AQA Literature Paper One

19th Century Text: Jekyll and Hyde

Sample Exam Questions

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Ch | Focus | Done | Mark  | Target  |
| 1 | Mr Utterson as Reliable |  |  |  |
| 1 | Hyde as a Frightening Outsider |  |  |  |
| 2 | Fear and Terror |  |  |  |
| 2 | Tension and Suspense |  |  |  |
| 3 | Jekyll and Utterson |  |  |  |
| 4 | Violence |  |  |  |
| 4 | Setting (atmosphere) |  |  |  |
| 5 | Setting (character) |  |  |  |
| 7 | Friendship |  |  |  |
| 8 | The Gothic |  |  |  |
| 8 | Fear and Terror |  |  |  |
| 8 | Mystery and Suspense |  |  |  |
| 10 | Duality of Man  |  |  |  |
| 10 | Reputation  |  |  |  |

Tick what the writer has achieved in each of the criteria.

You can leave an additional note or examples in the boxes to make assessment more effective.

|  |
| --- |
| **Literature Peer/Self Assessment** |
| Essay focus:  | Notconfident/hardlyattempted. | Attempted – this is considered. | Secure – this is insightful ad confident. |
| Have you used strong, focused topic sentences with set up your argument clearly?  |  |  |  |
| Have you maintained a critical view in relation to the question throughout?  |  |  |  |
| Have you focused on the extract, choosing short quotes from it as evidence?  |  |  |  |
| Have you referenced multiple parts of the whole play closely as evidence? |  |  |  |
| Have you analysed how the language contributes to your argument?  |  |  |  |
| Have you analysed how the structure contributes to your argument? |  |  |  |
| Have you considered the effect of the writer’s methods on the reader/audience? |  |  |  |
| Have you used specific subject terminology consistently?  |  |  |  |
| Have used understanding of context to deepen your analysis and explanation of your ideas and writer’s methods?  |  |  |  |
| Have you considered multiple perspectives in your interpretation – different audiences now and then?  |  |  |  |
| Have you used a range of vocabulary, sentences structures and punctuation?  |  |  |  |
| Targets for next essay:  |

Read the following extract and answer the questions that follow. This is the opening two paragraphs of the novelella, where we are introduced to Mr. Utterson in *The Story of the Door.*

Mr. Utterson the lawyer was a man of a rugged countenance that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary and yet somehow lovable. At friendly meetings, and when the wine was to his taste, something eminently human beaconed from his eye; something indeed which never found its way into his talk, but which spoke not only in these silent symbols of the after-dinner face, but more often and loudly in the acts of his life. He was austere with himself; drank gin when he was alone, to mortify a 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; and in any extremity inclined to help rather than to reprove. "I incline to Cain's heresy," he used to say quaintly: "I let my brother go to the devil in his own way." In this character, it was frequently his fortune to be the last reputable acquaintance and the last good influence in the lives of downgoing men. And to such as these, so long as they came about his chambers, he never marked a shade of change in his demeanour.

    No doubt the feat was easy to Mr. Utterson; for he was undemonstrative at the best, and even his friendship seemed to be founded in a similar catholicity of good-nature. It is the mark of a modest man to accept his friendly circle ready-made from the hands of opportunity; and that was the lawyer's way. His friends were those of his own blood or those whom he had known the longest; his affections, like ivy, were the growth of time, they implied no aptness in the object. Hence, no doubt the bond that united him to Mr. Richard Enfield, his distant kinsman, the well-known man about town. It was a nut to crack for many, what these two could see in each other, or what subject they could find in common. It was reported by those who encountered them in their Sunday walks, that they said nothing, looked singularly dull and would hail with obvious relief the appearance of a friend. For all that, the two men put the greatest store by these excursions, counted them the chief jewel of each week, and not only set aside occasions of pleasure, but even resisted the calls of business, that they might enjoy them uninterrupted.

Starting with this extract, write about how Stevenson presents Mr Utterson as a reliable character.

Write about:

* How Stevenson presents Utterson in this extract.
* How Stevenson presents Utterson in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *The Story of the Door*, where Mr Enfield is describing his encounter with Mr Hyde.

"…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. I gave a few halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut and dry apothecary, of no particular age and colour, with a strong Edinburgh accent and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black sneering coolness--frightened to, I could see that--but carrying it off, sir, really like Satan. `If you choose to make capital out of this accident,' said he, `I am naturally helpless. No gentleman but wishes to avoid a scene,' says he. `Name your figure.'

Starting with this extract, write about how Stevenson presents Mr Hyde as a frightening outsider.

Write about:

* How Stevenson presents Hyde in this extract.
* How Stevenson presents Hyde in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *Search for Mr Hyde*, where Mr Utterson is preoccupied with thoughts of Mr Hyde.

Six o'clock stuck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; 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 lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clause of the will. At least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressionable Enfield, a spirit of enduring hatred.

Starting with this extract, write about how Stevenson presents ideas of fear and terror.

Write about:

* How Stevenson presents fear and terror in this extract.
* How Stevenson presents fear and terror in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *Search for My Hyde*, where Mr Utterson is about to meet Mr Hyde for the first time.

 From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty, and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

    "If he be Mr. Hyde," he had thought, "I shall be Mr. Seek."

    And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed the by-street was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumour of the approach of any passenger preceded him by a long time. Mr. Utterson had been some minutes at his post, when he was aware of an odd light footstep drawing near. In the course of his nightly patrols, he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.

    The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small and very plainly dressed and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.

Starting with this extract, write about how Stevenson creates tension and suspense.

Write about:

* How Stevenson creates tension and suspense in this extract.
* How Stevenson creates tension and suspense in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken *from Dr Jekyll was Quite at Ease*, where Mr Utterson is attending a party at Dr Jekyll’s home.

 A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent, reputable men and all judges of good wine; and Mr. Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that had befallen many scores of times. Where Utterson was liked, he was liked well. Hosts loved to detain the dry lawyer, when the light-hearted and loose-tongued had already their foot on the threshold; they liked to sit a while in his unobtrusive company, practising for solitude, sobering their minds in the man's rich silence after the expense and strain of gaiety. To this rule, Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire--a large, well-made, smooth-faced man of fifty, with something of a stylish cast perhaps, but every mark of capacity and kindness--you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection.

    "I have been wanting to speak to you, Jekyll," began the latter. "You know that will of yours?"

    A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. "My poor Utterson," said he, "you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. O, I know he's a good fellow--you needn't frown--an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon."

    "You know I never approved of it," pursued Utterson, ruthlessly disregarding the fresh topic.

    "My will? Yes, certainly, I know that," said the doctor, a trifle sharply. "You have told me so."

    "Well, I tell you so again," continued the lawyer. "I have been learning something of young Hyde."

    The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. "I do not care to hear more," said he. "This is a matter I thought we had agreed to drop."

    "What I heard was abominable," said Utterson.

    "It can make no change. You do not understand my position," returned the doctor, with a certain incoherency of manner. "I am painfully situated, Utterson; my position is a very strange--a very strange one. It is one of those affairs that cannot be mended by talking."

Starting with this extract, write about how Stevenson presents the relationship between Dr Jekyll and Mr Utterson.

Write about:

* How Stevenson presents the relationship in this extract.
* How Stevenson presents the relationship in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *The Carew Murder Case*, when a maid has witnessed the murder of Carew.

Nearly a year later, in the month of October, 18--, London was startled by a crime of singular ferocity and rendered all the more notable by the high position of the victim. The details were few and startling. A maid servant living alone in a house not far from the river, had gone upstairs to bed about eleven. Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given, for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it some times appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. 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 to the earth. And 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. At the horror of these sights and sounds, the maid fainted.

    It was two o'clock when she came to herself and called for the police. The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled. The stick with which the deed had been done, although it was of some rare and very tough and heavy wood, had broken in the middle under the stress of this insensate cruelty; and one splintered half had rolled in the neighbouring gutter--the other, without doubt, had been carried away by the murderer.

Starting with this extract, write about how Stevenson presents violence.

Write about:

* How Stevenson presents violence in this extract.
* How Stevenson presents violence in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *The Carew Murder Case*, where Mr Utterson is calling to Hyde following the Carew murder.

 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, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a marvelous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers, which may at times assail the most honest.

  As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

    An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy: but her manners were excellent. Yes, she said, this was Mr. Hyde's, but he was not at home; he had been in that night very late, but he had gone away again in less than an hour; there was nothing strange in that; his habits were very irregular, and he was often absent; for instance, it was nearly two months since she had seen him till yesterday.

Starting with this extract, write about how Stevenson uses setting to create atmosphere.

Write about:

* How Stevenson uses setting in this extract.
* How Stevenson uses setting in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *Incident of the Letter,* where Mr Utterson is calling to Hyde following the Carew murder.

It was late in the afternoon, when Mr. Utterson found his way to Dr. Jekyll's door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or dissecting rooms. The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy, windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students and now lying gaunt and silent, the tables laden with chemical apparatus, the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this, Mr. Utterson was at last received into the doctor's cabinet. It was a large room fitted round with glass presses, furnished, among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr. Jekyll, looking deathly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

    "And now," said Mr. Utterson, as soon as Poole had left them, "you have heard the news?"

    The doctor shuddered. "They were crying it in the square," he said. "I heard them in my dining-room."

    "One word," said the lawyer. "Carew was my client, but so are you, and I want to know what I am doing. You have not been mad enough to hide this fellow?"

    "Utterson, I swear to God," cried the doctor, "I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of."

Starting with this extract, write about how Stevenson uses setting to explore ideas about character.

Write about:

* How Stevenson uses setting in this extract.
* How Stevenson uses setting in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *Incident at the Window,* where Mr Utterson and Mr Enfield come upon Dr Jekyll at his window.

    The court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset. The middle one of the three windows was half-way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll.

    "What! Jekyll!" he cried. "I trust you are better."

    "I am very low, Utterson," replied the doctor drearily, "very low. It will not last long, thank God."

    "You stay too much indoors," said the lawyer. "You should be out, whipping up the circulation like Mr. Enfield and me. (This is my cousin--Mr. Enfield--Dr. Jekyll.) Come now; get your hat and take a quick turn with us."

    "You are very good," sighed the other. "I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr. Enfield up, but the place is really not fit."

    "Why, then," said the lawyer, good-naturedly, "the best thing we can do is to stay down here and speak with you from where we are."

    "That is just what I was about to venture to propose," returned the doctor with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. They saw it but for a glimpse for the window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the by-street; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr. Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes.

    "God forgive us, God forgive us," said Mr. Utterson.

    But Mr. Enfield only nodded his head very seriously, and walked on once more in silence.

Starting with this extract, write about how Stevenson present friendship.

Write about:

* How Stevenson present friendship in this extract.
* How Stevenson present friendship in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *The Last Night*, where Poole arrives at Mr Utterson’s house one evening.

Mr. Utterson was sitting by his fireside one evening after dinner, when he was surprised to receive a visit from Poole.

    "Bless me, Poole, what brings you here?" he cried; and then taking a second look at him, "What ails you?" he added; is the doctor ill?"

    "Mr. Utterson," said the man, "there is something wrong."

    "Take a seat, and here is a glass of wine for you," said the lawyer. "Now, take your time, and tell me plainly what you want."

    "You know the doctor's ways, sir," replied Poole, "and how he shuts himself up. Well, he's shut up again in the cabinet; and I don't like it, sir--I wish I may die if I like it. Mr. Utterson, sir, I'm afraid."

    "Now, my good man," said the lawyer, "be explicit. What are you afraid of?"

    "I've been afraid for about a week," returned Poole, doggedly disregarding the question, "and I can bear it no more."

    The man's appearance amply bore out his words; his manner was altered for the worse; and except for the moment when he had first announced his terror, he had not once looked the lawyer in the face. Even now, he sat with the glass of wine untasted on his knee, and his eyes directed to a corner of the floor. "I can bear it no more,"he repeated.

    "Come," said the lawyer, "I see you have some good reason, Poole; I see there is something seriously amiss. Try to tell me what it is."

    "I think there's been foul play," said Poole, hoarsely.

    "Foul play!" cried the lawyer, a good deal frightened and rather inclined to be irritated in consequence. "What foul play! What does the man mean?"

    "I daren't say, sir," was the answer; but will you come along with me and see for yourself?"

    Mr. Utterson's only answer was to rise and get his hat and greatcoat; but he observed with wonder the greatness of the relief that appeared upon the butler's face, and perhaps with no less, that the wine was still untasted when he set it down to follow.

    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 flying wrack of the most diaphanous and lawny texture. The wind made talking difficult, and flecked the blood into the face. It seemed to have swept the streets unusually bare of passengers, besides; for Mr. Utterson thought he had never seen that part of London so deserted. He could have wished it otherwise; never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures; for struggle as he might, there was borne in upon his mind a crushing anticipation of calamity. The square, when they got there, was full of wind and dust, and the thin trees in the garden were lashing themselves along the railing. Poole, who had kept all the way a pace or two ahead, now pulled up in the middle of the pavement, and in spite of the biting weather, took off his hat and mopped his brow with a red pocket-handkerchief. But for all the hurry of his coming, these were not the dews of exertion that he wiped away, but the moisture of some strangling anguish; for his face was white and his voice, when he spoke, harsh and broken.

Starting with this extract, write about how Stevenson uses the gothic genre.

Write about:

* How Stevenson uses the gothic in this extract.
* How Stevenson uses the gothic in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *The Last Night*, where Mr Utterson has accompanied Poole to his master’s house at his request.

   Thereupon the servant knocked in a very guarded manner; the door was opened on the chain; and a voice asked from within, "Is that you, Poole?"

    "It's all right," said Poole. "Open the door."

    The hall, when they entered it, was brightly lighted up; the fire was built high; and about the hearth the whole of the servants, men and women, stood huddled together like a flock of sheep. At the sight of Mr. Utterson, the housemaid broke into hysterical whimpering; and the cook, crying out "Bless God! it's Mr. Utterson," ran forward as if to take him in her arms.

    "What, what? Are you all here?" said the lawyer peevishly. "Very irregular, very unseemly; your master would be far from pleased."

    "They're all afraid," said Poole.

    Blank silence followed, no one protesting; only the maid lifted her voice and now wept loudly.

    "Hold your tongue!" Poole said to her, with a ferocity of accent that testified to his own jangled nerves; and indeed, when the girl had so suddenly raised the note of her lamentation, they had all started and turned towards the inner door with faces of dreadful expectation. "And now," continued the butler, addressing the knife-boy, "reach me a candle, and we'll get this through hands at once." And then he begged Mr. Utterson to follow him, and led the way to the back garden.

    "Now, sir," said he, "you come as gently as you can. I want you to hear, and I don't want you to be heard. And see here, sir, if by any chance he was to ask you in, don't go."

    Mr. Utterson's nerves, at this unlooked-for termination, gave a jerk that nearly threw him from his balance; but he recollected his courage and followed the butler into the laboratory building through the surgical theatre, with its lumber of crates and bottles, to the foot of the stair. Here Poole motioned him to stand on one side and listen; while he himself, setting down the candle and making a great and obvious call on his resolution, mounted the steps and knocked with a somewhat uncertain hand on the red baize of the cabinet door.

    "Mr. Utterson, sir, asking to see you," he called; and even as he did so, once more violently signed to the lawyer to give ear.

    A voice answered from within: "Tell him I cannot see anyone," it said complainingly

Starting with this extract, write about how Stevenson presents fear and terror.

Write about:

* How Stevenson uses fear and terror in this extract.
* How Stevenson uses fear and terror in the novel as a whole.

Read the following extract and answer the question that follows. This extract is taken from *The Last Night*, where Mr Utterson and Poole are outside Jekyll’s door in his laboratory.

"Sir," he said, looking Mr. Utterson in the eyes, "Was that my master's voice?"

    "It seems much changed," replied the lawyer, very pale, but giving look for look.

    "Changed? Well, yes, I think so," said the butler. "Have I been twenty years in this man's house, to be deceived about his voice? No, sir; master's made away with; he was made away with eight days ago, when we heard him cry out upon the name of God; and who's in there instead of him, and why it stays there, is a thing that cries to Heaven, Mr. Utterson!"

    "This is a very strange tale, Poole; this is rather a wild tale my man," said Mr. Utterson, biting his finger. "Suppose it were as you suppose, supposing Dr. Jekyll to have been--well, murdered what could induce the murderer to stay? That won't hold water; it doesn't commend itself to reason."

    "Well, Mr. Utterson, you are a hard man to satisfy, but I'll do it yet," said Poole. "All this last week (you must know) him, or it, whatever it is that lives in that cabinet, has been crying night and day for some sort of medicine and cannot get it to his mind. It was sometimes his way--the master's, that is--to write his orders on a sheet of paper and throw it on the stair. We've had nothing else this week back; nothing but papers, and a closed door, and the very meals left there to be smuggled in when nobody was looking. Well, sir, every day, ay, and twice and thrice in the same day, there have been orders and complaints, and I have been sent flying to all the wholesale chemists in town. Every time I brought the stuff back, there would be another paper telling me to return it, because it was not pure, and another order to a different firm. This drug is wanted bitter bad, sir, whatever for."

    "Have you any of these papers?" asked Mr. Utterson.

    Poole felt in his pocket and handed out a crumpled note, which the lawyer, bending nearer to the candle, carefully examined. Its contents ran thus: "Dr. Jekyll presents his compliments to Messrs. Maw. He assures them that their last sample is impure and quite useless for his present purpose. In the year 18--, Dr. J. purchased a somewhat large quantity from Messrs. M. He now begs them to search with most sedulous care,and should any of the same quality be left, forward it to him at once. Expense is no consideration. The importance of this to Dr. J. can hardly be exaggerated." So far the letter had run composedly enough, but here with a sudden splutter of the pen, the writer's emotion had broken loose. "For God's sake," he added, "find me some of the old."

    "This is a strange note," said Mr. Utterson; and then sharply, "How do you come to have it open?"

    "The man at Maw's was main angry, sir, and he threw it back to me like so much dirt," returned Poole.

    "This is unquestionably the doctor's hand, do you know?" resumed the lawyer.

    "I thought it looked like it," said the servant rather sulkily; and then, with another voice, "But what matters hand of write?" he said. "I've seen him!"

    "Seen him?" repeated Mr. Utterson. "Well?"

Starting with this extract, write about how Stevenson present mystery and suspense.

Write about:

* How Stevenson presents mystery and suspense in this extract.
* How Stevenson presents mystery and suspemse in the novel as a whole.

Read the following extract and answer the questions that follow. This extract is taken from *Henry Jekyll’s Full Statement of the Case* in which he speaks about his transformation into Mr Hyde.

The pleasures which I made haste to seek in my disguise were, as I have said, undignified; I would scarce use a harder term. But in the hands of Edward Hyde, they soon began to turn toward the monstrous. When I would come back from these excursions, I was often plunged into a kind of wonder at my vicarious depravity. This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently malign and villainous; his every act and thought centered on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone. Henry Jekyll stood at times aghast before the acts of Edward Hyde; but the situation was apart from ordinary laws, and insidiously relaxed the grasp of conscience. It was Hyde, after all, and Hyde alone, that was guilty. Jekyll was no worse; he woke again to his good qualities seemingly unimpaired; he would even make haste, where it was possible, to undo the evil done by Hyde. And thus his conscience slumbered.

(…)

Some two months before the, murder of Sir Danvers, I had been out for one of my adventures, had returned at a late hour, and woke the next day in bed with somewhat odd sensations. It was in vain I looked about me; in vain I saw the decent furniture and tall proportions of my room in the square; in vain that I recognised the pattern of the bed curtains and the design of the mahogany frame; something still kept insisting that I was not where I was, that I had not wakened where I seemed to be, but in the little room in Soho where I was accustomed to sleep in the body of Edward Hyde. I smiled to myself, and in my psychological way, began lazily to inquire into the elements of this illusion, occasionally, even as I did so, dropping back into a comfortable morning doze. I was still so engaged when, in one of my more wakeful moments, my eyes fell upon my hand. Now the hand of Henry Jekyll (as you have often remarked) was professional in shape and size: it was large, firm, white and comely. But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bedclothes, was lean, corder, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde.

Starting with this extract, write about how Stevenson presents duality of man.

Write about:

* How Stevenson presents duality of man in this extract.
* How Stevenson presents duality of man in the novel as a whole.

Read the following extract and answer the questions that follow This extract is taken from *Henry Jekyll’s Full Statement of the Case* in which he speaks about his transformation into Mr Hyde.

I was born in the year 18-- to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as might have been supposed, with every guarantee of an honorurable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. 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 me. 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. It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature. In this case, I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion and is one of the most plentiful springs of distress. Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; 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 futherance of knowledge or the relief of sorrow and suffering. And it chanced that the direction of my scientific studies, which led wholly towards the mystic and the transcendental, reacted and shed a strong light on this consciousness of the perennial war among my members. 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. 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 the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements. If each, I told myself, could be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. It was the curse of mankind that these incongruous faggots were thus bound together--that in the agonised womb of consciousness, these polar twins should be continuously struggling. How, then were they dissociated?

Starting with this extract, write about how Stevenson presents reputation.

Write about:

* How Stevenson presents reputation in this extract.
* How Stevenson presents reputation in the novel as a whole.