



IDX G9 English H
Study Guide Issue S1 Finals
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Contents:

1. Horror
2. Historical Context
3. Monsters
4. Id and Freud's Theory of Personality
5. Jekyll and Hyde
6. Romanticism

Horror

- The genre itself is where the author introduces an element that serves to inspire a sense of terror, extreme disgust, surprise, or unfathomability to the reader.
- Gothic horror is a subgenre, a combination of horror and romantic elements. This means that it includes a satisfying ending. A satisfying ending doesn't mean a "happily ever after" though, rather an ending where the mystery is solved and the reader is left with a release of tension. Sure, horror can still be displayed, but there shouldn't be any cliffhangers.

- Gothic horror also has a unique atmosphere. It often takes place in stormy nights and old and/or ruined structures (eg. Mansions, castles ...etc.) along with a general isolation from civilization.
- However, there's a difference between horror and fear. Horror is the feeling of something scary is **already happening**. It brings the feeling of disgust, revulsion, and panic. Fear is the feeling of dread and anticipation, the feeling of something bad is **going** to happen.
- Some key elements include:
 - Blackout. This doesn't necessarily mean total darkness, but just a general limitation of light: it's not going to take place in a sunny day in the middle of summer.
 - Secrets: there is a mystery that is obvious to the reader — something is missing that prevents readers from understanding the story and the horror.
 - Uncanny: the feeling of familiarity, but its familiarity is unsettling and troubling. As Freud notes, the term canny also denotes coziness and a second sense, supernatural.
 - Ghost/ monsters
 - Duality: a vivid portrayal of the duality of human nature.
 - Grotesque: involves freakish caricatures of people's appearance and behavior, usually horrific but close to comedic. Hyde represents this element.
 - Macabre: having death as a subject; comprising or including a personalized representation of death. For example, the black cat contains this element, but the three stories of Edgar Allan Poe won't be tested so you don't have to remember this.
 - There's a lot more of important lexis that will be tested on, check the lexis list your teacher has given you.

Historical Context

- Gothic horror is often linked to the Victorian era, because protestants often linked the trope of old castles and buildings to the oppressive rich class that held power, and made it inspire fear. In Jekyll and Hyde, Robert Stevenson criticized the Victorian era.
- Victorian Era Characteristics
 - Moral values: this often refers to the concept of evil and good, justice and injustice, as well as social norms such as mannerism.
 - They had a strict belief that if one is to do wrong and commit sins, consequences will follow no matter what. This is reflected in Victorian literary works, and one will notice that all characters that are portrayed as evil, (breaking social conduct/trespassing moral values) be they protagonist or antagonist, will face consequences.
 - Social hierarchy: there is a clear division of social classes in the Victorian era, and the main factor was wealth and resulting legacy: wealth was passed down and the rich remained rich, the poor remained poor, with little to no chance of change. This is portrayed heavily in Victorian literature, as characters react and are treated differently depending on their social classes.
 - Social face: you aren't who you are, but what others think you are. Reputation is very important. For example, if a person has done something humiliating and disrupted his or her reputation, he/she must move out of that country. If you have a bad reputation, you couldn't find a job, and there are more consequences.
 - Great poverty & riches: the poor are poor; the rich are rich. And very much so.

Monsters

- Common monsters recurring in gothic horror are:
- **Ghost:**
 - Fear of mortality
 - Fear of eternal torment
 - Fear of unfinished business (aka. Haunting)
 - Universal symbol of unresolvedness
- **Dracula:**
 - Fear of the immortal
 - Fear of the undead
 - Fear of the rich (fear of upper social class)
 - Multifaceted symbol of Victorian anxiety
- **Witch:**
 - Fear of women having power (feared and suppressed)
 - Fear of the supernatural
 - Fear of paganism & occult (strange ideas rejected by society/ideas that challenged accepted social values)
- **Devil**
 - Fear of sin
 - Religious supernatural

- Fear of human immortality
- Ultimate symbol of evil, rebellion, and temptation
- Rebellion against divine authority and original sin

Id and Freud's Theory of Personality

- Id and a lack of restraint thereof is a heavily used element that reoccurs throughout gothic horror and was individually discussed element during this unit.
- Id is one of the three aspects that make up someone's personality, along with ego and superego. Superego is the aspect of us that sets moral standards, the "angel" side in other words.
- Superego sets expectations for our actions based on our upbringing, so this moral standard will differ between different societies. It's the part of the personality that represents the conscience, the moral part of us. In the book, Utterson represents superego.
- Id is our primal instincts and the desire to satisfy them. It focuses on fulfilling concurrent desires without considering the consequences. Id contains our primitive impulses such as thirst, anger, hunger, and the desire for instant gratification. Hyde represents Id in the book. For further references, the forbidden fruit in Adam and Eve is the Id.
- Ego is our consciousness, the aspect that weighs the influences of id and superego when facing different situations. It's like the classic trope of an angel and demon each on one side of our ears. If the demon is id, then the angel is the superego, and the human, "us" in the center listening to the two is our ego. It maintains a balance between our impulses (Id) and our conscience (superego). Jekyll represents ego, (and superego since he arrives strict values, is in upper society, and maintains a good reputation.)

- In gothic horror, characters aren't capable of controlling their id, often overshadowing their superego, leading them to make animalistic and instinctual decisions. Considering the historical context of being in the Victorian era, and characters face consequences for all actions, one can deduce that he who follows their id too much in gothic horror will meet corresponding consequences for their wrong deeds.
- In the strange case of Dr. Jekyll and Mr. Hyde, Jekyll is often our moral and civilized character: the superego.(and ego, based on in-class analysis) He carries strict values on social conduct, is polite and respectful, and maintains a good reputation.
- On the other hand, Hyde is our physical manifestation of id: he is often described as apelike, his assaults and murders seemingly devoid of any material motivation, just rage.
- Below contains spoilers, so read up before continuing.

Jekyll and Hyde

- Jekyll and Hyde represents man's duality, a vivid portrayal of the duality of human nature. They both have a walking stick; Hyde uses it to kill people, while Jekyll belongs to the upper class, was respected by the society, and doesn't kill people like Hyde.
- They are the same person, split into two extreme, opposing identities by Jekyll's experimental potion.
- Their contrast is intentional and symbolic, representing the universal struggle between good and evil that exists within every human being.
- It's important to note that Jekyll and Hyde are embodiments of not only class division but of one's mind. Hyde is animalistic, often described as apelike and given traits commonly associated with animals. Jekyll is well built and more "human" in the sense that he is much more sophisticated than Hyde.

- Hyde is obviously symbolic of Jekyll's id: he is Jekyll's primitive side, after you peel away all the expectations that society has put on you.
- Jekyll, however, is not superego. He isn't a character that shows perfect adherence to societal expectations and corresponding moral values.
- His superego is what he shows to the public: a perfect, rich, gentleman. His friends gradually realize that it is quite the contrary, but even as we see Utterson, Lanyon, and other characters close to Jekyll talk about his actions, his image to the greater public is still not tarnished in any sense.
- Secrecy: a theme that runs through the whole novella.
- Utterson: friend or lawyer?
 - Throughout the story, we see Utterson's continual shift in identity towards Jekyll between a lawyer/client and old friends.
 - As friends, Utterson wishes to deny Jekyll's deeds and wants to get to the bottom of the situation, revealing whatever Jekyll is hiding. For example, he often questions the motive of the wills, showing reluctance to carry them out.
 - But from the position of a lawyer, it is Utterson's duty to do the deed and carry out Jekyll's will, however nonsensical it may be.
 - This creates an inner conflict that comes to a head as Poole and Utterson decide to break down that window: the debate between friends or professionalism.
- How does Stevenson present duality?
 - Good and evil
 - Public and private duality
 - Social class duality
 - Appearance and reality

- Intellect and instinct
- Morality and immorality
- Civilization and savagery
- Life and death
- Scientific and supernatural duality
- Addiction and control
- Night and day

Romanticism

- Literary, artistic, and philosophical movement that began in Europe in the 18th century and lasted roughly until mid-19th century.
- Intense focus on the individual, it was both a continuation of and a reaction against the Enlightenment.
- The gothic is the dark side of the romantic movement
- Obsessed with exotic, the remote(far area), the mysteries, the weird, the occult(surreal), the monstrous, the diseased, the satanic.