny the existence of an uncivilized or savage element of humanity, no matter how intrinsic that element may be.</p> <p>Hypocrisy: Utterson wonders 'almost with envy, at the high pressure of spirits involved in their misdeeds', meaning that he is almost jealous of the pleasure that others gain from committing crimes. This hints at his hypocrisy because he actually wants to be committing the same misdeeds as his friends, but he holds himself back because he fears giving into evil and sin, he still wants to be a good man even though he naturally isn't. If Stevenson is suggesting that Utterson represents all men, he is implying that all gentlemen suffer from this desire and are therefore all inherently hypocritical.</p> <p>Furthermore, Stevenson depicts him as a very boring man 'lean, long, dusty, dreary, and yet somehow lovable', which is unusual, so the reader may infer that the reason why he is in fact 'loveable' is because he is willing to help people out and not 'reprove' by hiding criminal activity. This can be seen on multiple occasions in the novella, for example when he discovers the murder weapon used to kill Sir Danvers Carew and yet does not hand it into the police. Stevenson makes Utterson a lawyer to elevate the reader's shock in his hiding of information, and therefore illustrate him as all the more hypocritical. Another example is when Utterson finds out that Jekyll has forged a letter from Hyde but doesn't report this to the police and in fact swears Mr Guest to secrecy as well. Although this could be used by Stevenson to show Utterson's great loyalty to his friend, it can also be suggested that he is attracted to this violence and the 'high pressure of spirits' concerning Hyde's immoral acts.</p> | | <p>issue with Jekyll and Hyde; however, the only idea he has is that Hyde is blackmailing Jekyll. The reader believes this because Utterson is such a reliable narrator, and therefore the revelation at the end of the novella provides as a shock. This structure is what makes the novella successful as a 'shilling shocker'.</p> | | |
| <p>Women and femininity</p> | <p>Negative references: In the introduction to the novella, a 'by-street in a busy quarter of London' is described: 'it drove a thriving trade on week-days... laying out the surplus of their gains... with an air of invitation, like rows of smiling saleswomen.' Through the reference to 'thriving trade' and 'saleswomen', Stevenson may be referring to the trade of prostitution, with 'saleswomen' being a pun for the prostitutes that sell themselves. They are portrayed as beguiling and desperate to attract any male suitors in order to add to 'the surplus of their gains'. This not only indicates at the idea that the women are scandalous, but also greedy for money and the power that it brings them.</p> <p>'keeping the women off him as best we could for they were as wild as harpies' where 'harpies' were half-women, half-bird mystical creatures from Greek and Roman mythology.</p> <p>'many women of different nationalities passing out, key in hand, to have a morning glass' – Stevenson is using humour here, but through it suggesting that all women are alcoholics – misogynistic or mild humour?</p> <p>'She had an evil face, smoothed by hypocrisy; but her manners were excellent' – Through this Stevenson is getting at the bigger ideas of duality, how all people both women and men are inherently evil, but also that the difference between women and men is that this evil can be physically seen on the faces of women, while men such as Jekyll are able to hide it within a respectable façade.</p> <p>Maid: Through the maid's description of the murder of Carew with 'Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men' points out how much she loves to tell this story. This undermines her, suggesting that she isn't actually horrified by this murder, but in fact delighted by it – Stevenson is making fun of his female readers, accusing them of delighting in violence and the gothic. To emphasise this, Stevenson, through the Maid, describes the murder in a very exaggerated way: 'bones were audibly shattered and the body jumped upon the roadway'. This idea of the body being both trampled and jumping is a very peculiar, almost comical image, therefore we can understand that Stevenson is attempting to ridicule the Victorian female audience's vicarious addiction to violence. Furthermore, Stevenson writes that the 'maid fainted' 'At the horror of these sights and sounds' (this would be something typical of Victorian literature) – Stevenson is ridiculing this idea since we would have already understood her to be thrilled by this happening, it is therefore not realistic, emphasising how Stevenson is mocking the Victorian thirst for the Gothic and for unprecedented violence.</p> | <p>'it drove a thriving trade' 'laying out the surplus of their gains' 'air of invitation, like rows of smiling saleswomen'</p> <p>→ simile</p> <p>→ alliteration</p> <p>→ euphemisms</p> <p>'bones were audibly shattered and the body jumped upon the roadway'</p> <p>→ hyperbole</p> <p>→ comical image</p> | | <p>In the Victorian society, harpies were well-known as a personification of storm winds and sudden sharp gusts of wind through Homeric poems. Zeus used harpies to punish those who deserved it and they were famous for their cruelty and immortality.</p> | <p>As Zeus is a pagan God, Stevenson's use of this reference presents the women's responses as not a Christian one. Perhaps Stevenson is depicting women as far more wicked than Hyde, therefore introducing the bigger themes of humanity's propensity for evil, and how men (Hyde) are not singularly responsible for immoral happenings. Stevenson's references concerning the female characters (very limited) are all profoundly negative, which although could possibly be viewed as mild humour, suggests that Stevenson misogynistic message. This is made clear through the Maid's account of Carew's murder, through which Stevenson ridicules Victorian female's vicarious attraction to violence. This links with Stevenson's wider intentions, since his message through this is that violence and debauchery that the Victorian people seem so frightened off is the fault of society since it is the fuel for their addiction.</p> |
| <p>Known</p> | <p>Through Utterson's dialogue 'If he by Mr Hyde...I shall be Mr seek' in referring to a childish game, Stevenson is suggesting that curiosity is a natural, human and good thing. However, for the same curiosity, Jekyll is condemned, and his work viewed as 'unscientific balderdash.'</p> | <p>'disgustful curiosity' (Lanyon)</p> <p>→ oxymoron</p> | | | |

Leicester Square is next door to Soho, like Hyde is next door to Jekyll, to the extent that they are two sides of the same place. The juxtaposition yet proximity in the geography of the two areas links entirely to what Stevenson is trying to say about the duality of man: we are good and evil side-by-side just like Jekyll and Hyde.

Utterson visits Soho after the killing of Sir Danvers Carew, in search of Hyde 'It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven'. The pathetic fallacy through the use of the fog symbolises the hiding of debauchery in the area, and of criminals just like Hyde. However, it is also described as 'chocolate' creating a tantalising image, and results in a very confusing contrast between what is good and what is bad, highlighting Stevenson's message and his ultimate ridiculing of these Christian ideas. Stevenson, who was an atheist, further attacks Christianity by describing a pall lowering over heaven, essentially he is suggesting that God himself is dead – something very disturbing to a Victorian reader.

The city of Utterson's dreams and nightmares 'through wider labyrinths of lamplighted city, and at every street-corner crush a child and leave her screaming'. A labyrinth in Greek myth leads someone to their destruction and death, in the Christian interpretation, it suggests to the reader that London will corrupt them with sin.

Hyde's part of Jekyll's house, which we meet before Jekyll's 'It was two stories high; showed no window, nothing but a door on the lower story and a blind forehead of discoloured wall on the upper'. Here, the personification of 'blind forehead' could be pointing to society turning a blind eye to the evil within it – i.e. rich apparently respectable men like Jekyll are allowed to indulge in their sinful passions under cover of darkness.

Hyde's house in Soho 'furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed from Henry Jekyll, who was much of a connoisseur'. Stevenson's common use of brackets, including in this passage, often means that he is creating a sense of irony, demonstrating that Utterson is wrong to assume this – Stevenson is saying that Hyde actually has a lot of redeeming qualities and is a gentleman at heart. On the one hand, Stevenson does this to criticise all gentlemen, but on the other hand, he is also suggesting that what society views as evil perhaps isn't.