



Paramount PRÉSENTE:

"D^R - JEKYLL & M^R - HYDE"

AVEC

**FREDRIC
MARCH**

MIRIAM HOPKINS
ET
ROSE HOBART

REALISATION DE
ROUBEN MAMOULIAN

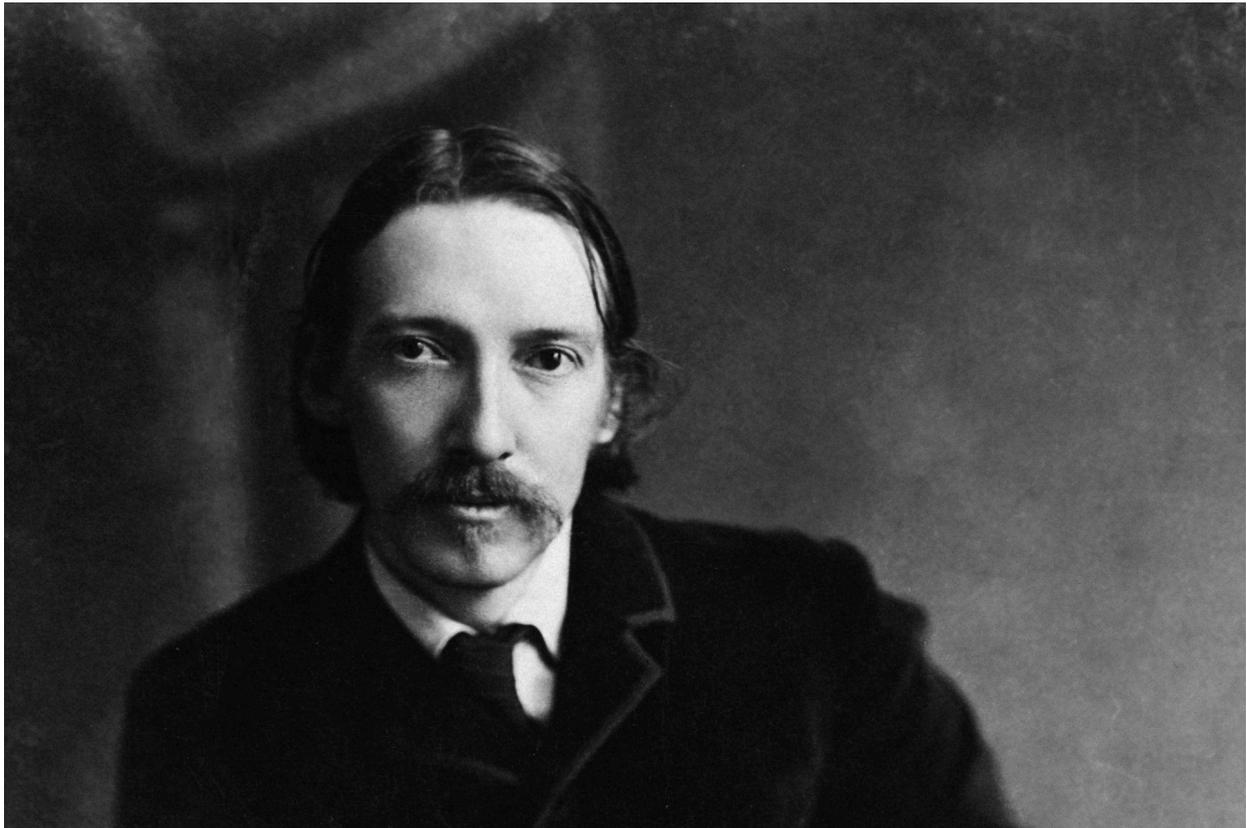
*C'est un film
Paramount*

The Strange Case

“Man is not truly one, but truly two. I say two because the state of my own knowledge does not pass beyond that point. Others will follow; others will outstrip me on the same lines; and I hazard a guess that man will be ultimately known for a mere policy of multifarious, incongruous and independent denizens.”

— Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Stevenson



Robert Louis Stevenson, a Scot, was born and educated in the nation’s capital, Edinburgh. Perhaps most famous for his novel *Treasure Island*, Stevenson wrote a wealth of novels, short stories, and essays, becoming a noted celebrity in his lifetime.

Though Stevenson came from a family of lighthouse engineers, he had one doctor relative, an uncle on his mother’s side. He suffered from respiratory illnesses throughout his life.

In his twenties, Stevenson drew away from his Presbyterian (though not strictly Calvinist) upbringing. At 22 he declared [himself an atheist](#) (as Jekyll declares himself to be in the play).

Confronted by his father he replied, "Am I to live my whole life as one falsehood?" His mother declared it "the heaviest affliction" to befall her.

At this point, he had begun [to visit](#) "cheap pubs and brothels" albeit within the limits of his small allowance.

Like Utterson, Stevenson passed the Scottish Bar although he never practiced.

Stevenson married his wife, [Fanny Van de Grift Osbourne](#), an American divorcee in September of 1876. Osbourne was a magazine and short story writer Stevenson described as "the only woman in the world worth dying for."

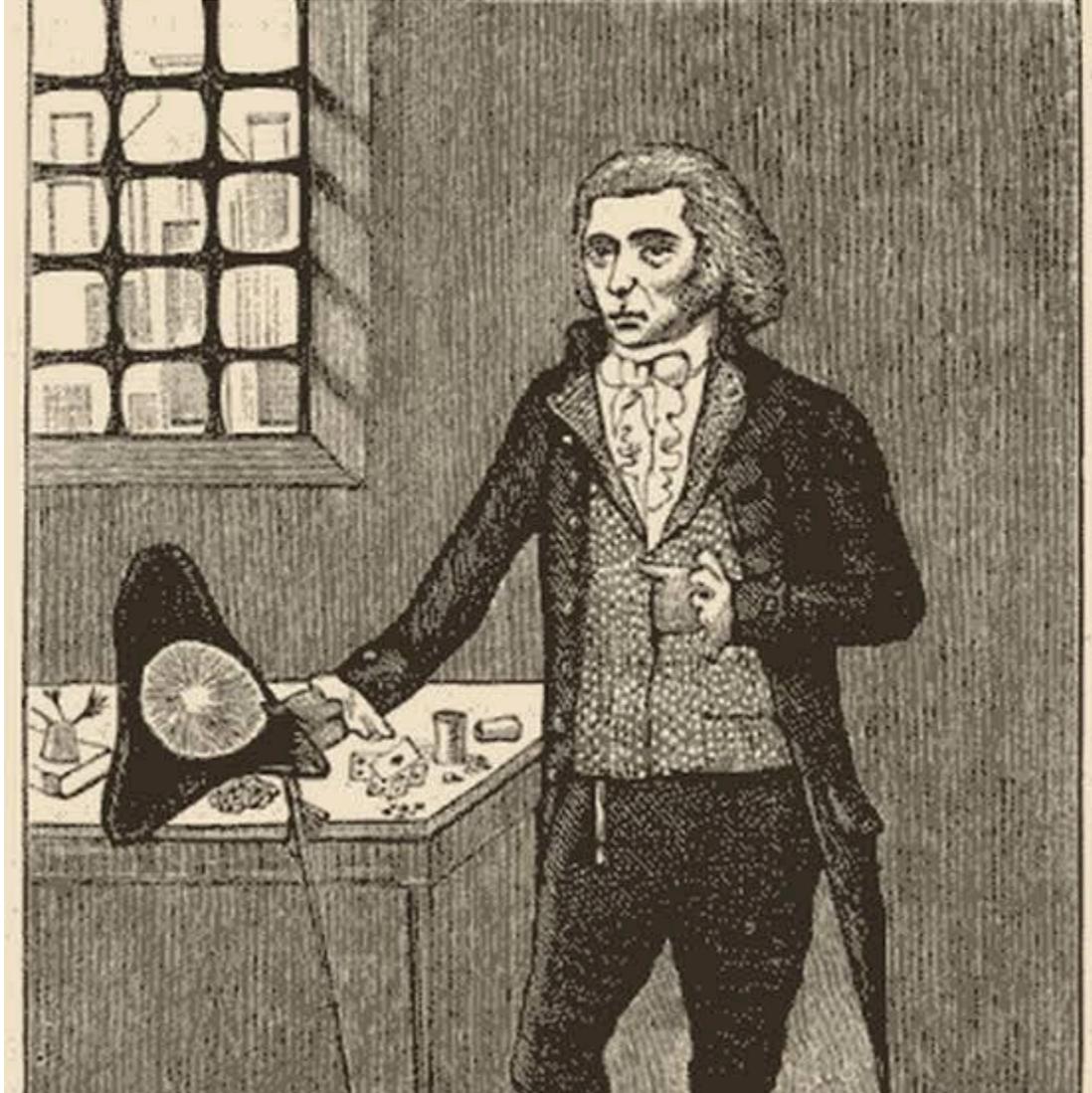
The Stevensons dwelled in the U.S.A. and the U.K until settling in the southern English seaside town of Bournemouth in Hampshire (now in Dorset) due to his health.

It was here he penned the Novella *The Strange Case of Dr. Jekyll and Mr. Hyde*.

In *A Humble Remonstrance*, in reply to Henry James' *The Art of Fiction* he writes, "The novel, which is a work of art, exists, not by its resemblances to life, which are forced and material ... but by its immeasurable difference from life, which is designed and significant."

Background

The Progenitors of Jekyll/Hyde



[William Brodie](#): While a teenager, Stevenson developed an unpublished play regarding William Brodie, a resident of Stevenson's native Edinburgh. Brodie was a cabinet maker and a city councilor who led a secret life as a burglar. A "Deacon" (President) of the cabinet-making guild, Brodie used his skills as a locksmith to become a burglar and thief. Brodie used his gains as a burglar to lead a second life, "which included a gambling habit and five children by two mistresses."

Brodie was held in high opinion in the city, rising to the point where he sat as a member of the highest jury. He attempted to leave Scotland after his compatriots were caught and gave him up. He was hanged on the High Street, on 1 October 1788 before a crowd of 40,000.

According to testimony, during his final raid, Brodie was in high spirits and singing numbers from *The Beggars Opera*

Brodie may indeed inspire Lanyon's description of the Scottish burglar. Of note is that it affects Jekyll so much in his idea of "WHAT have I done?"

[Eugene Chantrelle](#) on that note, is another possible inspiration for the scene between Lanyon, Jekyll, Utterson, and Enfield.



Photograph of E. M. Chantrelle, taken *circa* 1867

Chantelle was another celebrity trial in Victorian Scotland. In 1878, Chantrelle, a French citizen living in Edinburgh was found guilty of murdering his wife (and former student) Elizabeth (nee Dyer).

Per a 1906 article in *The Spectator*:

“The relations between Chantrelle and his wife were sufficiently notorious in Edinburgh, and immediately on quitting the house in George Street, Dr. Littlejohn, who was surgeon to the Police Office, had sent to request the gas company to inspect the premises. One of the gasfitters noticed in the architrave of the window in Madame Chantrelle’s bedroom a place from which a gas bracket had been removed, and on opening the shutter he discovered a pipe loose between the architrave and the wall. On inspection, the pipe was found to be broken, and from the hole the gas, when turned on at the meter, escaped freely; a piece of piping about two inches long was on the ledge at the foot of the shutter, and had evidently been wrenched off by bending backward and forwards.”

Per Crimereads.com “According to Historian Jeremy Hodges, Stevenson attended the trial. While he was known in some circles to behave monstrously to his wife, he was also known as a loving father. The article notes, “The only redeeming feature in her husband’s conduct was his uniform kindness to the children, two little boys ten and eight years old at the time of Madame Chantrelle’s death, and a baby born a few months before that event.” Certainly, this inkling of duality would have intrigued Stevenson.”

Found in Stevenson’s notes: “I should say, looking back from the unfair superior ground of subsequent knowledge that Chantrelle bore upon his brow the most open marks of criminality; or rather, I should say so if I had not met another man who was his exact counterpart in looks, and who was yet, by all that I could learn of him, a model of kindness and good conduct.”

The Writing of the novel

According to Stevenson’s essay, “A Chapter on Dreams” (*Scribner’s*, Jan. 1888), the novella’s idea came to him in a dream. Upon awakening, per his wife, he asked, “Why did you wake me? I was dreaming a fine bogeytale.”

Per his other writings. “Mrs. Stevenson would read the draft and offer her criticisms in the margins. Robert was confined to bed at the time from a hemorrhage. In her comments in the [manuscript](#), she observed that in effect the story was an [allegory](#), but Robert was writing it as a story.”

Stevenson customarily gave his manuscripts to Fanny Stevenson to offer her criticisms. After reading the first draft, she suggested to her husband that the story was an allegory [of human nature].

While it is unclear whether Stevenson took the criticism without complaint (he was at the point recovering from a hemorrhage), he apparently burned the original manuscript and began a total rewrite.

Stevenson rewrote the story in three to six days. Several later biographers have alleged that Stevenson was on drugs during the frantic re-write: for example, “William Gray's revisionist history *A Literary Life* (2004) said he used [cocaine](#), while other biographers said he used [ergot](#)”— a hallucinogen similar to LSD or psychedelic mushrooms.

Whatever the case, it is supported that Stevenson completed the final draft within a few weeks.

“The mere physical feat was tremendous, and, instead of harming him, it roused and cheered him inexpressibly,” per Lloyd Osbourne his stepson.

Osbourne appears to support the quick nascence of the story, stating, “I don't believe that there was ever such a literary feat before as the writing of *Dr Jekyll*. I remember the first reading as though it were yesterday. Louis came downstairs in a fever; read nearly half the book aloud; and then, while we were still gasping, he was away again, and busy writing. I doubt if the first draft took so long as three days,’ per Balfour.

J&H as allegory

Freudian theory: Understand that psychoanalysis wasn't a thing until well after the Novella was published. There isn't even enough material in the original work for Freud to latch onto. Also, Freud's idea of the unconscious is tripartite. At best Jekyll and Hyde are the Id and the Ego without a superego to deal with ethics — which Jekyll DEFINITELY understood.

If anything the play strives to develop a superego. But never succeeds. It's firmly rooted in the idea of duality — a “bad” man and a “good” man trapped in the whole self. Contrary to some interpretations of the text, Freud exploded the idea of the “two” and at least provided the “three.” Hatcher, from a more modern perspective, explores the idea of more than the two.

In any case, the novel stands as a prime example of the struggle between good and evil that exists within us all.

Hatcher's interpretation invites an entirely new interpretation, however. Is Jekyll good and Hyde bad? Is Hyde redeemed in Elizabeth? Is Jekyll damned by his defense of his reputation at the last? And what, if any, part of Jekyll, or Hyde remains at the last?

Addiction

Her journal article, "THE PRISONHOUSE OF MY DISPOSITION": A STUDY OF THE PSYCHOLOGY OF ADDICTION IN "DR. JEKYLL AND MR. HYDE," Daniel L. Wright describes Dr Jekyll as "not so much a man of conflicted personality as a man suffering from the ravages of addiction".

It's hard to argue that Hatcher's interpretation wavers from this view. We do not meet Hyde before he is confronted with Jekyll's friends not only discovering "Hyde" but noting his deleterious effects on Jekyll.

Indeed, in an enabling move, Enfield is quick to shush the repercussions of Jekyll's association with Hyde, in the fashion of those that enable addiction through excuses.

Jekyll's end is utterly familiar to modern viewers because, "The addict's despair sometimes animates thoughts of suicide, however, especially if he is compelled to confront public ridicule, social humiliation, loss of his job, divorce, or other catastrophic consequences of his addiction" (Wright 259) per Jesse Bartel writing for [Medium](#).

Jekyll is, even in Hatcher's "endgame" of addiction script shown to have multiple indications of abuse. Most obvious is his continuous return to the potion, his multiple attempts to give up his identity as Hyde, and his ultimate refusal to rid himself of the "tinctures" themselves.

"During this time of drug abuse, Jekyll is absent from his friends and maintains a small social life," and "Jekyll's servants are alienated as well and they are only asked to run and grab more ingredients and chemicals from pharmacies."

"Jekyll's appeal to Lanyon is characteristic of the victim of addiction who, in turn, victimizes others by manipulating their loyalty, affection, or sense of obligation and duty to personal advantage" (Wright 262). "

While the drug is never actually seen by the audience, the "addiction" is always present. And in many ways, Jekyll never manages to behave as a "sober" person, despite any affectation.

Queerness



While Hatcher's interpretation leans heavily into a heterosexual examination of Hyde, it is without a doubt that the original novella at least touched upon if not fully embraced the idea of Hyde as a vehicle for Jekyll's suppressed queer longings.

Living then in Bournemouth was the former Reverend [Walter Jekyll](#), younger brother of horticulturalist and landscape designer [Gertrude Jekyll](#),^[8] whom Stevenson befriended and from whom he borrowed the name Jekyll.^[9] Jekyll was almost certainly homosexual,^[10] and having renounced his Anglican vocation, and exiled himself to the Continent for several years, had clearly struggled to find his place in society.^[11]

Though not touched directly upon in the text, it goes without saying that Hyde's 'otherness' from Jekyll is that of an individual allowed to pursue a lifestyle literally unutterable to Victorian sensibilities.

It must also be noted that Stevenson himself, while heterosexual by any given evidence was aware of homosexuality. His portrayal of it as literally monstrous, unforgivable under Victorian mores, is condemnable but also made more understandable under modern reevaluation and telling of the original story.

Per Claire Harman, “Stevenson was friends with ...homosexual men, including [Horatio Brown](#), [Edmund Gosse](#), and [John Addington Symonds](#).”

The Potion



Though it isn't explicit in the play, the device of the potion represents, in a way, Jekyll's agency. In the text, Jekyll is remarkably precise in describing a “good” and “evil” that is separable. Utterson counsils that this is unlikely but Jekyll refuses to consider it.

In the novella, the potion is described thusly:

“The phial, to which I next turned my attention, might have been about half-full of blood-red liquor, which was highly pungent to the sense of smell and seemed to me to contain phosphorus and some volatile ether. At the other ingredients, I could make no guess.”

Both the blood red- appearance - suggesting a physical nature and the scent of the phosphorus - which may indicate the diabolical, are purposeful in Stevenson's descriptions.

The very existence of the potion insists upon the separation of the two natures as artificial.

While Jekyll points out the existence of so-called “primitive” cultures that are capable of separating the lower and higher self, his abuse of the potion demonstrates his actual misunderstanding of the transcendental nature of the meditative and spiritual practices he has observed in his studies.

It instead points out his need to perceive the higher consciousness bestowed by such practices as a need to separate his desires from the understood requirements of “goodness” within the society in which he exists.

Jekyll's use of the potion is, at last, the self-medication of the abuser. An available path to his desire and then, a curse.

Victorian Times

Public vs. Private (Victorian Society)

While the classist elements of the story can hardly be ignored, attention must also be paid to the often unspoken but palpable division of public vs. private life inherent in the Victorian era. Jekyll's stated purpose is to separate the "surface and subterranean" streams of man but it is obvious that the freedom of public "anonymity" he had as Hyde, whether posed or real led to his "addiction and ultimate downfall.

Jeffrey Weeks states in [Sex, Politics, and Society](#) that "The division between the private and the public sphere, which was located both in economic development and in social ideology, was by the end of the nineteenth century at the heart of moral discourse."

While the Private sphere was held to be feminine, Jekyll, a staid bachelor of an unrepachable reputation must be understood as the chaste example of a single male living in the the age. There is little in the script to indicate that Jekyll indulged in anything more insalubrious than the occasional dinner with friends, whereas Hyde was at large to go to chop houses, public houses, and, at last, to houses of ill repute — an order directly referenced in the script.

Per *The City Remains*, "In the Victorian world, the prevailing middle-class ideology held that the home was a private place, separate from the 'public' world of commerce, politics and economy."

It should be noted that during the era there was a profound shift in public morality. "Vices" once overlooked became frowned upon and tacitly forbidden.

Historian [Harold Perkin](#) observed: Between 1780 and 1850 the English ceased to be one of the most aggressive, brutal, rowdy, outspoken, riotous, cruel, and bloodthirsty nations in the world and became one of the most inhibited, polite, orderly, tender-minded, prudish and hypocritical.

"Among the higher social classes, there was a marked decline in gambling, horse races, and obscene theatres; there was much less heavy gambling or patronage of upscale houses of prostitution." — Ian C. Bradley

One can certainly observe Jekyll's decision to exist as Hyde as a reactionary position to the new morality. Or indeed a necessary means to escape it.

And so the Man of yesteryear becomes the Monster of today (and, given Hyde's proclivities, rightly so.)

And yet, at the end of the play who is the monster and who is the man, is a question Hatcher aptly asks of the audience.

Notable Adaptations

<https://youtu.be/soolcLpo18w?si=GkEcYfqkd6FfarIU>

Hatcher's interpretation is, like most interpretations of the original Stevenson novella, wholly its own in its ideas and dramatics.

That said, the literal hundreds of plays, movies, and even musicals should be given some credence for the audience.

The first plays adapted from the original work include [Thomas Russell Sullivan's *Dr. Jekyll and Mr. Hyde*](#) (1887), and [Dr. Jekyll and Mr. Hyde, Or a Mis-Spent Life](#), (1897)

Silent film adaptations were done throughout the 1910s up until 1920.

<https://youtu.be/uN4Di8DEP8?si=BQB6MbXuO4zCs4qB>

The first adaptation to withstand the test of time featured Frederic March as both Jekyll and Hyde in 1931, the beginning of the modern film horror era along with Dracula and Frankenstein. The special effects at the time were revolutionary. For years it was the gold standard of Jekyll and Hyde adaptations until ten years later.

<https://youtu.be/gE5DuYHtiNk?si=BPRbnAYOLXwqtqiA>

In 1941 the adaptation featuring Spencer Tracy became the quintessential Jekyll and Hyde adaptation. Unlike its predecessors, The movie used few special effects, relying mostly on Tracy's ability to inhabit Hyde with a dramatically different physicality to Jekyll.

<https://youtu.be/0jb87JTGoMg?si=zvWfRG-GC5tYYdem>

In 1990, a version of the tale titled Mary Reilly examined the tale from the perspective of a maid in Jekyll's household.

https://youtu.be/H1Pyjw_ZnD8?si=VNsvdkwCLi0FVAW3

Also in 1990, the musical version of the story, [Jekyll & Hyde](#) premiered in Houston before its 1997 Broadway run.