

THE *JEKYLL & HYDE* PHENOMENON:  
THE CULTURAL WORK OF CLASS AND SEXUALITY IN STEVENSON'S  
*STRANGE CASE*

By  
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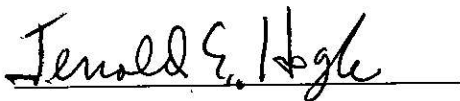
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## **Abstract**

Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* has been an enduring force of Gothic literature for over one hundred years, producing numerous adaptations across film, television, and theatre. The aim of this study is to examine the role of class and sexuality in Stevenson's novella and to explain the cultural forces behind the changes made to Stevenson's story in subsequent adaptations, culminating in a discussion of Frank Wildhorn's musical. By incorporating various critical material about Stevenson's story, its progeny, and related themes, this study hopes to show that the Wildhorn musical produces a variation of *Jekyll & Hyde* that effectively communicates with modern audiences about the troubling and often violent relationship between class and sexuality.

Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) continues to be one of the most identifiable and culturally significant works of Gothic literature. It has produced, much like Mary Shelley's *Frankenstein* (1818), Bram Stoker's *Dracula* (1897), and Gaston Leroux's *Le Fantôme de l'Opéra* (1909), numerous adaptations throughout the twentieth and twenty-first centuries, each of which serves, in one way or another, as a response to the cultural forces surrounding it. The question I want to raise – and hope to answer – is why the *Strange Case* has resonated with audiences from the 1880s through today, with no sign of winding down. I would argue that the continued recreation of this story suggests that it performs significant cultural work in helping audiences deal – in disguise – with the relationship between class and sexuality through representations that commingle members of “high” and “low” classes in troubling, often violent contexts.

This study is not meant to be a comprehensive review of every major adaptation of Stevenson's novella. Instead, I will concern myself primarily with Rouben Mamoulian's 1931 film and the Frank Wildhorn musical of the 1990s. I will also discuss the 1887 stage adaptation starring Richard Mansfield, to which most subsequent adaptations owe an enormous debt: the 1920 film starring John Barrymore, the 1941 film starring Spencer Tracy, and others along the way. My discussion of these other adaptations will serve as historical and contextual bridges for carrying out my larger argument. I do not want to suggest that other, lesser-known adaptations are somehow insignificant as cultural works. I have chosen instead to approach the question of sexuality and class in the *Strange Case* in three parts: an initial discussion of the novella and its foundations, then an account of the 1931 film and how it operates within Western

culture at that time, and finally an analysis of the 1990s musical, which I see as an amalgamation of the adaptations that came before it.

The question remains, then: What cultural work is being done by Stevenson's story and its adaptations, and how do these adaptations manage to preserve the fundamentals of the novella while at the same time transforming the story so drastically? By "cultural work," I mean that this story, in its many versions, is not only a reflection of the culture in which it was made, but actively challenges how each respective culture deals with (or fails to deal with) shifting class distinctions and their effects on beliefs about sexuality. In my view, the *Strange Case* portrays attitudes about these shifting class boundaries that range from curiosity to discomfort and even disgust, and these attitudes are inextricably linked with demonstrations (and non-demonstrations) of sexuality. From the novella to the musical, there are instances in which "high" and "low" culture clash, and these moments often enlist the characters of Jekyll and Hyde to bring out attitudes in the audience about such blurring. As the different versions also incorporate, with varied emphasis and effectiveness, secondary characters, the audience is exposed to further suggestions about class and sex that complicate our perception of Jekyll and Hyde.

The adaptations I have chosen to discuss span decades and thus reveal different attitudes about class and sexuality within their respective cultures and eras. Changes in these attitudes make themselves known, implicitly and explicitly, in each particular version. The aim of my discussion, then, is not only to address the problem of class and sexuality in Stevenson's novella and its progeny, but also, ultimately, to address them in the context of Frank Wildhorn's recent musical and as we look back from it. What I hope

to show is that the *Strange Case* and its adaptations perform important cultural work concerning the relationship between class and sexuality and that the musical is a powerful summation of what Stevenson's novella and its adaptations have accomplished in Western culture for more than a century.

**Contexts: The influence of the Private Memoirs and addressing class**

Before one can approach Stevenson's story, we must look to its most important literary predecessor, James Hogg's *Private Memoirs and Confessions of a Justified Sinner*, published in 1824. The *Private Memoirs* and the *Strange Case* have striking similarities in both structure and content, making the influence of Hogg upon Stevenson quite obvious. Looking at the *Private Memoirs* is crucial because it allows the reader to see the shifting priorities Stevenson demonstrates later in his own story. These changes deemphasize Hogg's religious themes and tilt more towards psychology, how it manifests itself in shifting class boundaries, and how sexuality is sublimated within that framework.

Structurally, the *Strange Case* and Hogg's novel are astonishingly similar. Each narrative is fragmented, in that neither story is presented from a single perspective, but instead through secondary accounts that eventually come together toward a conclusion. These conclusions, however, are not really conclusive, raising more questions than they answer. Both stories are made up of at least two distinct parts: in the *Private Memoirs*, the reader is first given the testimony of the "editor," which is followed by the writing of the "sinner" himself, concluding with the editor once more in a kind of postscript; in the *Strange Case*, we read accounts from the points of view of Jekyll's friends and associates (although conveyed by an omniscient narrator) before reading the doctor's "Full Statement of the Case," which, as we will see, is not so full. The most obvious similarity,

of course, is the treatment of the protagonists and their descent into psychological and physical self-division, be it real or perceived. As Hyde is to Jekyll, Hogg's "Gil-Martin" is to Robert Wringhim – up to a point.

The *Private Memoirs*, as its full title suggests, concerns itself far more with religion than the *Strange Case* does. The concern of Hogg's novel to depict the "slow deterioration of a character already bad," a deterioration made worse by the idea "that even bad works could be done with impunity by those who were predestined to salvation" (André Gide's introduction to Hogg 1947, xii). This novel distinguishes itself in its religiosity from the *Strange Case*, where Jekyll's descent occurs after his "discovery" that "man is not truly one, but truly two," a discovery accomplished through the vaguest of scientific methods (Stevenson 2003, 48). The *Private Memoirs* are, in part, a critique of Calvinist predestination, and we see that critique played out by the end; the consequences of what we see and do not see in the *Strange Case* are comparatively open-ended. Jekyll concludes his "Full Statement" with the knowledge of his impending death (noted in "The Last Night" chapter; Stevenson 2003, 39). While the reader has some sense of how Jekyll became, in Utterson's words, a "self-destroyer," the larger questions raised by the text are left almost entirely to the reader. These questions include the obvious ones – what is man's relationship to science, and should he use science to go beyond his natural "limits"? – but also less obvious and more disturbing quandaries concerning the human body and its permeability, inevitably bound up with the treatment of class and sexuality within the story.

Jekyll acknowledges, as Hogg's Wringhim does not, that "others will outstrip" him in the future, so much so "that man will ultimately be known for a mere polity of

multifarious, incongruous and independent denizens” (Stevenson 2003, 48). In other words, man may be “truly two,” but he may be more than that, extending Hogg’s earlier suggestion that “Gil-Martin” can take on multiple appearances. Moreover, Jekyll acknowledges that he was “radically both” himself and Hyde, a culmination of the “two natures that contended in the field” of his “consciousness” (49). This challenges, I think, the uninspired reading that makes Jekyll and Hyde into separate entities (which, curiously, is the assumed intent of later incarnations of Jekyll); rather, man is “truly two,” Jekyll is truly Hyde, and Hyde is truly Jekyll, all interwoven with one another. Vladimir Nabokov makes clear that Jekyll is a “composite being, a mixture of good and bad” (Nabokov 2003, 10). This is all well and good, but what does it suggest about the commingling of class and its effect on sexuality?

Martin Tropp suggests that “Stevenson’s reluctance to be explicit tinges whatever Hyde did with added horror supplied by the readers’ imaginations” (Tropp 1990, 111). The ambiguity of Hyde’s appearance not only intensifies the “horror” of his acts, but allows other characters (and readers) to project their fears of class-based violence onto someone who is decidedly Other. While Gil-Martin is a conspicuous shape-shifter (see Hogg 1947, 108), Hyde is “not easy to describe,” in the words of Enfield:

There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere.; he gives a strong feeling of deformity, although I couldn’t specify the point (Stevenson 2003, 11).

Hyde's "deformity" suggests something about class status, as opposed to an actual disfigurement of appearance. The fear that Enfield and others have of Hyde that comes out of this "strong feeling of deformity" is rooted in the fear of potential violence from the lower classes in an effort to achieve higher standing within society. Tropp goes on to explain:

... part of the power of the tale is that the audience must participate by visualizing their own variations of those obscure and nefarious activities. As in the tale of terror, the veil drawn over the most shocking moments ostensibly protects the readers, but actually gives them freedom to indulge their most private fantasies in the solitary landscape of the mind – the real domain of Jekyll's alter ego (111).

These "obscure and nefarious activities" are thrust upon the reader in two scenes: the trampling of the child and the murder of Danvers Carew. These accounts, besides conveying the kind of "tale of terror" Tropp describes above, are heavily tinged with the presence of class and, to a lesser extent, sexuality.

Enfield, returning "from some place at the end of the world" – perhaps a place no gentleman would want to be seen, suggesting that he too is fluid in his class associations – witnesses "two figures" who run "into one another naturally enough," followed by "the horrible part of the thing: for the man trampled calmly over the child's body and left her screaming on the ground" (Stevenson 2003, 9-10). The trampling of the girl is, I think, a basic example of Hyde's (and Jekyll's) desire for control in the realm of class, and, as Matthew Brennan points out, an example of "Jekyll's detachment from the feminine principle" (Brennan 1997, 102-103). Jekyll's "lack of sex is really a symptom of a great

deficiency,” and so, through Hyde, he seeks to assert his previously suppressed sexual aggression by imposing himself “calmly” over this girl and leaving her helpless. Hyde depends on this forced impression of wholeness through his presentation of class, saying, for instance, that “No gentleman but wishes to avoid a scene.” *Gentleman*, historically, refers to “a person of distinction without precise definition of rank” or “a man of superior position in society” (OED), all of which Hyde aspires to be and Jekyll, as his associates know him, already has been for some time.

Danvers Carew, then, is certainly a gentleman, an “aged and beautiful” one at that. The murder of Carew is the catalyst for Hyde’s (and therefore Jekyll’s) demise, and introduces, with Carew, a character who will play varied roles in later adaptations. Carew carries a “high position” in society, and his “pretty manner of politeness” and “old-world kindness of disposition” is contrasted with Hyde’s “ape-like fury” in the act of murder, “trampling” – as with the young girl earlier – “his victim under foot” (Stevenson 2003, 21-22). This scene is complicated by the witness to the murder, a “maid servant living alone” who, before seeing Hyde’s brutality, “seem[ed]... romantically given.” She “fell into a dream of musing,” and in the moments leading up to Carew’s death, “felt more at peace with all men” than ever before. The maid’s “romantically given” ideations – dreaming of a better life for herself, perhaps – are interrupted, and maybe put to rest, with the eruption of class-based violence before her eyes. This act of violence by Hyde is the most dramatic instance of boundary breaking in the novella: it is an eruption of the (perceived) “ape-like” brutality stemming from lower-class feelings of marginalization into the privileged world of “pretty manner[s] of politeness.” Curiously, in his “Full Statement of the Case,” Jekyll only refers to Hyde’s

murder of Carew as a “tragic folly” immediately after he notes that Carew was “a man high in public estimation” (57). He also describes how Hyde “skulk[ed] through the less frequented thoroughfares” and “smote” a woman “in the face” when she offered him “a box of lights” (59), providing another example of his frustrated sexuality coming out in the most violent of ways.

Although Hyde’s appearance is ambiguous in the novella – he is referred to as “a spirit of enduring hatred,” a “shifting, insubstantial mist,” a “figure” with “no face” (14-15) – he is said to be “pale and dwarfish,” possessing “a displeasing smile” and appearing “troglodytic” (17). There is something decidedly devolved that people perceive in Hyde, suggesting a concern that they, too, could meet a similar “dwarfish” fate, and this concern is made possible by his otherwise uncertain physical characteristics (recall Tropp, above). As M. Kellen Williams notes, Jekyll’s “second self... is a kind of illegitimate or degenerate copy” with “dubious origins” and “indefinite form” (Williams 1996, 418). The implication is that Hyde is an “early transitional man,” an “archaic criminal dwelling within” Jekyll, all of which plays with the concerns resulting from Charles Darwin’s discoveries, much discussed by the 1880s, namely that if man can *evolve*, he can *devolve* into something less than human (Anderson 2011, 2). Additionally, “the degenerate and the diseased body alike offered splendid confirmation of late-Victorian psychiatry’s belief in ‘visible vice’”: the “proof positive” for degenerate and diseased behavior (Williams 1996, 422). Thus Hyde is “marked” as being in a state of degeneracy springing from his aberrant behavior, but the fundamental ambiguity of his appearance raises questions about those who call attention to it. In other words, it is through Hyde

that we confront our unspoken fears about moral and physical “devolution” in ourselves and its impact on class relations and sexuality.

Building from this level of Stevenson’s text, Vladimir Nabokov explains that “as Jekyll is a mixture of good and bad, so Jekyll’s dwelling place is also a mixture, a very neat symbol” for the complicated relationship between Jekyll and Hyde with regard to class (Nabokov 2003, 14). Here is another instance where physicality teases out the problem of class. During the “Story of the Door” chapter, we get a rich description of the neighborhood through which Utterson and Enfield are walking. They were led to a “by-street in the busy quarter of London... small and... quiet”:

The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighborhood, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger (Stevenson 2003, 8).

Paraphrasing Nabokov, Sachiko Urasaki writes that “the relationship of Jekyll and Hyde is pictured in the geography of Jekyll/Hyde’s houses,” and vice versa (Urasaki 1992, 73). Jekyll seems to be upper-middle class, but he is surrounded by a great fluidity of class status in his neighborhood: the shopkeepers “hoping to do better” indicating the desire for class advancement, the “rows of smiling saleswomen” calling to mind “The Girls of the Night” (Wildhorn 1995) seeking affluent customers, the street shining out even “when it

veiled its more florid charms,” etc. Although fluid, class-based ambiguities surround Jekyll, he seeks to maintain those very distinctions by furnishing his home with “an air of wealth and comfort” (Stevenson 2003, 18). Just as Jekyll is a mix of good and bad, he and Hyde are a mix of high and low class: from “Sir Danvers Carew to Jekyll himself, each man is partly aristocratic, partly bourgeois, and occasionally lower-class in his economic base, demeanor, orientation, dress, home, and pleasures” (Hogle 1988, 167). Hyde’s home in Soho is further evidence for this point. The “air of wealth and comfort” in Jekyll’s home and its mixed-class surroundings are initially contrasted with Hyde’s quarters in that lower-class area of London, managed by a landlady whose “evil face” was “smoothed by hypocrisy”:

In the whole extent of the house, which but for the old woman remained otherwise empty, Mr. Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls... and the carpets were of many piles and agreeable in colour (Stevenson 2003, 24).

Hyde’s aspirations and pretensions could not be clearer here. He “strives in his wanderings from a base in low-life Soho to avoid ‘scenes’ in the way a ‘gentleman’ should, always in higher-class clothing manifestly too large for him and in expectation of money from an upper-middle-class doctor” (Hogle 1988, 167). Hyde, like other Gothic figures, is “a grotesque intermingling of the ‘highbrow’ with the ‘lowbrow’” (Hogle 2002, 69), but both Jekyll and Hyde “are out of harmony with their surroundings: a millionaire among the map-engravers... a monster among the business men” (Urasaki 1992, 72).

The question of class, then, pervades Stevenson's text and its portrayal of Jekyll and Hyde, as well as their relationships with the story's secondary characters. Sexuality is rarely addressed explicitly, although I believe Hyde's trampling of the girl hints at Jekyll's suppression of the feminine in the world and in himself. Having addressed, with Hogg's *Private Memoirs*, the principal literary predecessor to Stevenson's text, we can now look to its immediate successor: the 1887 London stage production starring Richard Mansfield. Following this discussion, I will look briefly at some of the cultural forces of the late-1920s and early-1930s, all of which build towards Rouben Mamoulian's 1931 Paramount film.

**Positively Indecent: Theatrical foundations and cinematic expressions**

In his response to critics of his production, Richard Mansfield highlights what he considered to be the triumph of his treatment of Stevenson's text:

Jekyll, aroused to the full horror of the situation; Jekyll, the loved, the admired, the wealthy; Jekyll, who had the world at his feet, and all the pleasures and all the happiness the world could afford, if he chose, in his grasp; Jekyll, in his youth, in his strength, with the knowledge that he is closeted with death – and such a death! It seems to me that if there ever was a moral powerfully taught, it is here. (Geduld 1983, 161)

While the "moral" to which Mansfield refers eludes me – the extended passage does not address the "moral" further – we do know that this moral is "taught" through an extensive reimagining of Stevenson's story, and Mansfield himself points out aspects of his production that will prove important in later adaptations. These changes include portraying Jekyll as a man "who had the world at his feet" and as one who possessed

“youth and strength,” far from the pathetic middle-aged figure of Stevenson’s text. From Act I, Scene I, we are told that Jekyll is “the dearest and best man in London” and that Agnes (his fiancée, not found in Stevenson) should think of his “handsome property” (Chisholm and Danahay 2005, 48). The play does not take long to demonstrate its class-consciousness through these revised elements. In this context, Jekyll’s “property” carries two meanings: it could very well refer to his *moral* property, of which we have no doubt at this point, but it could also be a comment on his social status and what he can provide to Agnes upon marriage.

Throughout these adaptations, Jekyll’s fiancée is never merely filler, a convenient character to emphasize Jekyll’s conflicted state. Although she is mostly subservient to her father (particularly as she reappears in the 1931 film), she has some agency – thanks in no small part to her social standing – and exercises that agency in expressing her love for Jekyll, which is portrayed as intensely as his love for her. The tragedy of these adaptations is that Jekyll’s fiancée is endlessly patient and loyal to Jekyll, and in the case of the 1931 film, she only demands her father’s consent to their marriage after Jekyll has reached the point of no return; of course, she could not have predicted Jekyll’s outlet for his impatient lust. Hyde’s victims, after all, are not just those he kills.

The Mansfield play does maintain some of the essential ingredients found in the original story. For instance, the geography of Jekyll’s and Hyde’s quarters are brought to our attention, with Jekyll’s home containing a “brilliant interior” while Hyde’s lodgings are “richly furnished,” both surpassing and betraying its lower-class surroundings. In the play, too, Hyde has a landlady, and they are given a scene together to display Hyde’s petty cruelty:

REBECCA. It would be worth money to me [to inform the police of Danvers Carew's murderer, if she knew of his identity].

HYDE. What could you do with money?

REBECCA. Count it and keep it to count again.

HYDE. (*Throwing coins on the floor*) There's money for you. (*Laughing at her as she springs to the coins.*) (58)

Here we have another explicit note about class. Rebecca acknowledges a financial interest behind informing the police, and Hyde teases her about her desire for advancement, one such like his own, taking joy in how she “springs” to the coins scattered on the floor.

The next significant adaptation comes with the 1920 film starring John Barrymore, featuring a “well-defined departure from the author's conception of the monster Hyde” as well as a continuation of Mansfield's conception of Jekyll, who possesses “all the good gifts of life” (Geduld 1983, 169-171). Barrymore's arachnid performance of Hyde is indeed a refreshing departure from the bestial portrayals that have otherwise defined the role, and the addition of “Therese,” a music hall girl whom Hyde courts (crudely speaking) will become crucial in Rouben Mamoulian's recreation of Stevenson's story.

Although the 1920 adaptation met with great success, Mamoulian's striking 1931 production does far more in bringing sexuality and class together than perhaps any other adaptation. As a cultural achievement, the legacy of the 1931 film rests greatly in its visual effects, sophisticated camera work, its direct depiction of sexuality, and what it says implicitly about the relationship between classes. I would argue that the 1931 film “captures the very mood and philosophical essence of the novel,” as Scott Allen Nollen

contends (Stevenson 2003, 161): it preserves those elements that made the original story so compelling while incorporating new material to bring out other themes (including sexuality) that were played down in the text and were of more immediate concern in the Western culture of 1931.

While the novella's treatment of sexuality is more suggested than shown, overwhelmed by its overarching, class-conscious narrative in which "an excessively possible shift among class roles... permits Jekyll to slide from high-bourgeois respectability to working-class Soho" (Hogle 1988, 182), the film enhances the themes of class and sexuality into a visceral and psychologically affecting whole. On the matter of class, Virginia Wright Wexman contends that, for Mamoulian, the film is very much "the story of a creative innovator crushed by an impersonal, tradition-bound society" (Wexman 1988, 288). The "newly unstable class structures" of the 1920s and early-1930s, aggravated by the Depression, she adds, are further threatened within the film by "a discourse on the body that centers on sexuality rather than economics."

The character of Ivy – "a lust object to balance the frustrated love object" (Delahoyde 2009) – becomes crucial to Jekyll's development, Hyde's brutality, and what the narrative at large suggests about the relationship between class and sexuality. We are first introduced to Ivy during a spat between her and one of her "callers." After she is shoved to the ground, Jekyll comes to her rescue, taking her to her bedchamber where she begins to seduce Jekyll as he checks on her condition. "Anybody can see now that you're a real gent, you are!" she exclaims. The sexual playfulness of this scene hits its peak with Ivy's striptease, which culminates in their kiss and Lanyon's shock when he walks through the door. As Jekyll and Lanyon leave, the image of Ivy's bare swinging leg

remains in the forefront to the viewer – and in Jekyll’s mind – as she calls for him to “come back soon.”

The submission Ivy demonstrates to Jekyll – she initiates the kiss, but makes herself available to Jekyll’s “examination” – becomes significant later as she pleads to Jekyll at the height of her abuse by Hyde, whom she first meets in a distinctively working class music hall: “‘You ain’t no beauty,’ she says. By contrast, she responds to her first look at Jekyll by associating his attractive demeanor with his privileged class status” (Wexman 1988, 290). Ivy is a victim, both of Hyde and the surrounding culture, but the film’s framework does not place blame on Ivy for what happens to her. The audience is made to feel for Ivy, right up to the point of her murder by Hyde. The buildup to Ivy’s demise is inextricably linked with the depiction of Jekyll and Hyde, especially as the relationship of class and sexuality is concerned.

By making Jekyll (and Hyde) into a wealthy suitor of this lower-class woman, the relationship between class and sexuality is intensified and, in the case of Hyde, made explicitly into a matter of possession and violence. Stevenson’s Utterson, feeling distressed over the plight of his friend, recalls that Jekyll “was wild when he was young; a long while ago to be sure,” but is now “a large, well-made, smooth-faced man of fifty, with... every mark of capacity and kindness” (Stevenson 2003, 18-19). The Jekyll of Mamoulian’s film is certainly “smooth-faced,” but much younger (and more overtly sexual) than his literary counterpart, and engaged to be married – eagerly so, displaying that “gaiety of disposition” which Stevenson’s Jekyll wants gone. Jekyll’s youth alongside Muriel (Agnes’s successor) and Ivy brings sexuality to the forefront, and his comfortable economic standing complicates the sexuality of the film because his (and

Hyde's) economic standing is used to control Ivy. Ivy is made to be a kind of slave to Hyde, and later she seeks to be subservient to Jekyll financially and sexually as a means to escape Hyde's brutality.

The Jekyll of the novella, having been born into "a large fortune... with every guarantee of an honourable and distinguished future," sought to "conceal his pleasures," whatever they were. The Jekyll of the 1931 film frames his intentions "in a more noble spirit" – which Stevenson's Jekyll wishes he had done, we learn – seeking to rid himself of those primitive impulses. He is unashamedly self-aware about his impulses, much to the discomfort of Lanyon, who suggests, half-teasingly, that Jekyll has forgotten his engagement to Muriel. Jekyll responds: "Forgotten it? Can a man dying of thirst forget water? And do you know what would happen to that thirst if it were denied water?" (Mamoulian 1931). Jekyll, "sound[ing] almost *indecent!*" to Lanyon's Victorian sensibilities, recognizes that these urges exist and that, if we ignore them, we do so at our own peril. This positions Jekyll as a progressive figure struggling against the "tradition-bound society" that frames his theories as blasphemous and dangerous. Mamoulian's Jekyll wants to be "clean" in his "innermost thoughts and desires." This is quite a different attitude compared to the embarrassed treatment Stevenson's Jekyll gives to the subject in his "Full Statement," where he says he "hid" his "irregularities" in behavior "with an almost morbid sense of shame" (Stevenson 2003, 48).

Although Stevenson's Jekyll acknowledges the "unknown but not an innocent freedom of the soul" he feels at the birth of Hyde, he goes no further in his narrative, excusing himself from leading up to the "polity of multifarious, incongruous and independent denizens" in himself while advancing "infallibly in one direction and in one

direction only” – that man is “truly two.” “Others will outstrip” him in the future, he assumes. Mamoulian’s Jekyll also maintains the line that “man is not truly one, but truly two,” a point which is hammered into the viewer with the presence of Muriel and Ivy. Mamoulian’s Jekyll, denied the opportunity to consummate his relationship with Muriel because of her father’s conservatism, is able to engage his violent and sexual impulses through Hyde, with Ivy being the outlet. Both Muriel and Ivy provide opposing views through which we can examine class in the film, because while each one is initially presented flatly, as the film progresses we come to see them as victims of Jekyll’s experiment and its aftermath.

Our first look at Muriel, for instance, occurs through Mamoulian’s use of the split-screen technique: one half shows Jekyll tending to a charity ward patient, the other shows Muriel bemoaning the lack of almond cakes (which Jekyll enjoys) for that evening’s party. The contrast is clear: we see Jekyll breaking class boundaries, choosing to operate on this charity patient (to the annoyance of Lanyon and later Carew, who has been rewritten as Muriel’s father) instead of rushing to a gathering of high-bourgeois snobbery. In fact, when Jekyll eventually arrives, he is more eager to have a moment alone with Muriel than to hobnob with the other guests. This irony affirms Wexman’s point that Jekyll is reacting to an “impersonal, tradition-bound society,” even though the stated purpose of his research is to let the “evil” fade away on its own so he can be “clean” in his thoughts and desires. He is frustrated by the forces that seek to put him down – colleagues who consider him mad, his fiancée’s father who refuses to let them marry – but could it be that Jekyll’s research, however transgressive it appears to others, is ultimately geared toward integration into that very society? If not that, then Jekyll is

certainly aiming for *personal* integration and wholeness, which would then allow him to function in this high-bourgeois society with a clear conscience – there would be no need for lower-class indulgences. By himself Jekyll is a problematic, class-conscious figure, but the introduction of Hyde intensifies those questions and raises new ones as well.

The radically changed (and changing) appearance of Hyde in Mamoulian's film, set apart from the ambiguous descriptions in Stevenson's text, is one example of how the relationship between class and sexuality is expanded in 1931 production. The dwarfish, troglodytic portrayal of Hyde in the novella is washed away in favor of Mamoulian's "Neanderthal man" model. Wexman, however, argues that the "racial overtones are inescapable in Mamoulian's conception of Hyde," and goes on to discuss the "'horror' of racial intermixture" perceived in American culture at the time and how the film's conception of Hyde is concerned with appropriating "the sexuality of white womanhood." Jekyll's "handsome demeanor" gives way to the "stealthy, apelike movements" of the physically grotesque Hyde (Wexman 1988, 288-89), whose "ape-sensuality" and "pleasure in bodily violence" is as much a comment on race as it is on class (Csicsery-Ronay 2008, 190). Although the racial overtones of Hyde's appearance are downplayed with his subsequent transformations (and, indeed, in subsequent adaptations), the similarities between Mamoulian's Hyde and Black stereotypes prevalent at the time cannot be ignored. What makes Hyde so threatening in the novella is the ambiguity of his appearance and background; what makes Hyde so threatening in the 1931 film is his dominance over the white, lower class Ivy, and what this dominance suggests about the relationship between race, class, and sexuality.

Indeed, Hyde's final acts of violence – his murder of Ivy, his attack on Muriel after Jekyll gives her up as his “penance,” and the brutal killing of her father Carew (which echoes that act in the novella) – are all intertwined with the presence of class. Before killing Ivy, for instance, Hyde taunts her, throwing her pleas to Jekyll back to her – “I’ll slave for you, I’ll love you” – as if to emphasize the feebleness of her dreams, the impossibility of her position. After Jekyll gives Muriel up, he lurks around the back of her home to get one last look, transforming into Hyde once more. He sneaks into the house while lecherously eyeing Muriel, lunging at her and kissing her back before she turns and realizes, finally, what Jekyll meant when he compared himself with “the living dead.” This scene, in which Hyde tries to rape Muriel in her moment of vulnerability (*after* she asserts herself to her father, and after attempting to do so with Jekyll), builds up to Carew’s murder. While the film does not bring the same attention to it that the novella does, Hyde’s bashing of Carew’s head – so violent that it snaps his cane in two, leaving convenient evidence for Lanyon and the police – is the moment the film has been building up to. Jekyll’s flippant remark earlier in the film, that he should “strangle the old walrus,” and his continued frustration in the face of Carew’s refusal to set a wedding date, both culminate in Carew’s death. It is, for Jekyll, the ultimate moment of release. This is Jekyll once again breaking class boundaries with the assistance of Hyde: a high-bourgeois figure using a caricature of economic and racial marginalization to “one-up” an impediment to Jekyll’s desires.

The geography of the film builds, like the play, upon the descriptions Stevenson provides for us. Mamoulian devotes much screen time to Jekyll’s home, punctuating the first scene with signs of Jekyll’s comfortable economic standing: the organ (playing Bach,

of course), statuettes, his manservant Poole – and later we get a shot of an impressive staircase (further examples are included in Wexman 1988, 295ff, which features a more extensive discussion of Mamoulian's design choices and their class implications). I want to look especially at Ivy's visit to Jekyll's home, which I think is the most effective scene in portraying both Jekyll's and Ivy's desperate states and how class and sexuality have interacted with one another to this point.

Ivy's visit to Jekyll's home, prompted by receiving a significant sum of money from "the famous Dr. Jekyll," comes at a crucial point in the film. Hyde, upon learning that Muriel and her father would be returning from a month-long trip, takes his leave of Ivy, warning her that he could return at any point. Muriel and Jekyll pressure Carew again, and he finally assents to their immediate marriage. Later, Poole announces a "Ms. Pearson," a name Jekyll pretends to be unfamiliar with, and shows her in. We see her wearing her pitiful best, consumed by the size of Jekyll's home. She appears so small compared to Jekyll's lavish quarters. Ivy devolves into adoration at the sight of Jekyll, recognizing him as the man who saved her long ago, and she hopes he will be the white knight once more. We had seen Ivy's sexual submission to Jekyll earlier, but her submission to him in this scene takes on a more desperate tone. Hyde's brutality is so beyond the pale that she pleads with Jekyll to assist with her suicide, which Jekyll refuses to do. Jekyll, the man who never breaks his word, assures her that Hyde will no longer be a problem, and she leaves him confident of her safety. The irony is rich: Ivy is giving herself up to this handsome patron who is responsible for her misery. This lower-class woman who aspires to Jekyll's love and attention is shattered by the reality of Hyde and

the culture at large: as a woman she is disadvantaged by society, and as a prostitute she is even worse off.

These details – the landscape of Jekyll’s high-bourgeois society and Hyde’s high-bourgeois pretensions, the aggressive treatment of class and sexuality, the tragedy of the “whore with a heart of gold,” the delayed assertiveness of Jekyll’s fiancée, and so on – all carry over to Victor Fleming’s 1941 remake starring Spencer Tracy. Fleming’s film hits some unique points on the matters of religion and science: the film opens in a church and features overtly religious characters; it takes more time to depict Jekyll’s scientific process leading up to his experiment, showing his work with animals and intensifying his preoccupation with a man who exposed his “evil” side during the opening church scene. However, the film is crippled by the reality of the Motion Picture Production Code of 1930, which set regulations – enforced by the big studios – on what could and could not be shown on screen for the following three decades. The occasional raunchiness of Mamoulian’s film gives way, in Fleming’s production, to half-hearted suggestion, with Ivy being a girl whose heart is “just a little too generous,” a far cry from Ivy’s (admittedly) unacknowledged but undeniable occupation as a sex worker in the 1931 film. The one jarring exception to this prudishness occurs during Jekyll’s first transformation, where we see two horses galloping – and those horses turn into Beatrice (the Muriel stand-in) and Ivy, whipped (again, by suggestion) by a crazed Jekyll. Fleming’s film also drastically tones down Hyde’s appearance, falling more closely with the unsettling suggestion of deformity found in Stevenson’s text.

From 1941 onward, of course, there were plenty of adaptations of Stevenson’s story, with some meeting more success than others, but none of them achieved the same

distinction that Mamoulian's effort enjoys today. Nor did they achieve the kind of spiritual or thematic accuracy to Stevenson's text that Mamoulian captured in his production. One superficial exception to this is *The Two Faces of Dr. Jekyll* (Terence Fisher, 1960), whose Jekyll, played by Paul Massie, is much older and more fragile than the dangerously suave Hyde. Here also Jekyll is married to a considerably younger "Kitty" who's engaged in an affair with one of his associates. Other adaptations – *Dr. Jekyll and Sister Hyde* and *Edge of Insanity*, for instance – incorporate the Jack the Ripper case into their plots, which occurred around the time that Stevenson published the *Strange Case*; others yet (*Sister Hyde* included) make Hyde into a woman, a point which would be worth studying on its own.

**Confrontation: The Frank Wildhorn musical and remaining questions**

For our purposes, however, I now want to turn to the Frank Wildhorn musical, arguing for its consideration not only as a serious (albeit flawed) adaptation of Stevenson's story, but as an amalgamation of the other major adaptations I have analyzed, especially around issues of class and sex. The Wildhorn musical uses plot elements that refer back to the Mansfield play, but the way it uses those elements molds it more closely to the 1931 and 1941 films. Additionally, by virtue of being a musical, Wildhorn's production communicates with audiences in a unique and problematic way about class and sexuality, as did Andrew Lloyd Webber's 1986 musical adaptation of Leroux's *The Phantom of the Opera*.

Frank Wildhorn's *Jekyll & Hyde* came out of a period of wildly successful musical adaptations of classic works of literature, with the Cameron Mackintosh-backed *Les Misérables* and *Phantom* opening in 1985 and 1986 in London. The musical

adaptation of Stevenson's story has its own long and varied history, which included a number of demo and concept recordings before the release of *Jekyll & Hyde: The Complete Work – The Gothic Musical Thriller* in 1995 (hereafter, *The Complete Work*), culminating in a critically- and financially-underwhelming Broadway production that ran from 1997 to 2001. I will be discussing both *The Complete Work* and the Broadway production because they differ enough from one another, in interesting enough ways, to be considered separately. This is also a practical matter, for the Broadway production contains visual references for at least some of what we hear in *The Complete Work*. That said, my analysis will be focused principally on the lyrical quality of each work as each contends with class and sexuality, while the question of its structure and presentation as a cultural work will be addressed through my discussion of the Broadway production.

Just as the 1931 film is a reflection of early Depression-era concerns about sexuality and class, the 1990s musical reflects more modern and entrepreneurial concerns that play into both themes. This transformation is achieved ultimately through characterization, which is changed in many ways from earlier adaptations. The framework is mostly unchanged from what we have come to know through Mansfield and Mamoulian: the young Dr. Henry Jekyll is famous for his radical theories about human nature; all the while, he is engaged to a pretty woman of high standing and struggling with those darker impulses that lurk within him and others. It should be noted that, in the Broadway production, Jekyll's research is motivated by his father's illness, and reference to his father occurs throughout the production; indeed his father's portrait is shown during the climatic "Confrontation." This plot point is absent from *The Complete Work*. Suffice it to say that Jekyll's concern is the duality of man ("this strange

double game,” he calls it in “I Need to Know”) and his desire is to separate the good and evil that lies within him and others.

Compared to his predecessors, Wildhorn’s Jekyll is far more confrontational in his approach and more eager to dismiss his high-bourgeois surroundings. The “Board of Governors” scene, which occurs early in *The Complete Work* and in the Broadway production, positions Jekyll against the very “tradition-bound society” that Mamoulian’s Jekyll had struggled against. This time, though, instead of giving a lecture to excitable undergraduates, Wildhorn’s Jekyll makes his plea to the board of governors of St. Jude’s Hospital, of which Danvers Carew is the chairman. Far from being fleshed out in their own right, the characters who make up the board of governors instead represent the stuffy anti-scientific, higher-class traditionalism that seeks to block Jekyll’s vision. They are, if nothing else, caricatures, aloof “hypocrites” (in Jekyll’s words) that allow the audience to sympathize with Jekyll when they otherwise might have been skeptical of his endeavors. The Broadway production’s sick-father subplot makes for another convenient point at which to tug at our heartstrings, reminding us that Jekyll’s intentions, unlike those of the board of governors, are noble and worth seeing through to the end. Indeed, this is the advice given to him by his friend, Utterson, after he fails to persuade the board: “If you know that you are right, then you’ve got to see it through/You’ve got to see it through” (Wildhorn 1997). He reminds Jekyll that he has “come too far” to be discouraged by the board. Jekyll has been at his research for “seven years”:

Seven years ago I started out on this alone,

Now it’s alone I’ll see it through to its conclusion.

Who are they to judge what I am doing?

They know nothing of the endless possibilities I see.

It's ludicrous, I'm bound by their decision.

“And yet the fact remains,” Utterson goes on, “those bastards hold the reins.” Here Jekyll positions himself as a victim of traditional interests – “It seems vision is a word they've never heard,” Utterson adds – and dedicates himself to his pursuit on his own term, despite formally being “bound by their decision” (Wildhorn 1997).

In *The Complete Work*, Jekyll ponders this on his own, and the scene concludes with Simon Stride, another new character and secretary to this board of governors, confronting Jekyll, threatening him with the possibility that he will “pay all his life” for stealing the girl (Lisa in *The Complete Work*, Emma in the Broadway production) whom Stride believes should be his wife. In both versions, emphasis is placed on Jekyll's profession as a doctor, as though it is beneath Lisa/Emma, “London's most lovely girl,” to marry “a *doctor* instead of an earl – poor girl!” (Wildhorn 1995). Early on, then, we see Jekyll acting against these class divisions and, in return, these divisions pushing back on Jekyll. To complicate the matter further, Danvers Carew has gone from a “tragic” murder victim in Stevenson's text to a stuffy Victorian stereotype seeking to halt his daughter's marriage in the Mamoulian and Fleming films, and finally, in the musical, to an encouraging patriarch to whom Jekyll had “became as dear” as “his own child” (Wildhorn 1997). Lisa/Emma, too, is encouraging of Jekyll's endeavors, much like her cinematic predecessors: “You know I live to see that dream come true/My world consists of it and you” (Wildhorn 1995). Our sympathies are meant to be enthusiastically with Jekyll, which of course makes his inevitable fall from grace all the more unfortunate. We can see now that the foundation for the musical is Jekyll's “one great all-consuming quest”

and his struggle against the “tradition-bound society” which is consumed by “anger with a touch of fear” (Wildhorn 1995). As the musical progresses, we will see these foundations complicated not only as they relate to class (which has already been established, to some extent), but also in the way of sexuality with the introduction of Lucy.

In both *The Complete Work* and original Broadway production, Utterson and Jekyll go to a gentleman’s club for “relaxation.” Here we are introduced to Lucy, and here, really, is where Jekyll’s tragedy begins. Lucy’s performance – “Good ‘n’ Evil” in the original Broadway production, “Bring on the Men” in *The Complete Work* – finally convinces Jekyll, by his own admission, to be the “patient” of his own experiment. So this is not only where Jekyll’s tragedy begins, but Lucy’s as well. Her characterization, like every other major character in the story, is quite changed from her cinematic and theatrical predecessors. She is undoubtedly, at least in *The Complete Work*, a prostitute, and unashamedly so as the lyrics explain: “So many men, so little time,/I want ‘em all – is that a crime?/I don’t know why they say that I’m too easy!” She tries to convince Jekyll to become a customer, but while he rejects this offer he still gives her his calling card “if any time” she needs “a friend” (“Lucy Meets Jekyll,” in *The Complete Work*; similarly in the Broadway production after the watered-down, half-witted “Good ‘n’ Evil”; Wildhorn 1995/1997). The Broadway production complicates Lucy’s eagerness, since she is shown being handled roughly by “the Spider,” presumably her pimp. In this version, Jekyll appears more patronizing to Lucy when offering his “friendship,” and Lucy’s situation initially appears more desperate; at the very least, she is not portrayed with the same voracious sexuality as she is in *The Complete Work*. Whatever the case,

Jekyll more actively “pursues” Lucy than his cinematic predecessors, who tend to Ivy once and leave her swooning. I refer to this scene in the musical as the beginning of Lucy’s tragedy because, upon Hyde’s emergence into the world, she becomes the victim of Jekyll’s repressed violence and sexuality (recall Brennan), although Wildhorn’s Jekyll is not portrayed with the same level of repression as Mamoulian’s or Fleming’s Jekyll, least of all Stevenson’s. We are given no motivation for Jekyll’s/Hyde’s seduction and abuse of Lucy: in both Mamoulian’s and Fleming’s productions, on the other hand, Jekyll has some “thirst” to quench because he cannot be married to his fiancée in a timely manner. This suggests, I think, some incoherency to the musical’s plot; while it could very well be that Jekyll/Hyde takes on Lucy because it displays the kind of aberrant behavior of which Jekyll would not normally be accused, that motivation is not inherent in the “text” of the musical.

The musical’s “Façade” sequences, however, with various lower-class townspeople acting as a chorus for the audience, shed perhaps too much light on what the musical is trying to accomplish in its portrayal of class and sexuality. These breaks in the musical’s larger narrative, although severely lacking in subtlety, nevertheless alert its predominantly middle to upper-middle class audiences to the kind of cultural paradoxes they face themselves about the relationship between class and sexuality. In the Broadway production, for instance, we see the board of governors holding their breath and covering their mouths as they cross in front of these townspeople. We are reminded that we all “pretend to be a pillar of society,” “shudder[ing] at the thought of notoriety,” and that there are “teachers who lie, and liars who teach,” among other examples of societal double-crossing. The reprises in the Broadway production serve to either set up the next

scene or summarize the previous one: the first reprise notes Jekyll's absence from his own engagement party, which segues to Simon Stride's plea to Emma to "awake... before it's too late" (Wildhorn 1997); the final reprise, after Lucy's murder by Hyde and after the dramatic "Confrontation," reminds us that man "is not one but two, he is evil and good." Throughout the musical, the high-bourgeois standing of the principal characters mostly gives way to significantly lower-class indulgences, nearly all of which culminate in violent outbursts, especially in the case of Jekyll and Hyde. The conclusion of Act I in the Broadway production depicts a bishop, who is also a member of the board of governors, arranging a meeting with a child prostitute, whose madam is also the matron of the Red Rat.<sup>1</sup> Hyde enters the scene quietly just as the bishop finishes his arrangements. This scene, ending with the reprise of "Alive," offers, I think, the most complicated depiction of Hyde in all the adaptations I have discussed. He becomes, in the audience's eyes, a kind of hero, and if not a hero, at least someone with whom the audience can sympathize, much like we can with Jekyll (so far, anyway). He confronts the bishop – "the Romeo of the cloth" taking on "the Juliet of the gutter" – and eventually beats him unconscious, all the while remarking that he will "plunder Heaven blind, steal from all the gods" and "take from all mankind, conquer all the odds" (Wildhorn 1995/1997). Hyde is the underclass, underdog hero, breaking the barriers that Jekyll wishes he could on his own.

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<sup>1</sup> - In the 2001 video recording of the original Broadway production, the same actress plays both Lady Beaconsfield and Guinevere, the madam. The same actor also plays Lord Savage, another member of the board of governors, and the Spider. Another obvious but amusing and somewhat effective nod at what the "Façade" sequences seem to aim for.

In both the Broadway production and *The Complete Work*, Act II begins with “Murder, Murder,” another chorus-like arrangement during which Hyde eliminates, one by one, the rest of the board of governors that declined Jekyll’s apparently noble scientific proposition. There is something deliciously just about the way Hyde carries out these murders; we are left with the feeling that some wrong has been corrected, however wrong this path toward correction might be. The hypocrisy of the board, beginning with the Bishop’s hiring of a child prostitute, is brought to light and mocked until their dying breath. The murders cause panic and curiosity around London:

Read about the hideous murder!

Profane, religious murder!

The poor old bishop, what a shock!

The bishop, in these opening lines, is said to have been “walking with his daughter/A moment prior to slaughter,” with the image of “The shepherd tending to his flock” being “a slave to martyrdom” (Wildhorn 1997). The ridicule is clear: not only is there the nod (as I read it) to the church sex scandals which had started to come to light in the 1990s, but there is the suggestion that society is unwilling to accept the possibility that someone in a position of power would abuse it so egregiously. Later, a priest urges parishioners to “take what comfort” they can in that gathering, which is perhaps another tongue-in-cheek nod to the ineffectiveness of institutional religion and the desire for order in the face of potential disorder.

After Hyde kills General Glossop, during this sequence, it is said that “to kill outside St. Paul’s/Requires a lot of balls!” and that this killer “hates the upper class” and “must be on his ass” (Wildhorn 1995/1997). This sequence not only highlights Hyde’s

upper-class targets and the gossip of the lower crust of society, but also dissolves the boundaries between classes in their acknowledgement (and, in the case of the upper-class, fear) of this killer. By suggesting that the killer is “on his ass,” the members of the lower class depicted in the play “cast off” Hyde as something even more distinctly Other: just as he cannot properly claim the upper-class despite Jekyll’s wealth, he cannot claim the lower-class as entirely his own either, because the lower-class, as we see them, simply will not take him. The “unstable and mixed foundations” of Edward Hyde make him a target for certain “methods of ‘othering’ that have definite ideological and social, as well as psychological, functions,” especially with regard to class-based violence (Hogle 2002, 103). Hyde, when portrayed in such a grotesque manner, functions as a release for middle-class and upper-middle class fears about violence, including violent sexuality, allowing for an illusory sense of comfort that makes one feel as though they are exempt from those urges. While Jekyll expresses anxiety over class ascendancy and seeing his work to the very end, Hyde (and the chain of decisions that resulted in his existence) represents the anger that comes from that inability to break through those barriers and the “tradition-bound society” that erected them. Although Hyde is similarly cast off in previous adaptations and in Stevenson’s text, Wildhorn’s Hyde operates within a more stylized and exaggerated narrative framework that condemns high-bourgeois concepts of superiority – and the inevitable hypocrisy that comes from that – as well as high-bourgeois reactions against the possibility of that very hypocrisy.

The contemplative “His Work and Nothing More” (alternatively “Your Work and Nothing More,” in the Broadway production) which occurs toward the end of Act I is another example of the musical’s class consciousness, responding, I think, to increasing

perceptions about overwork in the Western world, particularly in the United States. The song also suggests, subtly, a general commentary about the futility of aspirations for economic and social advancement. Utterson pleads with Jekyll to explain his recent erratic behavior and to reexamine what is motivating his work. Emma/Lisa and Danvers Carew comment similarly in a separate duet that there has been “a change of a bizarre kind” in Jekyll’s behavior. As Utterson notes to Jekyll:

There was a time you lived your life,  
 And no one lived the way that you did;  
 You had a plan, you found a wife,  
 You saw your world as very few did;  
 You had it all, the overall,  
 You seemed to know just what to live for... (Wildhorn 1995/1997)

The picture we have of Jekyll here is that of a man extremely put-together, but who has, from Utterson’s perspective, fallen into something indescribably horrible. Jekyll seemed entirely self-motivated, an attitude befitting the Western economy of the 1990s, but his self-motivation, his seeing the “world as very few did,” has given way to violent and sexual obsession and will eventually result in his death. This prospect dawns on Jekyll in “Streak of Madness,” when he asks himself: “What is this strange obsession/That’s tearing me apart?/Some strange, depraved expression/Of what’s in my heart?” (Wildhorn 1995). Jekyll’s desire to separate the good and evil within man consumed him to the point of experimenting on himself, the results of which have led to something beyond his imagination. While Jekyll states that “his work” is “not what he’s living for,” his reality tells a different story indeed. While the context of the song is Jekyll’s plight in the eyes

of his friends and would-be relatives, the suggestion of his being overworked to the point of obsession – all in the interest of a potentially profitable endpoint – correlates with recent trends that suggest Americans are working harder than ever for less compensation and, ultimately, less happiness (Gilson 2011). The fact that the musical is set in Victorian London and not in a contemporary period allows the same kind of distancing we experience with the depiction of Hyde. If the story is different *enough* from the situation of the audience, those fears about lower-class violence, upper-class hypocrisy, and cross-cultural desire for ascendancy have little opportunity to bubble up in the audience's consciousness. The assumption that if one works hard, one can gain self-fulfillment, may not be entirely true, and that could have been an uncomfortable message for a Western audience in the 1990s.

On the matter of class and the desire for “a new life,” we return to Lucy, who is the last physical victim of Jekyll/Hyde's desire for control in the face of uncontrollable and impermeable class circumstances. Having established her initial voraciousness in embracing her sexuality and willingness to act upon it, as Act I progresses Lucy begins to be shown in a more sensitive light, becoming, like Mamoulian's and Fleming's Ivy, so taken by Jekyll that she uses him as a potential elevator out of her situation. In the case of *The Complete Work*, at least, this suggests further incoherency in the plot (as I see it), but the Broadway production avoids this problem by introducing Lucy as already vulnerable and subject to the whims of those who have more power than she does. Lucy in *The Complete Work* is eager for a “nice bit of business” offered by Hyde, not yet knowing what he has in store for her. As both *The Complete Work* and the Broadway production move forward, however, Lucy learns the extent to which Hyde is willing to go.

Echoing the 1931 and 1941 films, the musical audience sees Lucy entering Jekyll's home hoping to be saved from Hyde. She reveals her back to Jekyll, just as Ivy had done in Mamoulian's and Fleming's films, and Jekyll recoils at the sight of his Hyde's deeds. In the musical, however, instead of sending Lucy away with false reassurance, she and Jekyll share a kiss, and Jekyll assures her that she is "a lady." Their roles are reinforced: Jekyll is the concerned, wealthy, would-be suitor to this disadvantaged and vulnerable prostitute who has dreams of something better (and whose womanhood is apparently threatened by her circumstances). The musical truly sets itself apart from Mamoulian and Fleming in its characterization of Lucy with her solo numbers, with "Sympathy, Tenderness," "Someone Like You," and "A New Life" taking on wildly different (and problematic) tones compared to "Bring on the Men" and even "Good 'n' Evil."

"Sympathy, Tenderness" is mostly an interlude before "Someone Like You," setting up what I consider to be a flawed motivation for Lucy but also successfully highlighting Jekyll's hypocrisy and the overall plight of Lucy as a consequence of his behavior. For "goodness and sweetness and kindness" could not "abound," really, in a place where Hyde was born. "Someone Like You," then, means something quite different to an audience who knows how much Lucy is more a victim of Jekyll than anybody else. Like her cinematic predecessors, Lucy seems to pin her future on winning Jekyll's love:

The past is holding me,  
 Keeping life at bay,  
 I wander lost in yesterday,

Wanting to fly,  
But scared to try.  
But if someone like you  
Found someone like me,  
Then suddenly  
Nothing would ever be the same!

Lucy, feeling helpless at the hands of Hyde, turns to Jekyll, just as he advised her upon their first meeting. But after being reacquainted with Jekyll, his suggestion of friendship leads to her desire for something more. “Someone like” Jekyll, with his love (and perhaps his money, too), could allow Lucy to “fly” to new heights, and to achieve things that a Victorian prostitute normally could not. “A New Life,” her last and bittersweet solo, expresses wishes similar to those of Ivy in the Mamoulian and Fleming films after Jekyll reassures her that Hyde would be of no concern. This is Lucy’s chance for “a new start,” to live out “a new dream,” and to experience “a new world.” Of course, this newfound appreciation for what lies ahead occurs when she receives a note and some money from Jekyll. Ivy, too, was eager to start anew with Jekyll’s generous offering, but all that is thrown out the window when Hyde enters the scene to take control one last time, featuring, in the musical, an eerie reprise of “Sympathy, Tenderness,” sung in a mocking tone similar to Hyde’s dismissal of Ivy before strangling her to death.

Lucy is the primary lens through which we can examine sexuality and how it relates to class in the musical. But as her interest in Jekyll grows, the focus shifts from varying levels of sexuality to varying levels of class and how Lucy can use Jekyll to advance herself. The dreamy, hopeful quality to her solos crosses the divide between

class and sexuality, suggesting that a lower-class prostitute can attract the romantic interest of someone like Jekyll. Lucy's dream does not pan out, but her demise emphasizes the point that prostitutes are more victimized than victimizers; as a victim of an economic climate that is aggressively misogynistic, we cannot blame Lucy for looking to Jekyll as a way out, but I believe the musical falters in its portrayal of Lucy by making her solely into a potential love object for Jekyll, given the abuse she has already suffered under Hyde.

We now see that Wildhorn's musical is an amalgamation of those elements that not only made Stevenson's text so compelling, but also made its major progeny – the 1887 play and the 1931 and 1941 films – so much richer in light of those quandaries concerning class and sexuality within the original story. The *Jekyll & Hyde* phenomenon has lasted for over a century and has no end in sight, with film, television, and international and regional stage productions continuing to spring up out of the original Broadway production's demise. What I hope I have shown is that the musical takes a number of pressing issues from the 1990s – anxieties about class advancement, institutional abuses in the case of the church, etc., all subsumed under larger questions concerning class and sexuality – and changes Stevenson's story so that we have a *Jekyll & Hyde* that is truly of our time, while also remaining true to the major adaptations that have come before it. The musical, although far from perfect in its composition and presentation, nevertheless manages to confront those uncomfortable imperfections and contradictions that are within ourselves and our society.

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