

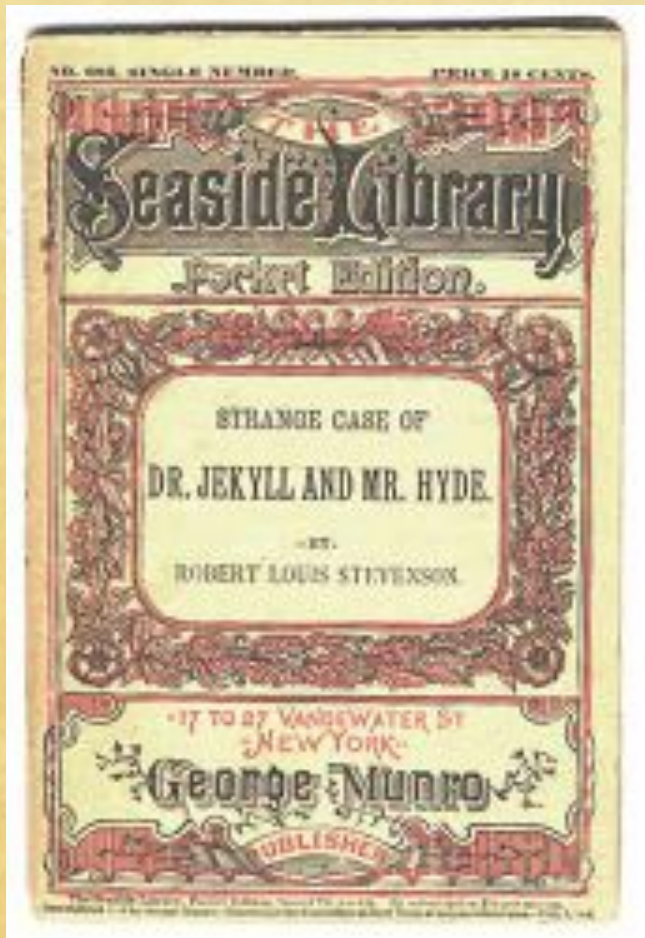
Jekyll and Hyde adapted

Professor Kamilla Elliott
Lancaster University

The Strange Case of Dr Jekyll and Mr Hyde

novella and silent films

the novella (1886)



Novella: narrative structure

- ◆ Chinese boxes: Stories inside stories
- ◆ Third-person narratives containing first-person narratives
- ◆ Texts inside texts (envelopes with enclosures)

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The Strange Case of Dr Jekyll and Mr Hyde, by Robert Louis Stevenson

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- ◆ Chapters 1-8: Third-person omniscient narrator
- ◆ Chapters 9-10: first-person narratives by Lanyon and Jekyll
- ◆ Chapter 1 contains Enfield's narrative to Utterson of the trampling of the girl
- ◆ Chapter 2: Utterson reads Jekyll's will
- ◆ Chapter 5: Utterson reads Hyde's letter
- ◆ Chapter 6: Lanyon's letter is delivered to Utterson
- ◆ Chapter 8: the prescription

Novella: narrative structure

- ◆ Physical spaces framing and containing seen narratives:
- ◆ windows ('Incident at the Window')
- ◆ doors ('Story of the Door')
- ◆ the cheval mirror
- ◆ cabinets, drawers, safes
- ◆ Chapter 2: 'He opened his safe, took from the most private part of it a document endorsed on the envelope as Dr. Jekyll's Will, and sat down with a clouded brow to study its contents.'

Novella: narrative structure

- ◆ narratives inside persons cf. other selves inside oneself

Theories of adaptation

Word to image?

Interplay between text and images in the novella

- ♦ Chapters with written texts alternate with chapters re. seeing
- ♦ Adaptation from word to image inside chapters e.g. Chapter 2: 'Mr Enfield's tale went by before his mind in a scroll of lighted pictures ...'—words inspire images
- ♦ Jekyll's reputable name and distinguished letters after his name versus the compelling, repelling face of Hyde

partnerships between words and images

- ◆ Chapter 2: Words complete images

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 ...

- ◆ Empiricism and the word made flesh

Problems of reading

- ♦ texts within texts; new information changing the interpretation of the whole
- ♦ Written sequels and adaptations e.g. *The Untold Sequel to the Strange Case of Dr Jekyll and Mr Hyde*, (Dover, NH, 1890)

Problems of seeing

- ♦ Enfield: 'he gave the impression of deformity without any namable malformation... There must be something else... There is something more, if I could find a name for it.'
- ♦ Seeing is not believing: Lanyon: '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.'

Worded films

- ◆ Silent films and title cards
- ◆ Texts as objects in films
- ◆ Credits and subtitles
- ◆ Dialogue in sound film

IS THERE A DIFFERENCE BETWEEN WORDS AND IMAGES IN BOOKS AND WORDS AND IMAGES IN FILMS? HOW DOES THIS AFFECT ADAPTATION?

adapting philosophy to football

*Monty Python Live
at the Hollywood Bowl, 1982*

INTERNATIONAL
PHILOSOPHY

1972

CONTD.

*Monty Python Live
at the Hollywood Bowl, 1982*



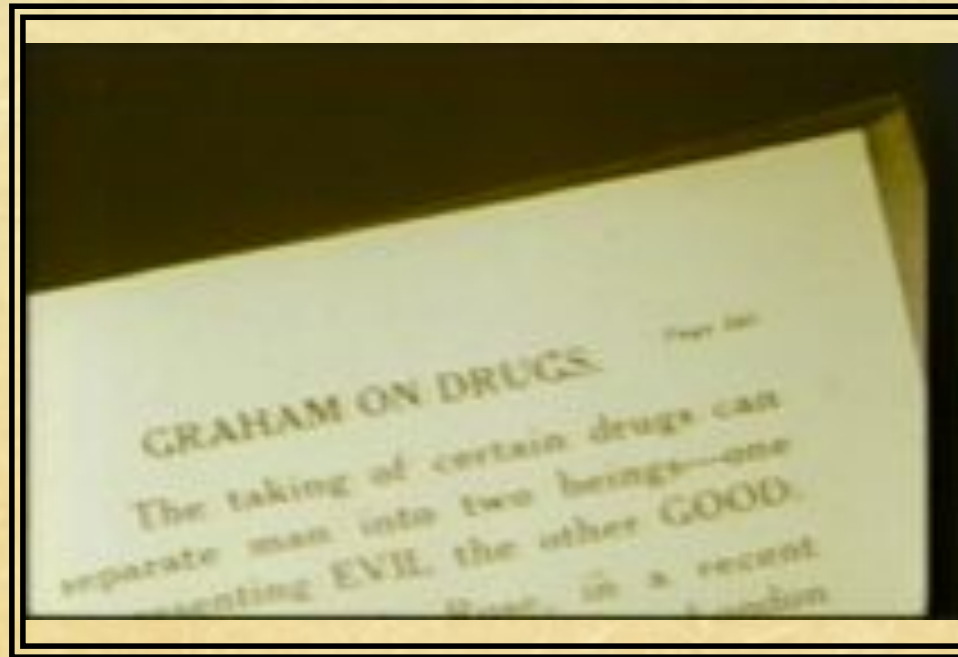
SPORTS UPDATE

Adapting the novella's narrative structure

- ◆ Films accentuate doors, windows, spaces, keys, locks, enclosures by visualizing them
- ◆ Performative conventions of theatre and film lead to added characters, more bodies, more body contact in the form of erotic and violent engagements
- ◆ Absence of extended dialogue and first-person verbal narration in silent film leads to more chase sequences and histrionic acting

Tensions between words and images in silent films

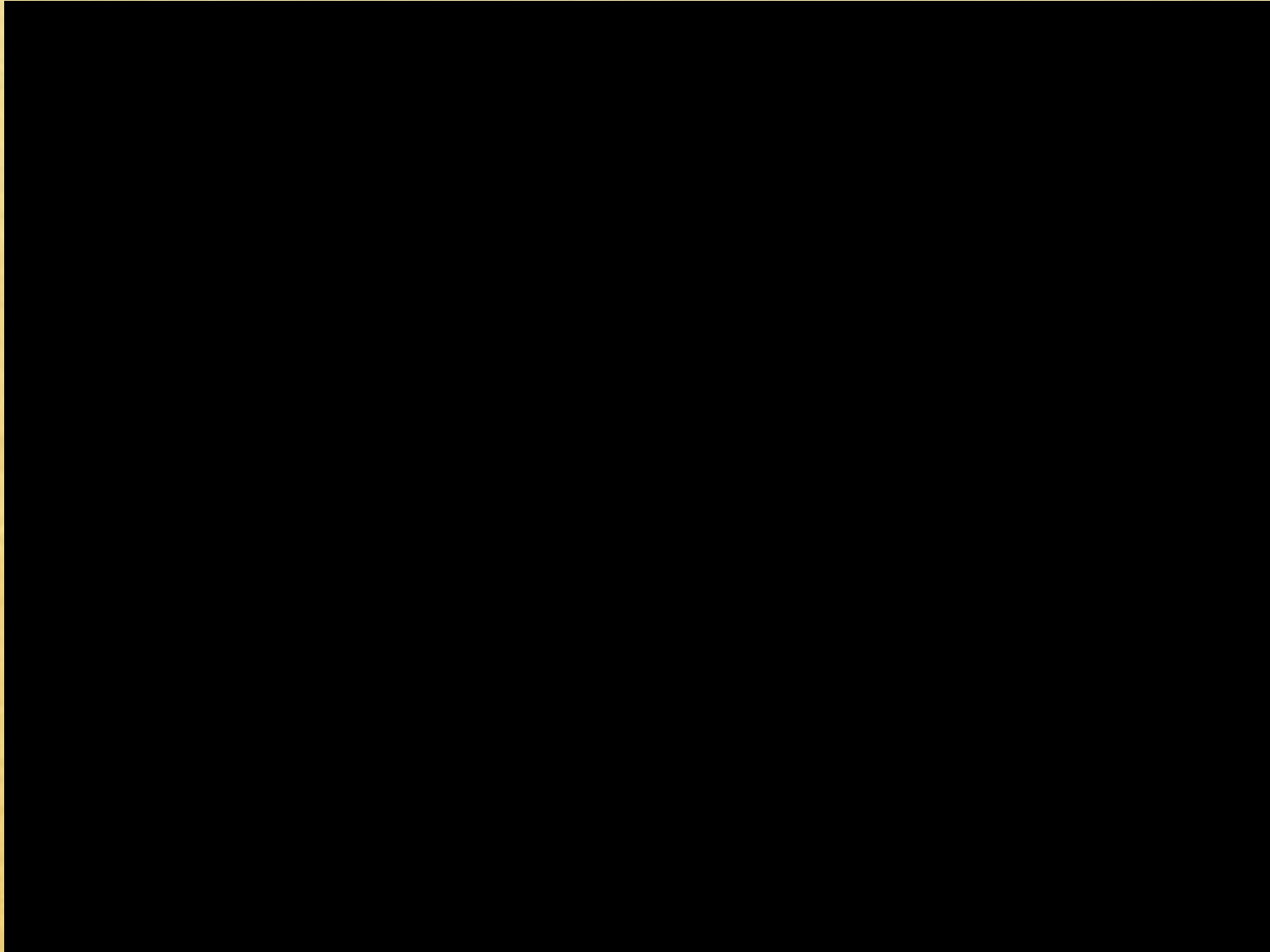
- ◆ silent filmed scenes vs. narrative intertitles
- ◆ interpretive titles vs. narrative titles
- ◆ texts in films as objects manipulated by bodies
- ◆ illustrated title cards



texts in the 1912 film

dir. Lucius Henderson, perf. James Cruze, 8 mins.

theory and practice



Jekyll and texts



Hyde and texts

HELP! HELP! THAT MONSTER
HYDE IS IN MY MASTER'S
STUDY™



problems of representation

representing evil

Pre-film adaptations

photography and
special effects



theatrical
adaptations



Early theatre adaptations

- ◆ 1887 play by T. R. Sullivan, starring Richard Mansfield, performed in US and Britain
- ◆ domestic melodrama introducing women and love interest
- ◆ 1888 Jack the Ripper; Mansfield a suspect

Stevenson on stage adaptation, 1887

- ♦ Hyde is no 'mere voluptuary'. 'The harm was in Jekyll because he was a hypocrite. The hypocrite let out the beast of Hyde—who is no more sexual than another, but who is the essence of cruelty and malice and selfishness and cowardice, and these are the diabolic in man—not this poor wish to love a woman, that they make such a cry about. I know and dare to say... that bad and good even to human eyes has no more connection with what is called dissipation than it has with flying kites. But the sexual field and the business field are the two best fitted for the display of cruelty and cowardice and selfishness.'

... all human beings, as we meet them, are commingled out of good and evil; and Edward Hyde, alone, in the ranks of mankind, was pure evil.

Words describing Hyde (evil) in the novella

- ♦ physical deformity (dwarfish, deformed, abnormal, misbegotten)
- ♦ disease (cancer, mental illness)
- ♦ religious language of evil (damnable, fiendish, Satanic, child of hell)
- ♦ humanist language of evil (villainous, full of causeless hatreds, without mercy, malign, relentless)
- ♦ animal imagery (apelike, bestial, savage)
- ♦ social categories (white, male, lower class than Jekyll, younger than Jekyll)

Classical dualism

- ◆ ‘those provinces of good and ill which divide and compound man’s dual nature’
- ◆ ‘the animal within me licking the chops of memory; the spiritual side a little drowsed, promising subsequent penitence but not yet moved enough to begin’

Applications of Victorian dualism

- ◆ the double standard
- ◆ hypocrisy
- ◆ public/private dichotomy
- ◆ social binarisms e.g. gender (male-female), class (upper, lower), etc.

Late Victorian breakdown of dualism

- ◆ Jekyll: 'I recognised my natural body for the mere aura and effulgence of certain of the powers that made up my spirit.'
- ◆ Utterson re. Hyde: 'a foul soul that thus transpires through, and transfigures its clay continent'
- ◆ science vs. religion: doctor vs. priest
Hyde's blasphemies in the margins of sacred books

Lower soul = lower classes

- ❖ Jekyll re. Hyde: He ‘bore the stamp of lower elements in my soul.’
- ❖ Hyde: Soho; Jekyll: upmarket London contexts:
 - ❖ 1884 Reform Act
 - ❖ Irish Home Rule movement
 - ❖ social unrest, trades unions, immigration

Stephen Arata on Hyde as middle-class savage in Stevenson's novella

- ◆ Hyde is a middle-class gentleman.
- ◆ Hyde's crimes are against the lower and upper classes.
- ◆ 'The real horror is not that a gentleman can regress to be a savage but that a savage can pass for a gentleman.'
- ◆ Other middle-class men rally to support and protect him from the consequences of his actions.

1912 Thanhouser (12 mins.)

dir. Lucius Henderson, perf. James Cruze



added narratives of evil in the 1912 film

- ♦ Jekyll is blonde and tall;
Hyde is hunched and dark.
- ♦ Hyde cannot enter the
church and shakes his fist
at it.
- ♦ Hyde assaults Jekyll's
fiancée and kills her father,
a minister, when he tries to
intervene.

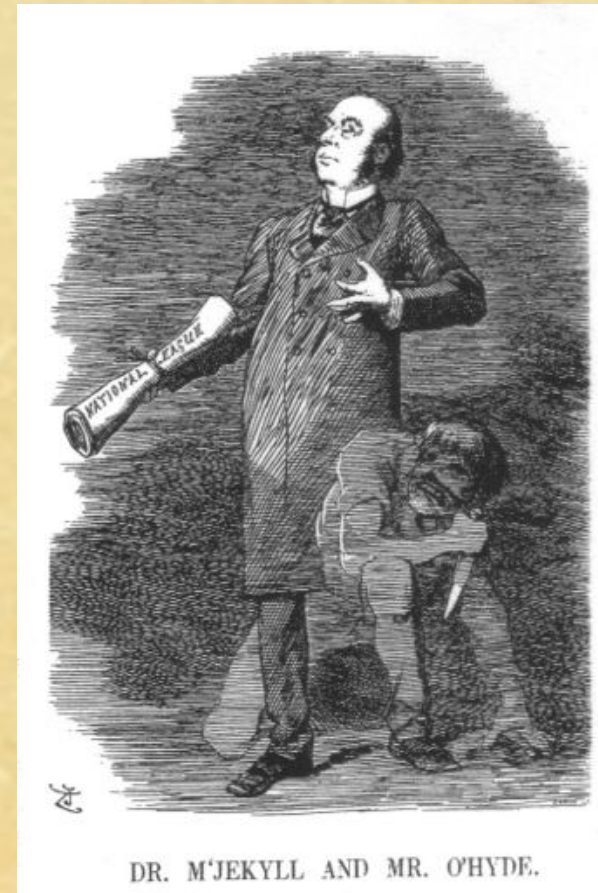


images of evil

John Tenniel, *Punch*, 1881



Punch, 1888



1913 IMP (26 mins.)

dir. Herbert Brenon, perf. King Baggot

Hyde



Jekyll



evil in the 1913 film

then vs. now

Dr. Jekyll is a martyr
to science.

DR. JEKYLL AND MR. HYDE

1920 Famous Players Lasky (75 mins.)
dir. John S. Robertson, perf. John Barrymore



**the lower classes
construct both 'good' and
'evil'**

The human repair
shop, maintained by
Dr. Jekyll at his own
expense, for the
treatment of the
poor.



William Blake, 'The Two Songs'

I HEARD an angel singing
When the day was springing:
'Mercy, pity, and peace,
Are the world's release.'

...

I heard a devil curse
Over the heath and the furse:
'Mercy would be no more
If there were nobody poor,
And pity no more could be
If all were happy as ye:
And mutual fear brings peace,
Misery's increase
Are mercy, pity, and peace.'

sexual desire = evil

When the wine
was in and the
ladies were out.



evil and women

in the novella and
the 1920 Barrymore film

females in the novella

- ◆ the 8-10 year-old girl Hyde tramples
- ◆ ‘...we were keeping the women off as best we could, for they were as wild as harpies [vultures with the head and breasts of women]. I never saw such a circle of hateful faces...’
- ◆ the maid servant who witnesses the murder while she is having romantic reveries

- ◆ ‘many women of many different nationalities passing out, key in hand, to have a morning glass’ (poor immigrants)
- ◆ Hyde’s landlady: ‘An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent.’
- ◆ Jekyll’s housemaid and cook
- ◆ Hyde hits a woman who offers him a box of lights (a prostitute).

women in the 1920
Barrymore film

His daughter, Millicent,
whom her father had
brought up in sheltered
innocence.

Martha Mansfield.



DR. JEKYLL AND MR. HYDE

Gina--who faced her
world alone.
Nita Naldi.

A Paramount Silent Picture



female duality

- ◆ Duplicitous males need two women—a partner for each self.
- ◆ Millicent: upper-class, virginal, socially sanctioned desire
- ◆ Gina: lower-class, low morals, low neckline, low ethnic status, socially unsanctioned desire
- ◆ Millicent neglected; Gina abused

deconstructing the duality

- ◆ Both women are performers who dress up and entertain men.
- ◆ Both women are possessed by Carew and offered to Jekyll.
- ◆ Jekyll neglects Millicent; Hyde abandons Gina.
- ◆ Both women are attracted to Jekyll and feel a mixture of horror and desire for Hyde.
- ◆ The third woman (clip)



men in the novella

Male pairs displace traditional heterosexual relationships.

Friendship, rivalries, professional bonds, etc.

The Jekyll and Hyde pair

Hyde 'weeping like a woman or a lost soul'

J & H knit 'closer than a wife'

twins ('wresting in the womb of consciousness')

father and son

**Between men: English
Literature and Male
Homosocial Desire**

Eve Kosofsky Sedgwick



gendering men

The 1920 film

feminine Jekyll



hyper-phallic Hyde



Jekyll's dream

And now, in his hours off
guard, outraged Nature
took her hideous revenge
--and out of the black abyss
of torment sent upon him
the creeping horror that
was his other self.



**Jekyll, Hyde,
and Carew**



1920 Pioneer (40 mins.)

dir. Charles S. Haydon, perf. Sheldon Lewis



**evil in the 1920 Sheldon Lewis film:
Jekyll**

Jekyll prefers work to upper-class recreation.
He uses science to try to disprove religion.

Music brings Dr. Jekyll's
thoughts back to the
scene of his labors.




The transformation



**evil in the 1920 Sheldon Lewis film:
Hyde**

Hyde sets fires.
He murders his fiancée and his friend.



The Third
Degree.

Parody

1925 *Dr Pyckle and Mr Pride*

dir. Percy Pembroke, perf. Stan Laurel, Pathé



