

**The Nineteenth Century Novel**  
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**Lecture – 51**  
**The Strange Case of Dr. Jekyll and Mr. Hyde, Chapters 8-10**

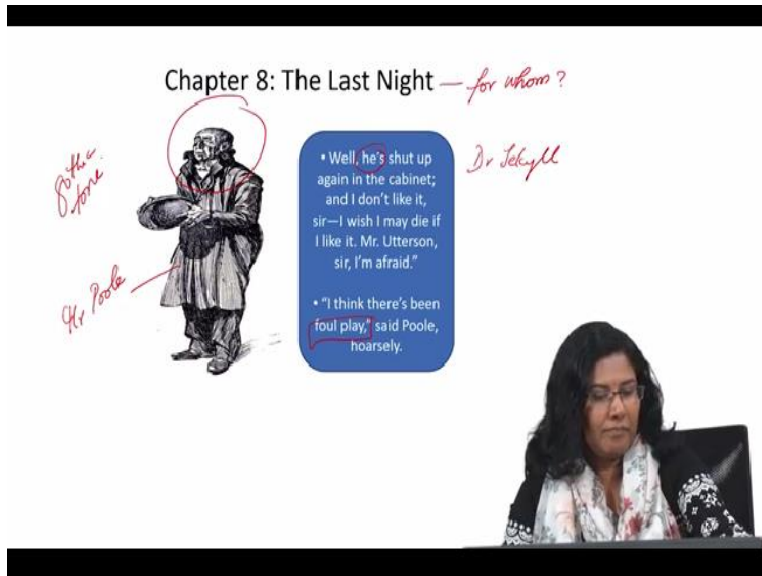
Hello and welcome to week 12's lectures. This would be the final week in which we would be discussing a Nineteenth Century Novel. So today, we will be looking at chapters 8 to 10 of the Strange Case of Dr. Jekyll and Mr. Hyde. And in chapter 8, things are coming to a head. So Chapter Eight is titled The Last Night, and that tells you that the action is culminating in this particular chapter. The other two chapters which will finish off this novella, will be a sort of a flashback which will fill in the gaps as well as offer further revelation. So the last incident in this novella happens in Chapter Eight.

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This is an illustration, a kind of a picture of a poster for the 1931 film, *Dr. Jekyll and Mr. Hyde*. And you can see that Mr. Hyde is full of evil glee, and we see Dr. Jekyll as the respectable, apparently respectable gentleman. There is a wide contrast between these two figures in terms of their sophistication, and that difference is quite obvious. Mr. Edward Hyde is evil personified. I would recommend you to see this film which came out in 1931. It is one of those fantastic adaptations that we have available for this particular novella.

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Now Chapter Eight, as I said, it is titled The Last Night. Last night for whom? That is another question. And we will get the answer only when we finish reading Dr. Lanyon's narrative which happens in Chapter Nine. Now in this chapter we have Mr. Poole, who is the steward of Dr. Jekyll, come to Mr. Utterson's home one night and he looks terrified.

He is frightened of something, and when Mr. Utterson offers him a drink to help him get his spirits back, his equanimity back, he does not touch the offered wine and he requests Mr. Utterson to come and help him. And when he asks him why? This is what he says. He says, "Well, he's shut up." He being Dr. Jekyll. He says that he is shut up again in the cabinet above the laboratory.

"And I do not like it sir. I wish I may die if I like it. Mr. Utterson, sir, I'm afraid." So he is extremely terrified and he wants the help of Mr. Utterson at this moment. And he further says that I think there has been foul play. Something really wrong has happened. So there is a lot of suggestion of terrible crime. And looking at the state of the servant of Dr. Jekyll, Mr. Utterson quickly gets his coat and hat and is accompanying the servant back to the house of Dr. Jekyll.

You can see the state of Poole in this illustration as well. And you can easily see that he is visibly freaked out, to put it informally. And we are also reminded of another figure when we look at this illustration, and that is Mr. Jerry Cruncher, especially in A Tale of Two Cities, towards the

close of the novel when Sydney Carton is questioning John Barsad, the spy, we are told that Jerry Cruncher looks really scary.

His shadow, the eerie shadow of Jerry Cruncher is reflected on the wall, and it gives a gothic atmosphere. The same kind of gothic tone is available here in the representation of Poole, as well as in the effect he creates about the incidents at home, and in terms of the impact he creates on Mr. Utterson as well as on the readers. So there is a lot of suggestion of really untoward happenings in the novella.

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*punishing*

### The Last Night

*harsh cruel*

- 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.

*deserted streets - constant motif*

The two men are walking to the house of Dr. Jekyll, and this is the atmosphere through which they pass through. And the narrator says that, “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.” So it is a really cold night, and look at the effect of the wind, the cold wind on the face of the travellers here.

It kind of flecks the blood. It is kind of punishingly bringing up the blood to the face. And it is a harsh night, that is the impression we get. It is a harsh, cruel night. The wind itself is punishing in a literal sense, but we can also interpret it as a symbolic reference to a different kind of punishment that is being offered to someone with whom we are very much interested. And the narrator says that the streets are unusually bare of passengers.

The streets are deserted, and it is quite unlikely for that to happen in that part of London which is usually very busy. And Mr. Utterson longs for company. That is what he says. “He could have wished it otherwise.” If you remember the earlier sessions, in several parts of the novel we do get a sense that the streets get emptied out. And the one instance that immediately comes to my mind is when Mr. Enfield and Mr. Utterson meet Dr. Jekyll who is sitting at his window.

And when they realize that something has shocked their friend, he immediately withdraws from the window, shuts the window, and the two men are horrified by the image of horror that they witnessed very quickly on the face of Dr. Jekyll and they walk out of that court very quietly. And that place is also deserted, and they have to reach the main artery, the main thoroughfare before they are able to see other people.

So deserted streets is a constant motif in this particular novel. “And never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures.” As I said, he is longing for the presence of other human beings. He is longing for community, and that is not to be had at this moment. There is nobody around except Mr. Poole who is walking with him in silence. And once again, we are reminded of this contrast, the juxtaposition between isolation which is desired by Dr. Jekyll, and the longing for human beings and their company, the longing to be in the company of fellow creatures experienced by Mr. Utterson here.

And, “For struggle as he might, there was borne in upon his mind a crushing anticipation of calamity.” So there is a disturbing foreshadowing on Mr. Utterson's mind, and he kind of anticipates some kind of catastrophe. Look at the phrase, a crushing anticipation of calamity, put very intensely in this set of words in this excerpt.

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## Dr Jekyll's House

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.

*Helpless  
vulnerable:  
"Saviour"*



“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.”

So we get a very, you know, striking picture, when Mr. Utterson enters the hall, because we do not expect the servants to crowd around the fire and waiting for somebody to come in and help them out of this difficult situation. And especially the women, as you can see in relation to the housemaid and the cook, they are very much emotional. The housemaid in fact breaks into hysterical whimpering.

She is crying helplessly, and the cook is running to welcome Mr. Utterson. So Mr. Utterson becomes the saviour here, the knight in shining armour who has come to rescue the people who have been affected by the activities surrounding Dr. Jekyll. And look at the way the servants are described. It is a significant description. The narrator says that they stood huddled together like a flock of sheep.

We get a sense that they are very helpless and vulnerable. And Mr. Poole is not very happy with the behaviour of the housemaid, and he retorts quite harshly asking her to shut up. And that kind of reaction is in tune with the rest of the narrative where we see women as subjects who are

treated in a harsh manner, be it the girl who is crushed by Hyde, and be it the representation of the evil-minded housekeeper of Hyde.

The pictures that we get of women are somehow dysfunctional. We do not get a powerful, good female character in this entire novella. So when Poole harshly reacts to the sufferings of a housemaid, we want to think about how the novel treats the other female characters in this universe.

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Poole's version

- "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!"

Mr Hyde

non-human

Now Poole offers a section of the information that he is aware of to Mr. Utterson here. He tells him what has happened for the past eight or ten days, and he says that, "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!"

So Poole is offering information, more information than he offered to Mr. Utterson when Poole was in Mr. Utterson's house. When Mr. Utterson was brought to Dr. Jekyll's house, he tells him that he believes that his master has been kidnapped, made away with, done away with. We do not know what exactly has happened to his master, but he is not there at present in the cabinet above the laboratory. That is Poole's version, that is Poole's belief.

He says that eight days ago, his master was removed from his place in the house, and instead of his master we have someone else. And he believes that he heard his master cry out upon the name of God eight days ago. And it was at that time, he was removed from his position in the house. And somebody else is there in the house, and we do not know who is in there, that is what he says at this point of the narrative.

And why it stays there is a thing that cries to Heaven. So now Poole is also evoking the name of God, and he says that why that, look at the reference to the person who has replaced his master. Poole calls it, it. It is a term, it is a pronoun that we offer to non-human beings, right. So it is a term of reference that is usually offered to non-human beings.

And it is very significant that Poole offers it in the context of the creature that has replaced his master. And that in itself is an interesting suggestion, and immediately we think that it is Mr. Hyde who is there in the cabinet above the lab.

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Poole's narrative

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.

notes  
Narrative  
HELPS IDENTITIES  
copy narrative  
papers  
letters

The slide features a central blue oval with text. The text is annotated with red handwritten notes. A woman is visible in the bottom right corner of the slide.

Poole further tells Mr. Utterson that while his master was there in the cabinet above the lab, he used to communicate with the rest of the house by writing notes to them. Sometimes he used to write a note asking Poole to purchase a particular chemical from the chemist. And he used to send out, “nothing but papers, and a closed door, and the meals left there 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.” So the mode of communication is through notes. It is a very interesting form of communication. And the person who is occupying the cabinet does not meet the person who is bringing the meal. He just picks up the food when nobody is around and smuggles it in.

Poole is using an interesting word here, food is smuggled in. You do not offer this particular word if it is your master who is bringing the food into the cabinet. And Poole further says that I have been sent on errands to get a specific set of chemical. And I have been flying to, I have been rushing to wholesale chemist in town. So this is what has been happening in the premises, and Poole offers this set of information to Mr. Utterson.

I want to go back to the idea of notes. Notes are an indication that this is a human being that is communicating. No other creature can write except human beings. So we can be sure that it is a human being, a living thing that is in there. A human living thing is in there in the cabinet above the lab.

And writing is a mark of civilization, and that is also something that comes to our mind when we think about the context of writing. So this is what Poole offers to Mr. Utterson. There is a proliferation of papers in this novella. We did come across wills; we came across letters, we will come across more letters in the next two chapters.

So writing, putting one's thought down on paper instead of communicating directly is a kind of way of communicating ideas in this particular narrative. And we might want to ask this question, why letters instead of oral narratives offered by the persons themselves? So writing is used to hide, writing is helpful in this narrative because writing helps hide identities. And that is important in a mystery narrative.

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### Poole "sees his master"

- It seems he had slipped out to look for this drug or whatever it is; for the cabinet door was open, and there he was at the far end of the room digging among the crates. He looked up when I came in, gave a kind of cry, and whipped up-stairs into the cabinet.

*HIDE identity => Mr Hyde  
primitive creature actions of a human being  
digging = animals*



When Mr. Utterson is not very convinced about the fact that somebody else is occupying Dr. Jekyll's place in the cabinet, and Mr. Utterson says that the handwriting is the handwriting of Dr. Jekyll, he is able to see from some of the notes that Poole shows it to Mr. Utterson that the writing is the writing of Dr. Jekyll. And Poole jumps in and says that he has seen his master, the person who is occupying his master's place.

He says that, "it seems he had slipped out to look for this drug or whatever it is; for the cabinet door was open, and there he was at the far end of the room digging among the crates. He looked up when I came in, gave a kind of cry, and whipped up-stairs into the cabinet." So Poole wants to put down the assumption that it is Dr. Jekyll who was there in the cabinet. He is convinced that his master is no longer there. And therefore, he says that I did see this person one day.

And Poole says that this figure, this man, was digging among the various crates lying about outside of the cabinet. And as soon as he saw Poole entering the space, he whipped up-stairs. Look at the verb used here. He gave a kind of cry, the person who was digging about among the crates, gave a kind of cry and he whipped up, ran up quickly into the cabinet. So the intention of the man who is there is to hide.

He is literally hiding from the people in the house, and he wants to hide his identity. And we are quite clear at this moment that the man who was trying to hide is Mr. Hyde. Look at the activity

of Mr. Hyde, the person who was in the cabinet, and who is right now among the open space, in the open space, he was digging among the crates. So the activity resembles the activity of some primitive creature. It is not resembling the actions of a human being at all. Digging is associated with animals, and that is what Mr. Hyde is doing among the crates.

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Slide content:

Poole's questions

- It was but for one minute that I saw him, but the hair stood upon my head like quills. Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me? I have served him long enough."

Handwritten notes:

- Smile from the animal world*
- Masks? ↳ hide one's identity.*

The slide includes a small video inset of a woman with dark hair and glasses, wearing a patterned top, sitting in a chair and speaking.

Poole further says that, “It was but for one minute that I saw him, but the hair stood upon my head like quills. Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me? I have served him long enough.” So we do get further details about this figure who was rummaging about the boxes in that space outside of the cabinet.

And look at the effect of the person, the creature who had a mask on his face, on the servant Poole. He says that my hair stood upon my head like quills. The hair standing out is a perfect image of someone who is terrified and horrified, and once again we are reminded of that image of Jerry Cruncher and his shadow on the wall. So that gothic imagery does come up. And once again he says, he asks, why did this person, if he was my master, have a mask on his face?

Why do we wear masks? We wear mask to hide, hide one's identity, and that is exactly what this person is trying to do by wearing a mask. And Poole further asks, if it was my master, why did he cry out like a rat? Once again we see a simile which is drawn from the animal world. So who

is associated with animals, with bestial qualities in this novella? The simple answer is Mr. Hyde, and Poole says that if it had been my master, he would not have hidden his face from me. I have served him long enough.

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The slide features the following text:

Mr Utterson's explanation

- Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and the avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope of ultimate recovery — God grant that he be not deceived! There is my explanation; it is sad enough, Poole, ay, and appalling to consider; but it is plain and natural, hangs well together, and delivers us from all exorbitant alarms.'

Handwritten annotations include a box around 'Dr. Jekyll' in the first line, a circle around 'deform', and the word 'logical' written at the bottom right of the text.

A video inset in the bottom right corner shows a woman with glasses pointing at the slide.

Mr. Utterson has an explanation for the behaviour, for the weird, strange behaviour of Dr. Jekyll. He still believes that it is Dr. Jekyll who is in there. So he says, “Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and the avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope of ultimate recovery. God grant that he be not deceived! There is my explanation; it is sad enough, Poole, ay, and appalling to consider; but it is plain and natural, hangs well together, and delivers us from all exorbitant alarms.”

So Mr. Utterson has a perfect explanation, a logical one to explain the strange, eccentric behaviour of Dr. Jekyll. So he says to Poole that his master is suffering from a particular kind of disease, some unknown disease that is torturing him physically and is deforming the sufferer. He is undergoing some kind of deformity because of the disease, and that is why his voice has been altered. And therefore, because of the deformity, he has this need for a mask to hide his face, and also he avoids his friends because he does not want his friends to know about his disease. And hence, he wants to find out a kind of a drug which will treat this particular disease. So this is my

explanation, says Mr. Utterson.

And he also hopes that, God willing, let Dr. Jekyll be not deceived about the cure for his strange disease. And he further says that it is a sad, tragic situation that we find ourselves in in terms of Dr. Jekyll. And it is horrifying to know about his state of affairs, but it is a simple and natural expression, natural behaviour on the part of Dr. Jekyll. And the explanation is also simple and natural. It is perfect, it is very logical. And this is what will deliver us, save us from us assuming really exaggerated things about the behaviour of Dr. Jekyll.

What is interesting to me about this excerpt is the idea of deformity. Associated not with Mr. Hyde, mind you, it is associated with Dr. Jekyll. All along, it is Mr. Hyde who is associated with some kind of unnameable deformity. People think that he is deformed in some way but they cannot pinpoint as to what exactly is the deformity in Mr. Hyde. So deformity has been usually seen in the context of Mr. Hyde. But now for the first time, we are given to understand through Mr. Utterson's assumption that perhaps Dr. Jekyll is also undergoing some kind of deformity because of a strange disease. And he is trying to avoid his friends because of that.

So we gradually see how the two characters are coming together metaphorically. Earlier, Dr. Jekyll tried to forge for his friend, Mr. Hyde, and Mr. Utterson finds out about it with the help of his head clerk. So the handwriting is similar, the deformity is also similar. So the two characters are coming together in a strange way.


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Poole's assertion

"Well, when that masked thing like a monkey jumped from among the chemicals and whipped into the cabinet, it went down my spine like ice. Oh, I know it's not evidence, Mr. Utterson. I'm book-learned enough for that; but a man has his feelings, and I give you my bible-word it was Mr. Hyde!"

it  
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it

sub-human  
ape  
(an ape-like)



“Well, when that masked thing like a monkey jumped from among the chemicals and whipped into the cabinet, it went down my spine like ice. Oh, I know it's not evidence, Mr. Utterson. I'm book-learned enough for that; but a man has his feelings, and I give you my bible-word it was Mr. Hyde!” So Poole is not willing to accept the logical reasoning of Mr. Utterson, and this is his reaction to the lawyer's version of events.

He says that, he comes back to referring to that person who has replaced his master as that thing. Earlier, he referred to it as it, by the neutral pronoun, and then he went back to he, and now Poole has come back to again that neutral pronoun, it. So he is referring to that creature as that masked thing. The thing with a mask. He is no longer human. He is subhuman, animal like. In fact, it is like a monkey.

So there is an association with an ape. Early on, we saw that Mr. Hyde is referred to as an ape-like thing. He is ape-like in behaviour, that similarity is once again brought to the surface. So that masked thing like a monkey jumped from among the chemicals and whipped into the cabinet. It went down my spine like ice. So again, once again, we are told about the impact of that creature on Poole.

It is a deliberate strategy on the part of R. L. Stevenson. Poole is narrating an account in which he was terrified, and he is offering the sensations that he underwent, his blood feeling like there

is ice running through his spine, and that kind of emotion is transferred to the reader as well. And he further says that I know this is not evidence, what I am offering you is not evidence, Mr. Utterson, but I know enough. I am learned enough to know that this man is Mr. Hyde.

I know this because I have my own feelings, I trust my feelings, and he swears. He says that I give you my bible-word which means he swears on the bible and says that it is Mr. Hyde. So finally he just spells out who he thinks is there in that cabinet above the laboratory. Thank you

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