

Answers

The Strange Case of Dr Jekyll and Mr Hyde

The points offered below are only indicative and highlight some key things that could be included in your response. You may cover other points as well. It's how your response is written and how it fits with the mark scheme that will determine the quality of your answer.

DO IT! ANSWERS

pp.9–37

p.9 Do it!



- The extract presents the trampling of the child in terms of others' reactions. We know it is shocking because of those reactions: e.g. the doctor obviously wants 'to kill' Hyde; the women have 'hateful faces'. Explore the effects of these details. (AO1/AO2)
- On the other hand the account comes not from Stevenson (as third person narrative) but from Enfield who Stevenson has already introduced as 'well-known man about town', implying that he is perhaps frivolous and self-congratulatory, and therefore not an entirely objective observer. (AO1/AO2)
- Although the girl is 'not much the worse, more frightened', the fact that she is a child makes Hyde's attitude more shocking for the reader. Compare this with Hyde's killing of Danvers Carew: the murder's brutality is accentuated by contrast with the peaceful scene, the feelings of the witness who 'felt more at peace' than usual and the peace and vulnerability of Carew himself ('aged beautiful gentleman with white hair'). (AO1/AO2)
- Another shocking incident – the transformation of Hyde into Jekyll – is also described by a character – Lanyon, rather than by Stevenson, so that the shock is heightened by the character's reaction ("“O God!” I screamed, and ‘O God!’ again and again”) (AO2)
- You could also look at how Stevenson creates an air of tension and mystery, drawing on horror-genre conventions, in the lead up to dramatic events, such as the breaking down of the laboratory door in 'The Last Night'. (AO2/AO3)

p.13 Do it!



- The extract presents the breakdown of Lanyon's friendship with Jekyll. Lanyon's reasons are linked to Jekyll's use of science: e.g. Lanyon's reaction to Jekyll's 'scientific balderdash'; Lanyon feeling that Jekyll was 'wrong in mind'; 'fanciful'. Explore the effects of these details. (AO1/AO2)
- Utterson's friendship towards Jekyll is seen as loyal and steadfast. He is shown as 'digging' at the problem of Jekyll's behaviour with a 'toiling mind'. He is willing to put himself into dangerous situations when facing Hyde to help his friend (The Last Night). (AO1/AO2)
- Utterson holds the friendship group together. He walks with Enfield each week; visits Lanyon and when Poole suspects 'foul play', Poole goes to Utterson for help. (AO1/AO2)
- Utterson speaks of the group's 'bond of common interest' – science. Explore how Jekyll's actions puts this bond at risk e.g. his opposing views to Lanyon's view of science; leaving letters with Lanyon to be opened after his disappearance; leaving the will with Utterson which allows Hyde to have his property – a strange act that relies on Utterson's loyalty and friendship without explaining the reasons behind the bequest. (AO2)
- You could also look at how Stevenson shows only male friendship within the novel. Women in the novel are servants or a suspicious landlady. (AO2/AO3)

p.17 Do it!



- Clearly Jekyll has had a shock and he is terrified. This is shown in Stevenson's physical descriptions: e.g. 'deathly sick', 'cold hand', 'feverish'. It is as though Jekyll is literally shocked by what has happened. (AO1/AO2)
- However, Jekyll's fears are mainly for himself: they are selfish; he fears the likely consequences for him of his/Hyde's actions. 'I was thinking of my own character' (his reputation). He protects his reputation (his 'name') and his respectability by asserting his humility to God ("I swear to God...") (AO1/AO2/AO3)
- In Jekyll's account of his experiment we realise that Hyde is *part of* Jekyll, and Jekyll does not loathe Hyde but senses 'a leap of welcome' when he first sees him in the mirror. Jekyll enjoys the excesses he can enjoy in the guise of Hyde. His fear is of being discovered. His main fear is driven by selfishness. (AO1/AO2)
- Fear is one of the thrills of Jekyll's actions in the guise of Hyde. After he has brutally murdered Danvers Carew he feels 'a cold thrill of terror'. The danger of discovery and the horror at being evil rather than good thrills Jekyll as well as frightening him. (AO1/AO2)
- Stevenson presents Jekyll in the context of Utterson's investigation. Therefore – like Utterson – we see Jekyll gradually descending into a terrified and mysterious wreck. His descent into fear is also his path to self-destruction. The story is therefore structured around Jekyll's descent (with a hint of descent into hell). Utterson is often 'the last good influence in the lives of downgoing men'. The novel is structured around Utterson's attempts to slow Jekyll's descent. (AO2/AO3)

p.21 Do it!



- In the extract, clearly Lanyon has had a shock and he is horrified by something. This is shown in Stevenson's physical descriptions of Lanyon's appearance: e.g. 'death-warrant written legibly upon his face', 'visibly balder and older', 'pale'. These effects 'testify' the sense of horror. (AO1/AO2)
- Stevenson withholds the details of what events bring on this horror at this point in the novel. Upon Utterson's questioning, Lanyon performs a physical gesture to stop Utterson, holding up a 'trembling hand' and begging Utterson to stop speaking of 'one whom I regard as dead'. (AO1/AO2/AO3)
- An atmosphere of horror surrounds Hyde: people's reactions to his physical appearance 'disgust, loathing and fear' and his violent actions. The reader is horrified by the brutal language used to describe the murder of Carew: 'clubbed'; 'ape like fury'; 'hailing down a storm of blows' and equally horrified that Jekyll feels 'a cold thrill of terror' when thinking of his evil deeds. (AO1/AO2)
- Stevenson presents Hyde as possessing supernatural strength: when Hyde 'trampled calmly' over a child's body leaving her screaming, the juxtaposition between the verb 'trampled' and the adverb 'calmly' adds to the sense of horror. Link to Victorian ideas about the innocence of childhood in the face of evil. (AO1/AO2/AO3)
- Stevenson presents a sense of horror throughout the novel using features of fashionable Gothic literature: London is presented as a mysterious and desolate setting with dark and gloomy streets; Hyde presented as the monster; Jekyll's isolation as he hides in his laboratory, removing himself from his friends; heightened and intense emotions appearing in the descriptions of Hyde's violence; supernatural elements – the presentation of Hyde and the transformation. (AO2/AO3)

p.25 Do it!



- Make a list of ‘tension’ words that will be useful in your answer: e.g. suspense, mystery, foreboding, dread, anticipation, apprehension. (AO1/AO3)
- Work through the extract to explore how Stevenson uses a sense of loss of control to create tension: e.g. the familiar natural world is under attack from the forces of evil, suggested by the image of the moon being blown over by the wind; the housemaid is ‘whimpering’ hysterically. (AO1/AO2/AO3)
- Explore how the extract creates a sense of mounting tension moving towards a climax which suggests something terrifying is about to be revealed: e.g. Mr Utterson is desperate for the company and comfort of other humans; Poole is hurrying ahead but stops because he is sweating with fear (‘strangling anguish’) and prays that ‘there be nothing wrong’. (AO2)
- The sense of uncontrolled rush towards danger is present throughout the novel and is helped by the mystery at the heart of the plot: what and who is Hyde? How is he linked to Jekyll? The use of a number of narrators prevents the reader from making a clear and confident prediction of the plot’s outcome. Confusion and mystery abound. (AO2)
- Compare how aspects of tension-building used in the extract (e.g. images of evil and the supernatural; characters’ feelings of dread; contrasts between moods of peace and innocence and fear followed by brutal and frightening events) are used elsewhere. (AO1/AO2)

p.29 Do it!



- Track through the extract to explore how Stevenson uses the setting to create a sense of mystery: e.g. Utterson and Poole are entering a room with an unknown ‘malefactor’ who may need to be contained with ‘a pair of good sticks’; the ‘scud had banked over the moon’ plunging Utterson and Poole into darkness; personification of London ‘hummed solemnly’; use of fog before key moments; mysterious footsteps within the laboratory ‘moving to and fro’. (AO1/AO2/AO3)
- Explore how the extract creates a sense of mystery through the descriptions of the footsteps that are not Henry Jekyll’s: e.g. ‘they will walk all day’ and will only stop when the ‘new sample comes from the chemist’; Poole’s agitated language and exclamations add to the sense of mystery. Poole is seen as a pragmatic and level-headed servant so his reaction builds the sense of mystery and builds tension. (AO2)
- Explore how Stevenson creates the mystery at the heart of the plot: what and who is Hyde? How is he linked to Jekyll? The use of a number of narrators prevents the reader from making a clear and confident prediction of the plot’s outcome. (AO2)
- Explore how Stevenson uses silences or gaps in the texts to create a sense of mystery: characters refuse to talk e.g. Lanyon will not speak of Jekyll; actions withheld in descriptions of Hyde’s depravities leaving the reader to fill these gaps and allowing Stevenson to comply with Victorian decency laws. (AO1/AO2/AO3)

p.33 Do it!



- Make a list of the attitudes shown by Lanyon in the extract: e.g. disgust (‘personal distaste’), suspicion (‘disgustful curiosity’), fear (keeping his gun handy). (AO1/AO2)
- Chart the way Lanyon’s feelings towards Hyde change during the first paragraph of the extract. Notice and explore the complexity of his reactions. What is the ‘nobler hinge’ that Lanyon believes to be the basis of his feelings towards Hyde? (AO2)
- Explore the contrast in the second paragraph between Lanyon’s disgust at Hyde’s ‘ludicrous’ appearance, and Lanyon’s unease and curiosity. (AO1/AO2)
- Compare Lanyon’s ‘curiosity’ about Hyde and his origins with Enfield’s outright, prejudiced rejection of Hyde when he first meets him at the trampling of the child in the first chapter. Like Lanyon, Enfield links many of his disgusted reactions to Hyde’s appearance, but he does not (unlike Lanyon) suspect his own ‘idiosyncratic, personal distaste’. (AO1/AO2)
- Compare Lanyon’s attitudes with Utterson’s at his first meeting with Hyde in ‘Search for Mr Hyde’. Before Hyde even notices Utterson, Utterson finds that the ‘look’ of Hyde goes ‘strongly against the watcher’s inclination’. Consider whether Victorian beliefs that evil could be seen in an individual’s shape and face could underlie Stevenson’s presentation of Hyde. (AO1/AO2/AO3)

p.37 Do it!



- Explore the extract for evidence of Jekyll as a sympathetic character. E.g. initially his 'evil side' was 'less robust' and 'less developed'. Jekyll's life was 'nine tenths a life of effort, virtue and control' as a result, Hyde was 'smaller, slighter and younger', his heart gave a 'leap of welcome' when he saw Hyde as it was 'natural and human'. (AO1/AO2)
- Explore the extract for evidence that Jekyll recognises the evil within himself e.g. he sees Hyde as evil 'pure evil' so seeks to purge this element making him the 'imperfect and divided' character no longer. Jekyll becomes the victim of this plan as Hyde begins to take control. (AO1/AO2)
- Stevenson presents Jekyll's struggle to resist transforming into Hyde. He is afraid e.g. 'I still hated the thought of the brute that slept within me'; 'brute' suggesting a monstrous and animal-like entity that is waiting to be unleashed. (AO1/AO2)
- Stevenson's presentation of Jekyll as a scientist allows the reader to sympathise with Jekyll's sense of scientific curiosity as he is driven to experiment with the division of the self. Yet Jekyll is fascinated by his behaviour as Hyde as is soon drawn into appreciation of pleasure gained through evil acts e.g. 'I was often plunged into a kind of wonder at my vicarious depravity'. The modern reader will see the links to addiction in this. (AO1/AO3)
- Overall, Stevenson's presentation of Jekyll's descent into evil can be seen as a warning to society. Stevenson presents Jekyll sympathetically to show what happens if emotions and appetites are repressed. The more Jekyll tries to repress the forbidden, the more he desires the life of Hyde, and the stronger Hyde becomes. (AO1/AO3)

ANSWERS TO EXAM STYLE QUESTIONS

pp.38–45

p.38 Question 1



- Explore the extract for evidence of Utterson's lack of emotion. E.g. he is 'cold' and contributes little to conversation ('scanty'). He is 'Backward in sentiment' and 'undemonstrative'. He does have 'affections', but they are merely an expression of familiarity: his friends are simply those he has known longest. Comparing his affections with the growth of ivy suggests they are slow to form, but entangle and cling to his friends. (AO1/AO2)
- Explore the extract for evidence of Utterson's 'hardness' (strictness, severity). He himself is the main victim of his 'austerity': he denies himself pleasures. In fact he is non-judgemental and shows 'tolerance for others'. (AO1/AO2)
- He does not indulge in emotional responses, but instead – throughout the novel – doggedly pursues the truth about Jekyll's relationship with Hyde. It is his determined investigation that provides the novel's structure. On the other hand, he accepts Jekyll's explanations and reassurances and only resumes his investigations when new evidence arises. (AO1/AO2)
- When Utterson first ambushes and meets Hyde ('Search for Mr Hyde') he does not treat him harshly, based on his suspicions and the reports he has heard of Hyde. He is firm in his questioning, but respectful too. Utterson might have a severe presence ('rugged', unsmiling) but he does not like to interfere and likes to judge fairly on the basis of first-hand evidence. (AO1)
- Overall, Utterson's apparent lack of emotion might be off-putting for a reader but it is presented sympathetically by Stevenson. Utterson (and in some ways Lanyon and Jekyll) represent the forces of reason and scientific inquiry as opposed to prejudice and emotion. Clearly, Stevenson strongly believed in the value of keeping an open mind. This is not surprising given that Stevenson came from a family of successful engineers, and that Stevenson had rejected his Christian upbringing and declared himself an atheist. (AO1/AO3)

p.39 Question 2



- Make a list of words relating to suspicion that will be useful in your response and help your planning: e.g. doubtful, wary, disbelieving, mistrustful. (AO1/AO3)
- Track through the extract to explore how Stevenson uses dialogue to create a sense of mystery and suspicion: e.g. Hyde echoing Utterson's words 'hoarsely' suggesting that he was considering them carefully but also emotionally; Hyde's sudden 'flush of anger' when Utterson mentions Jekyll creating a sense of mystery. (AO1/AO2)
- Explore how Stevenson uses character's behaviour/actions in the extract to create a sense of mystery and suspicion: e.g. Hyde 'snarled aloud' and 'disappeared into the house' whereas Utterson 'stood awhile' in 'mental perplexity'. The reader knows that Utterson is a loyal and determined friend, so is alerted to his 'disgust, loathing and fear' and his inability to 'put a name' on the 'hardly human' Hyde. (AO1/AO2)
- The central mystery of the novel is the question: who and what is Hyde? When Utterson suspects Jekyll first of being blackmailed and then of sheltering Hyde from the police, he does not make his suspicions known. Instead he continues with his investigation – the investigation that gives the novel its structure – and the reader solves the mystery alongside Utterson. (AO1/AO2)
- Stevenson's use of letters allows the reader to see events outside Utterson's narrative. However it is only in 'Henry Jekyll's Full Statement of the Case' that the reader's suspicions are realised as we are shown that Jekyll and Hyde are the same person. A modern reader would be familiar with the idea of 'Jekyll and Hyde', however this would be a new concept for the Victorian reader. (AO1/AO2/AO3)

p.40 Question 3



- Make a list of words that relate to violence: e.g. brutal, savage, aggressive. This will help you to define the boundaries of the topic in your answer. (AO1)
- Stevenson often creates a contrast between peace and innocence and a violent act, and this makes the act all the more shocking and unforgivable. Explore how carefully Stevenson emphasises the beauty of the moonlight and the politeness and gentleness of the victim. (AO1/AO2)
- Consider how this contrast between civilization and peacefulness, and evil and brutality is significant elsewhere: e.g. in the contradictory 'duality' between Dr Jekyll (good, kind) and Mr Hyde (evil and deformed); when Poole leads Utterson to Jekyll's house Stevenson's description of the night and the weather is full of physical threat, but very beautiful too. (AO1/AO2)
- The violence in the extract is shockingly brutal and explicit: its physical reality is accentuated, not down played: Hyde 'broke out' as though he has lost all control, as though for him violence is freedom. This brutal excitement is shown also in 'flame of anger', 'stamping', 'like a madman'. Stevenson describes the breaking down of Jekyll's laboratory door in the same physical ways: e.g. 'the blow shook the building'. (AO1/AO2)
- Stevenson also makes acts of violence shocking by suggesting Hyde enjoys it for its own sake. It has no other motive. He attacks the old man because he is provoked by his pleasantness. He tramples the girl 'calmly'. Violence is part of Hyde's being and that is partly because he is like an animal, not a human: he is 'ape-like'; he plays 'ape-like tricks' on Jekyll and he is driven by an 'ape-like spite'. (AO1/AO3)

p.41 Question 4



- In the extract, explore Utterson's decision to open the letter: Stevenson's use of internal monologue 'what if this should cost me another [friend]' to show Utterson's moral dilemma; Utterson's decision to risk the 'disloyalty'; use of questions to show his uncertainty and indecision. (AO1/AO2)
- In the extract, comment of Utterson's temptation and curiosity. Link to duality and how Jekyll also succumbed to the temptation that curiosity brings and how this leads to dire consequences. Tension increases as the reader wonders what Utterson's curiosity may unleash. (AO1/AO2)
- Explore how Utterson's sense of friendship and his curiosity leads him to embark on solving the mystery of Jekyll's will. This pursuit of truth drives the plot and raises tension as the reader discovers elements of the plot alongside Utterson. (AO2/AO3)
- The use of multiple narrators allows Stevenson to raise tension as we realise that each one has vital clues to add to the detective journey that the reader has embarked upon. This begins with Enfield's tale of his meeting with Hyde and ends with Jekyll's own account. (AO1/AO2/AO3)

p.42 Question 5



- In the extract we see the importance of status and hierarchy among Victorian household servants. We note that there are clear expectations about how household servants should behave. We see this in Utterson's response to seeing the servants bunched together, not working: 'Very irregular, very unseemly.' Poole as butler is the senior servant and he exerts his authority through orders and through his anger towards servants who speak (or cry) out of turn: 'Hold your tongue!' (AO1/AO3)
- Even Poole knows his place though: he defers to Utterson by calling him 'sir' and by asking ('begging') Utterson to follow him, rather than ordering him. The servants are not leaders or brave: Utterson finds them 'huddled together like a flock of sheep'. 'huddled' implies that they are frightened, cowering. By comparing them with sheep Stevenson emphasises their vulnerability and their need of being led. They are relieved to be able to put themselves under a gentleman's (Utterson's) protection: e.g. 'the cook cried out, "Bless God! it's Mr Utterson," ran forward as if to take him in her arms.' (AO1/AO2/AO3)
- The status and the respect a senior servant enjoys from his 'masters and betters' is shown earlier in 'The Incident of the Letter' when Utterson seeks the advice of his clerk, Guest. Guest is respectful (he calls Utterson 'sir' and suggests rather than asserts his opinions), and he is also discreet by agreeing not to mention the important note from Hyde. This shows that he sees it as his duty to protect his master's interests. (AO1/AO3)
- Stevenson presents other characters from the 'lower orders' of society less sympathetically. Hyde's landlady is a cunning, self-interested woman who 'had an evil face, smoothed by hypocrisy'. The policeman, too, has selfish motives in his dealings with gentlemen. When he discovers that the murder victim is an MP his face lights up with 'professional ambition'. The landlady and the police officer do not accept their inferior status and their role in merely serving their superiors: they look after their own interests. (AO1/AO3)
- Hyde is regarded with distaste and automatic disapproval by characters who represent respectability and the values of a 'gentleman'. He is looked down on by - for example - Lanyon and Enfield. (AO1/AO3)

p.43 Question 6



- Explore the extract for evidence of Hyde as a sympathetic character. E.g. initially his 'screech' is dismal; his screech is of 'animal terror'; the body was 'sorely contorted and still twitching' as if in terrible pain; he appears small, in clothes 'too large for him' and they are faced with the body of a 'self-destroyer' – desperation had caused him to take his own life. (AO1/AO2)
- In the extract Poole and Utterson are presented as 'besiegers' warriors/skilled soldiers; Poole and Utterson are 'appalled by their own riot and the stillness that had succeeded' as if they had over-reacted to the threat; at the end, Utterson responds 'sternly' to the sight of this small, contorted body showing no sympathy for his death. (AO1/AO2)
- Jekyll's heart gave a 'leap of welcome' when he first saw Hyde as he was 'natural and human'. At this point he can be seen as 'human' so the reader can question what happened to change this view? (AO1)
- Stevenson presents Hyde as having animal characteristics. He unleashes 'ape-like fury' when he kills Carew and shows no remorse when he tramples the child. Guilt and remorse are human emotions and if Hyde were to be more animal-like than human it would be unlikely that he would feel these emotions. A modern reader may find more sympathy for Hyde when they view him as an animal. (AO1/AO2/AO3)
- Jekyll is fascinated by Hyde's behaviour as Hyde as is able to indulge in Jekyll's fantasies of violence and sexual immorality. Jekyll is soon drawn into appreciation of pleasure gained through evil acts e.g. 'I was often plunged into a kind of wonder at my vicarious depravity'. The modern reader will question at this point who is the greater monster: Jekyll who should know better or the animalistic Hyde? (AO1/AO3)

p.44 Question 7



- Hyde's series of questions to Lanyon is provocative, implying he is too cowardly or narrow-minded to risk a challenge to his beliefs. Hyde associates science and knowledge with 'greed' and 'fame and power'. His attitude is cynical and self-interested. Hyde is arrogant too in implying that Lanyon is 'inferior' to a fearless experimenter like Jekyll/Hyde. (AO1/AO2/AO3)
- On the other hand, the superior, open-minded approach to science presented by Hyde is also associated with magic and secrecy: it is 'transcendental medicine' that rises above 'material', traditional ideas about knowledge. His idea that what he reveals to Lanyon is 'under the seal' of their profession makes his new science seem sinister and evil. (AO1/AO2/AO3)
- However, Stevenson does not endorse Jekyll/Hyde's view of science and knowledge. He presents Jekyll as immoral and selfish. As Jekyll makes clear in his 'Full Statement' he creates Hyde in order to be able to indulge his taste for evil and violence free from the danger of being caught: Hyde's actions will not be traced back to Jekyll. (AO1/AO2)
- The beliefs of more conventional men such as Utterson, Enfield and Lanyon are based on their normal assumptions about life and about other people's behaviour, and on unwritten codes of conduct (conventions) such as Enfield's and Utterson's agreement over the importance of not asking questions which might endanger another gentleman's reputation. It is this adherence to convention that Hyde/Jekyll derides in the extract. (AO1/AO2)
- Despite Hyde/Jekyll's mockery of Lanyon's attitudes/his caution in regard to science and knowledge, Stevenson presents Lanyon much more sympathetically than Jekyll. After discovering Jekyll's secret, Lanyon considers Jekyll 'as dead' showing his complete rejection of Jekyll's science and morality. Jekyll calls Lanyon a 'hide-bound pedant' but Lanyon is not a murderer, unlike Jekyll/Hyde. Lanyon believes that medical science should be aimed at benefiting patients, not reckless experiments. (AO1/AO2)

p.45 Question 8



- Track through the extract to explore Stevenson's presentation of Jekyll: it is from Jekyll's point of view, so the reader may question whether it is a full and truthful version of events; he outlines his privileged upbringing and that he was 'fond of the respect of the wise and good'; he states that he 'concealed my pleasures', had a 'profound duplicity of me' and was guilty of 'such irregularities' – even before his experimentation he had a dark side that needed to be hidden because of his 'shame'. (AO1/AO2)
- Stevenson presents the duality of Jekyll's nature: Jekyll presents himself as a 'double-dealer' but says that he was not a 'hypocrite'. Here the reader may consider that this could be a varnished version of the truth. (AO1/AO2)
- The reader's first impressions of Jekyll: we do not meet him until 'Dr Jekyll was Quite at Ease', yet we hear of him through other characters; when we meet him, Stevenson quickly establishes the difference between Jekyll and Hyde's size 'a large well-made ... man of fifty'; we learn of his intelligence 'every mark of capacity and kindness'. Stevenson quickly establishes that Jekyll can be viewed externally as a model Victorian gentleman. (AO1/AO2/AO3)
- However from the outset Stevenson gives the reader clues to Jekyll's darker nature: his face has a 'slyish cast'; when Hyde is first mentioned Jekyll 'grew pale'; when talking about the will Jekyll replies with an 'incoherency of manner'. (AO1/AO2)
- Stevenson presents Jekyll as a scientist however this facade soon begins to slip as Jekyll's delight with the possibilities that transformation brings shows the reader that it has gone beyond merely a scientific experiment. Stevenson uses the language of addiction: 'slave'; 'disordered sensual images'; 'heady recklessness' to show that Jekyll is under the spell of exploring wickedness. (AO2)
- When Jekyll returns to his respectable life following Carew's murder, the reader sees a respectable and healthier Jekyll. His commitment to Christian ideals, 'distinguished for religion' would have been seen as important to a Victorian reader. Stevenson shows that despite this transformation, a new transformation in a good, Christian sense, it cannot last because of the strength of Jekyll's dark side. (AO1/AO3)