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PORCELAIN MADONNAS AND FLESHY TRAMPS: THE CONSTRUCTION OF FEMALE CHARACTERS IN *DR. JEKYLL AND MR. HYDE* 1920, 1931 AND 1941 FILMS

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ABSTRACT

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This study aims at analyzing the construction of female characters in three filmic adaptations of the novella *The Strange Case of Dr.Jekyll and Mr. Hyde* (1886), written by Robert Louis Stevenson. The first film analyzed is John Stuart Robertson's 1920 *Dr. Jekyll and Mr. Hyde*, followed by Rouben Mamoulian's 1931, and Victor Fleming's 1941 versions. The analysis is based on Film Studies and Gender Studies. It is suggested that the filmic elements *Mise-en-scene*, Cinematography, and Editing are essential tools to construct characters. It is particularly relevant to this study, the female characters. Gender studies focus on the relationship between women and men, and on the silencing and invisibility of women. This relationship was especially intense in these films portrayal of the Victorian age, which is also important for the construction of these female characters. In this context, the filmic elements help in the building of these characters as foil characters in relation to the male protagonist and antagonist. In the three filmic versions women are classified into good women and bad women, following a Manichaeist tradition. However, the protagonists and antagonists are the same men who are able to divide themselves into two and, therefore, can be considered to be more complex than the women, who are perceived as unilateral beings.

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RESUMO

PORCELAIN MADONNAS AND FLESHY TRAMPS: THE CONSTRUCTION OF FEMALE CHARACTERS IN *DR. JEKYLL AND MR. HYDE* 1920, 1931 AND 1941 FILMS

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Este estudo objetiva analisar a construção das personagens femininas em três adaptações fílmicas do conto *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) escrito por Robert Louis Stevenson. O primeiro filme analisado é o de John Stuart Robertson de 1920 seguido pela versão de 1931 de Rouben Mamoulian e finalmente a refilmagem de 1941 de Victor Fleming. A análise é baseada nos Estudos de Gênero e Estudos de Cinema. Sugere-se que os elementos fílmicos *Mise-en-scene*, Cinematografia e Edição são ferramentas essenciais para a construção de personagens, neste caso, as personagens femininas. Os Estudos de Gênero focam no relacionamento entre os personagens masculinos e femininos, especialmente na questão do silenciamento e invisibilidade das mulheres. No caso do presente estudo, o retrato da era Vitoriana é igualmente importante para a construção das personagens femininas. Assim, sugere-se que os elementos fílmicos ajudam a construir essas personagens como contraste em relação ao protagonista e antagonista. Nos três filmes as mulheres são claramente classificadas como sendo boas ou más seguindo a ideia Maniqueísta. Entretanto, nota-se que os protagonistas e antagonistas homens têm a capacidade de se dividir em dois (duas personalidades) e portanto podem ser considerados personagens mais complexos do que as mulheres que são vistas como unilaterais.

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INTRODUCTION

1. Even the Moon Has a Dark Side

Duplicity is a recurrent theme in literature, especially in Gothic Literature. Since the early 19th century such theme has been presented and developed by a variety of authors, and nowadays it is common not only in literature but in diverse media such as cartoons, television series, graphic novels, comic books, songs, and music videos, to name but a few.

Besides literature and the aforementioned media, the double is yet mostly approached in films. Some recent films which develop the issue of duplicity more explicitly (though not all of them are Gothic movies) are *Fight Club* (1999), *The Machinist* (2004), *Hide and* Seek (2005), *Spider-Man 3* (2007), *Coraline* (2009), *Peacock* (2010) and *Black Swan* (2010). On the other hand, there is a variety of films which deal with this issue more implicitly (the double does not play the main role), as for instance the trilogy of *The Lord of the Rings* (2001, 2002 and 2003), in which there is only one character who presents traces of a double personality.

The issue of duplicity concerning the construction of characters is many times (it is definitely not a rule) developed on the concept of Manichaeism, which results in explicit oppositions between good and evil. In Gothic Literature, it is affirmed that the theme of the double was first presented by James Hogg is his work *The Private Memoirs and Confessions of a Justified Sinner* (1824) (Davidson, 2003, xxxiii), but Mary Shelley's *Frankenstein* (1818) can also be considered as dealing with the double, even tough this subject is more predominant and known in Edgar Allan Poe's *William Wilson* (1839) and in Robert Louis Stevenson's chilling novella *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

Stevenson's novella was a great success at the time, perhaps because it could be read (in a general sense) as a denouncement against the repressive and moralistic Victorian age, since it dealt with the issue of science which was seen as entirely opposite to religion. It may also have exposed new social fears, such as the fears individuals were starting to have concerning their own minds (psychology), which suggests issues of duplicity.

Concerning the Victorian man, James B. Twitchell, in *Dreadful Pleasures: An Anatomy of the Modern Horror* (1985), affirms that this man was not only divided, he was divided against himself (205). The author also adds that *Dr. Jekyll and Mr. Hyde*'s success was due to its exposure of "the refreshing surprise of modern schizophrenia" (233), and he truly believes the novella is the masterpiece of the gothic revival (232).

Then, regarding Stevenson's narrative, it is safe to affirm that, regardless of the variety of readings it provides, it did have a great general appeal on the audience since there is an extensive list of adaptations made of it. As well as Gothic, due to its connection with themes of science and religion, this novella can also be classified as a horror/science fiction piece, and has been adapted up to the present in forms that go from plays to video-games.

2. Jekyll and Hyde Americanized

Dr. Jekyll and Mr. Hyde's first adaptation was an English stage play in the year of 1887, one year after the novella was published. According to Twitchell (1985), this play was written and directed by Thomas Russel Sullivan, and the protagonist/antagonist was played by Richard Mansfield (known for his performances in Shakespeare's plays), who was able to enchant the audience with his outstanding dual performance (242).

Sullivan's play served as a model for the filmic versions of Stevenson's novella which were to come. This director made some alterations in the original text (which is something inevitable when it concerns adaptation), providing Jekyll with family connections, more specifically with a bride—Agnes (241). Such change by Sullivan may be considered a major one since it is explicit that the original piece does not expose any family issues related to Jekyll, and undoubtedly does not expose any female character linked to him (at least romantically). This domestic love tone in Sullivan's script is kept in later film adaptations.

The success of the play was enormous, and after that there were three other great filmic versions (Eigner in Twitchell, 241). These films (1920, 1931 and 1941) follow Sullivan's plot quite closely which, according to Twitchell, is the typical story of "boy loves girl, intended father-in-law disapproves, boy turns bestial" (242). The heterosexual love plot is kept in three of the main American Hollywood filmic versions of Sullivan's story, but even though they maintain this subject in their adaptations, these three films also share another principal change (addition) to their plot: they give Hyde a woman to enslave.

The silent 1920 *Dr. Jekyll and Mr. Hyde* directed by John Stuart Robertson is the first official American filmic version which follows the story of Sullivan's play. However, it is also the first film to embrace the idea (which is kept in the other later versions) of giving Hyde a lady to suffer in his hands, who is constructed as being the opposite of Jekyll's porcelain doll-like fiancée—they are Martha Minsfield as Jekyll's fiancée Millicent and Nita Naldi as Miss Gina. According to Phil Hardy in *The*

Aurum Film Encyclopedia: Horror (1993), this version was quite successful due to John Barrymore's great performance on the transformation scenes (26). However, this version fails thematically, according to Hardy, since it turns Jekyll's father-in-law into a sort of Lord Henry from Oscar Wilde's *The Picture of Dorian Gray* (1891), who introduces the idea of *carpe diem* to Jekyll, driving him to transform into Hyde in order to enjoy the pleasures of life. Hardy affirms that such plot simply takes out Jekyll's responsibility towards morality, which is a main subject in Stevenson's original story (27).

The 1931 *Dr. Jekyll and Hyde* directed by Rouben Mamoulian is the one which officially follows Robertson's idea of disgracing a bar girl's life by putting Mr. Hyde in her way. This remake[1] is highly acclaimed due to the director's art. According to Twitchell, this film is not only interesting because it reveals Mamoulian's art concerning cinematography, and especially his editing techniques, but it is also appealing in terms of terror. The author also complements that this is the first Hollywood film in which the audience is forced to become a "stalk-slasher" (247). Mamoulian uses the subjective camera which allows/forces the audience to become Jekyll right at the first moment he appears. Twitchell adds that Mamoulian's Hyde is so repugnant that the Production Code censorship was brought about in 1934 as a consequence of it (248). Fredric March is part of the reason why the film achieved such notoriety; he won the Academy Award for best actor in 1932. Concerning the two female characters that performed as Jekyll's fiancée and Hyde's slave, there is no intriguing criticism; according to *The New York Times* film review, "Miriam Hopkins does splendidly as the unfortunate Ivy, and Rose Hobart is clever as the sympathetic Muriel" (par. 6).

Finally, the third most known Hollywood remake of *Dr.* Jekyll *and Mr. Hyde* is from 1941 by Victor Fleming. This director is famous for his pieces *The Wizard of Oz* and *Gone with the Wind*, both from 1939. As the previous 1931 film, Fleming opted for keeping the two female characters. Jekyll's naïve fiancée Beatrix is now played by Lana Turner, and Hyde's victim Ivy is played by the gracious Ingrid Bergman who one year later performed in *Casablanca*. Turner and Bergman were the top Hollywood actresses at the time.

Even tough Fleming's cast was a high profile one (including Spencer Tracy as Jekyll/Hyde), critics reacted negatively to this remake in opposition to the 1920 and 1931 versions which had favorable reactions. Generally, these negative reviews comment that Fleming presents a

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[1] The definitions of *remake* and *adaptation* will be explored in Chapter 1.

Victorian Age too glamorously, and consequently exaggerates in portraying this age. Thus this film may be seen as shallow since the former versions showed a more realistic *Mise-en-scene*, that is, they dealt with horror, monstrosity, and darkness which are closer to Stevenson's and Sullivan's stories.

Another issue critics complained about is miscasting. According to *Classic-horror* website, Fleming originally cast Bergman to play Jekyll's fiancée and Turner to be the barmaid enslaved by Hyde. However, Bergman claimed she wished for a more challenging role— "a bad girl" (barmaid) since she was known for playing "good girls". On the other hand, Turner explained she actually liked this change because she was not quite prepared to play such a provoking character (par. 5). Unfortunately this change was seen as miscasting by critics, and they affirm that is also a reason why the film was not as successful as the previous ones.

3. They are Too Good, They are Too Evil!

Gerald: "Still, there are many different kinds of women, aren't there?"—Lord Illingworth: "Only two kinds in society: the plain and the colored." This dialogue belongs to the play *A Woman of No Importance* (1893) by Oscar Wilde and serves to exemplify the way women used to be portrayed in literature—at least the way female characters were constructed: based on a dichotomy. As mentioned before, Manichaeism played a main role in the construction of characters in literature, and still nowadays it is used as a basis to construct characters in diverse media, not only literature but mainly films.

In children's literature such device is extremely common especially concerning female characters. Walt Disney's movies are quite explicit about Manichaeism in their adaptations, as in *Snow White and the Seven Dwarfs* (1937), for instance, which presents the protagonist Snow White in clear opposition to the antagonist, the Evil Queen. Basically a great number of Disney films which have princesses as protagonists also present their antagonists who are mostly queens/stepmothers: *Cinderella* (1950), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989) to name but a few. In addition, there are many cartoons/ TV series which have this same profile—*The Wildfire* (1986) which presents Princess Sara and Lady Diabolyn is a good example.

Concerning Hollywood, Erwin Panofsky, quoted in Claire Johnston's *Women's Cinema as Counter-Cinema* (1975), affirms that early Hollywoodian cinema works with the primitive stereotyping of women as "vamp" or "straight girl" (22). This affirmation can also be applied more generally. In the well-known *Dracula* (1992), an adaptation of Bram

Stoker's classic novel from 1897, the renowned director Francis Ford Coppola brings to cinematographic life Mina and Lucy, who can be considered opposed to each other— Dracula's beloved Mina is sweet, delicate, beautiful, and virginal, and Lucy is tricky, feverous, spontaneous, and most of all sexual.

There are even films which are not released yet (from 2012) that are adapting the classic *Snow White: Mirror Mirror* and *Snow White and the Huntsman* and are still based on Manichaeism as the former classic; there is the evil queen and the sweet princess (however, it seems that these princesses are quite more active). Then, perhaps these two films can challenge the old Manichaestic view of docile princesses/ villain witches.

4. Porcelain Madonnas and Fleshy Tramps[2]

Considering the aforementioned female characters and their physical and psychological constructions which expose explicit dichotomies regarding goodness and evil, this dissertation has the general objective of analyzing the female characters from the three best known American film versions of *Dr. Jekyll and Mr. Hyde* released in three distinct but consecutive decades: 1920s, 1930s, and 1940s.

More specifically, these women will be analyzed in terms of the role they play in these films since they certainly were added to the plot for an especial reason. Also, they will be compared between themselves (the two female character from each film) in order to seek differences and similarities in relation to their construction (physically and psychologically), and finally, these women will be compared in terms of their protagonist/antagonist roles in order to investigate whether there is any power relation concerning gender.

In order to analyze the construction of these female characters, the theoretical background will include two areas: Film Studies and Gender Studies. The studies on cinema will help to understand the mechanisms directors use to construct characters. The main filmic elements which will be explored are the *Mise-en-scene*, some Cinematography elements and Editing. In addition, it may be relevant to discuss some points regarding filmic adaptation studies since the films are adapted from a play which is adapted from a novella, thus implying that these films are actually remakes (this part will be discussed later).

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[2] Title based on Twitchell's description of Jekyll's fiancée and Hyde's victim (247).

Gender Studies will be relevant to this study in order to demonstrate the way the female characters are represented in the plots. The aim is to show the interaction among these women (to themselves), and also to the protagonist/antagonist relation. The studies on gender will also enable the reader to perceive relations between the filmic techniques used in the development of the characters and to understand the way in which these techniques can expose power relations regarding gender.

In order to carry out this study, I shall focus on four research questions:

1. What are the main physical and personality characteristics of the female characters in the three films?
2. What role does *Mise-en-scene*, Cinematography and Editing play in the construction of these women?
3. How do these women interact with the male protagonist/antagonist? What are power relations regarding gender?
4. Are the female characters (from the three films) constructed in a similar way or are they presented differently since these films are from three different decades?

In the attempt to achieve relevant answers to the aforementioned questions, my research was carried out as follows. Firstly, I re-watched the three films (they were watched in a chronological order, from the 1920 to the 1940). Secondly, I selected the most relevant shots from each film to analyze the *Mise-en-scene*, Cinematography and Editing—firstly only the shots in which the female characters appeared alone, and then the shots in which they appeared along with the male protagonist/antagonist. Thirdly, I commented on each shot, adding my interpretation, and complemented such analysis based on works from Film, Gender, and Cinema and Gender Studies.

This research seeks to contribute to at least three areas, which are interrelated. Firstly it should raise awareness as to the way women are shown in films. This is an important topic which concerns Gender Studies since, as a popular cultural form, films widely contribute to the circulation of discourses about femininity and female-male relations. The MA thesis "Gender and the Politics of the Gaze in Bronte's *Wuthering Heights*" (2009) presented by Mariza Tulio in our PGI at UFSC shows how contemporary gender studies are in regards to the issue of the gaze. In focusing on the adaptations of a literary work, I will also be contributing to the area of film studies, following a trend already established in PGI by the following works: the 2008 MA thesis "Representations of Women in the Movies *The Color Purple and Monster*: Questions About Sexuality and Identity", by Raphael Albuquerque de Boer; the 2007 MA thesis by Dante Luiz Lima

"Bloody Eroticism in *Interview with the Vampire*: From Literature to the Audiovisual Domain"; José Carlos Felix's "Film and Television Adaptation: a Comparative Analysis of *A Street Car Named Desire* Adaptations for Cinema and Television" (2004), Ariadne das Costa Mata's "Blissful Violence Ambiguity in Stanley Kubrick's *A Clockwork Orange"* (2002), Alessandra Soares Brandão's "Screening Thrills: Time and Space in the Construction of Suspense in Alfred Hitchcock's Film Adaptations *Rear Window* and *The Birds* (2002), and Helen Maria Linden's "Space Doubt: The progression of Spaces from *Metropolis* to *Matrix* (2003), to name but a few. Finally, this study will contribute to my own interest in analyzing Hollywood horror films in order to seek the way female characters are constructed. Indeed, I hope the present study will function as a project to a broader study which I intend to carry out in a near future which is related to the construction of female characters in contemporary media: television, film, video-games and so forth. Thus, in order to investigate the construction of these characters in contemporary mainstream cinema, for instance, the present study can give me a good background in terms of the beginning of cinema (classical films) and the construction of female characters back at those times. Even if this study focuses only on three American remakes, it certainly helps to know the way these characters were being portrayed.

CHAPTER 1
Review of Literature

1. Film Studies

1.1 Adaptation of Novels to Cinema

As previously mentioned, the three American versions of *Dr. Jekyll and Mr. Hyde* are based on a theatrical adaptation of the original novella. Thus, it is important to take a brief look at Adaptation Studies to understand how these filmic versions can be read. In the article "Teoria e Prática da Adaptação: da Fidelidade à Intertextualidade" (2006), Robert Stam proposes a new vocabulary to talk about adaptations of novels to cinema.

Stam warns that the language used in adaptation criticism is enormously moralistic, suggesting that cinema has, in a certain way, done disservice to literature (19). He adds that much of the discourse about adaptation enhances the idea that literature is superior to cinema and that many critics consider adaptation as a process of loss, ignoring what is gained. Stam's objetive is, therefore, to deconstruct a discourse which emphasizes the subordinate position of adaptation in relation to novels, and in order to do this, he proposes some alternatives (20).

Focusing on the role of poststructuralism in subverting much of the bias against adaptation, he brings to his aid several important theories, such as intertextuality (Julia Kristeva and Gerard Genette) and Mikhail Bakhtin's dialogism, since these views highlight the endless permutation of textualities (21). The author also relies on Roland Barthes' hierarchy between literary criticism and literature in order to affirm that adaption is neither necessarily subordinated to the novel nor functions as a parasite of its source (22). In his re-elaboration of the status and practice of adaptation, Stam still relies on Jacques Derrida, Bakhtin's poststructuralist conception, cultural studies, narratology, reception theory, philosophy, performative theory, and adaptation theory.

Derrida's deconstruction, Stam explains, affirms that the original piece of work is always partially copied from a previous one (22). Regarding Bakhtin's poststructuralist conception, Stam refers to the "hybrid construction" expressing that the artistic expression is always blended with other artists' words. Thus adaptation, through this perspective, can also be seen as a hybrid construction which mixes media and discourses, with complete originality being neither possible nor wanted (23).

In Cultural Studies, adaptation is seen as simply another text inside an extensive and inclusive world of images and simulations. Thus adaptation makes part of an ample and continuous discourse. In narratology,

adaptation is understood as assuming a legitimate place along with the novel as another narratologic form (24). Likewise, for reception theory, adaptation complements the gaps in the literary text. The novel and the film are seen as socially situated and historically molded communicative expressions (24-5). Accordingly, for Stam, adaptation is viewed as fulfilling and highlighting the structural gaps of the novel that works as its source (25).

Stam also shares Gilles Deleuze's argument that cinema is a philosophic instrument that generates concepts which translates thoughts into audio-visual terms (25). Performative theory, Stam states, offers an alternative language to deal with adaptation. Based on Austin, Derrida, and Judith Butler, he argues that cinematographic adaptation creates a new audio-visual-verbal situation opposed to merely imitating the old state of things as represented by the original written work (26).

Stam expresses that Adaptation theory has so far an ample vocabulary and concepts to treat the mutation of forms among media. He exemplifies that adaptation can be perceived as a reading, re-writing, criticism, and translation to name but a few (26). According to him, all films (including remakes and sequels) are mediated via intertextuality and writing. The hypotext (the novel) is constructed by a series of operations such as selection, critique, amplification, and popularization, for instance. Concluding, the hypotext operates as an informational network which can be chosen, amplified, ignored, subverted or transformed by the filmic adaptation (50-1).

It is reasonable to affirm that Adaptation Studies also seek to identify differences between the written media and the filmic media. In relation to this subject, the author asserts that many of the changes between the novel and the adaptation have to do with ideology and social discourse. Hence, it is reasonable to verify whether the adaptation guides the novel to the right—naturalizing and justifying hierarchies based on class, religion, sexuality, gender, race, and nationality, or to the left—questioning the hierarchies. Stam certifies that contemporary Hollywood films tend to avoid any sign of extreme ideology. He remarks what can be called esthetical adequacy referring to what Hollywood does to attend to dominant tendencies. In order for the adaptation to be legible to the mass audience, the author alleges that the novel is cleansed from moral ambiguities, and reflexive meditations for instance. Complementally, he argues that the dominant aesthetical chain is compatible with the economic censorship due to the sum of money spent and the expected profits (44-5).

1.2 Remakes

Having discussed filmic adaptation, it is relevant now to acknowledge the meaning of remakes. Sullivan's play based on *Dr. Jekyll and Mr. Hyde* is considered an adaptation since it was the first official visual version of the novella. According to Linda Seger's *The Art of Adaptation*: *Turning Fact and Fiction into Film* (2007), adaptation is the process of converting a medium into another. Thus, film adaptation is the conversion of a written medium to a visual one, a process which implies changes, re-thinking, and re-conceptions (as also mentioned by Stam) (17-8). And the remake is the adaptation of the adaptation. According to Seger, remakes can be classified into three main types: adaptations of previous American films, American versions of foreign films, and short-feature films which eventually become long-feature films (88).

For her, remakes must have a specific meaning for the time they are produced, that is, there must be a meaning for the contemporaneous audience (which should justify the remake itself). In addition, she affirms that a successful remake has the ability to update a context (91). Finally, the author mentions the "values system" which has to do with cultural values. She explains that American culture, for instance, is conservative and repressive even nowadays; to exemplify such puritanism, Seger mentions that American films which deal with love triangles tend to present the lover as unfortunate—she or he are doomed (95).

1.3 Hollywood Remaking

Having now the definition of remake in mind, I shall present some notions on the issue of Hollywood film remaking, based on Constantine Verevis, in *Film Remakes* (2006), especially on his use of the work of Michael B. Druxman, *Make it Again, Sam* (1975). Druxman is a screenwriter, novelist, playwright, and a specialist in Hollywood history (5).

According to Verevis, Druxman understands that pre-1975 Hollywood remaking practice is a function of the industry's pragmatism driven by three main factors. Firstly, the decision to remake an already existing film is primarily a voluntary one due to the perception that the original story may have a continuing viability. However, in the studio-dominated era (from the 1930s to the 1940s), there was a commercial demand for additional material. Secondly, Druxman understands that at that time purchasing the right to novels, plays, and stories in perpetuity meant paying additionally to the copyright holder. According to him, canonized classics of literature as *Dr. Jekyll and Mr. Hyde* had pre-sold titles and were of public domain, thus requiring no payment for the dramatic rights.

Thirdly, in film remaking there is the possibility of profiting from exploiting new stars and new screen techniques taking into account the success of the previous adaptation or remake (6).

As argued by Druxman, Hollywood remaking can be divided into three categories: 1) the disguised remake, 2) the direct remake, and 3) the non-remake. The Disguised Remake is the one which does not seek to call attention to its earlier version(s); it may have a different title or a new setting, for instance. The Direct Remake is the one which does not hide the fact that it is based on an earlier production. Finally, the Non-Remake is the one which has an entirely new plot but goes under the same title of its earlier version(s) (7).

1.4 *Mise-en-scene*, Cinematography and Editing

Since one the main objectives of this study is to analyze the construction of characters through filmic elements, this section is devoted to the cinematic mechanisms used to achieve this construction, more specifically, *Mise-en-scene* and Cinematography. The explanations will be based on David Bordwell and Kristin Thompson's *Film Art: an Introduction* (1997) and on John M. Desmond and Peter Hawkes' *Adaptation: Studying Film and Literature* (2006).

Mise-en-scene consists in what appears in the film frame. It includes setting, lighting, costume, and figure behavior (169). According to the authors, setting plays a quite effective role in cinema since it is not only a place for human events but it can also enter dynamically the narrative action (173). In addition, it has the effect of overwhelming the actors; for this purpose, setting does not need to be realistic, and it helps to shape the way the audience understands the story (174). In manipulating setting, props may be created. Bordwell and Thompson define prop as "an object in the setting which is motivated to operate actively within the ongoing action" (175).

Costume and make-up are part of *Mise-en-scene* as well. The authors affirm that costume may be committed to authenticity or not, for they can be stylized (focused in graphic qualities). It helps in the understanding of the story, in the same way that setting does (176). Finally, make-up is a component of costume, and plays a relevant role in the construction of characters because it creates their traits (178). As the authors point out, on early films make-up was necessary since the actors' faces would not be registered quite clearly (177).

The use of lighting is important in films. Bordwell and Thompson state that the manipulation of lighting is indispensable for an image to have impact (178). There are four major features concerning lighting: quality,

direction, source, and color. Quality refers to the intensity of illumination—hard or soft. Direction refers to the path of light from its source to the object and/or character. Direction can be divided into four types: frontal, back, under, and top lightings (179-180). Shadows are also important concerning lighting. There are two basic types: attached shadows and cast shadows. Attached shadows happen when light does not illuminate part of an object due to its shape or surface features. Cast shadows happen when the body blocks out the light—the shadow is projected on a wall behind the person (178). In regards to colors, they refer to the filters used in the lenses of the camera (183). This aspect will be highlighted on the 1920s version of *Dr. Jekyll and Mr. Hyde*; the spectator can notice the role color plays in this film.

The second mechanism, Cinematography, literally means "writing in movement" and depends on photography (writing in light). The authors point out three factors that cinematographic qualities deal with: photographic aspects of the shot; the framing of the shot; and the duration of the shot. The filmmaker may also select the range of tonalities, manipulate the speed of motion, and transform perspective (210). In this study the duration of shots and speed of motion will not be investigated since there will be only still shots.

The first photographic aspect of the shot which will be used in this study is the range of tonalities. The range is divided into high-contrast—bright with white highlights, and low-contrast—a wide range of grays with no evident white and black areas (211). The reader will be able to notice the difference in the use of tonalities in *Dr. Jekyll and Mr. Hyde* from 1930 and 1941. This choice has to do with the style of the directors. The 1920 silent film is different in regards to color because tinting is used. According to the website *Silent-Film*[3], silent films were frequently dipped in dyestuffs to suggest a certain type of mood or a certain time of the day. Blue is meant to be night; yellow or amber, day; red represents fire, and green is meant to suggest a mysterious mood (par. 17). And finally the second photography aspect of the shot is the perspective. Transforming perspective has to do with the *focal length*. The lenses are divided into three: the short-focal length (distortion), the middle-focal length (avoids distortion), and the long-focal length (flattening effect) (217).

Having presented the photographic aspects, I will shift to the Framing of the shot. Bordwell and Thompson say that "[framing] defines the image for us" (226). The frame implies the position from which the

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[3] Source: http://silent-film.co.tv January 11, 2011.

material in the image is viewed. It indicates an *angle of framing* which is divided into: straight-on angle, high angle, and low angle (236). Besides the angle, the frame also involves level, height, and distance (237). The authors also mention that framing has *functions*. They explain that it is common for people to assign meanings to the qualities of framing. However, they state that framings do not have absolute or general meanings. What may happen, according to them, is that some filmmakers make use of some quality of framing to convey certain meanings, but the choices are made by a particular filmmaker for a particular film; these choices are not universal (239). The functions of framing will be investigated in the three films to discover whether the directors have their own ways of using a particular quality of framing to convey encoded meanings.

Editing is also an important matter for this study. Bordwell and Thompson state that editing is the coordination of a shot with the next shot. In editing, the film editor chooses the shots she or he finds interesting, and joins these shots with other chosen ones. The main joins are: a fade-out—goes gradually from light to dark, a fade-in—goes gradually from dark to light, a dissolve—superimposition of the end of shot A to the beginning of shot B, a wipe—shot B replaces shot A by means of a line moving across the screen, and a cut—an instantaneous change from a shot to another (271).

Desmond and Hawkes (2006) call attention to montage. They affirm that this term can indicate any kind of editing but has been used to refer to an editing technique that uses the juxtaposition of dissimilar shots. Montage emphasizes the discontinuity of shots which forces the views to make "conscious connections among the images". The authors add that the gathering of "contrasting and conflicting images achieves a significance that goes beyond the meaning implicit in any of the individual shots" (30).

Another issue Desmond and Hawkes call attention to is sound. They affirm that there are four types of sound: speech, music, sound effects, and silence. According to them speech is dialogue or character discourse which presents "background information about the characters; expresses the thoughts and feelings of the characters about actions, the behavior of other characters, or features of the setting; and distinguishes each character by language idiom" (31).

Mise-en-scene, Cinematography, and Editing show to be quite useful in terms of analyzing the construction of the characters in the film. So this part of the literature will serve as a basis for the analysis which will take part in chapters 2, 3, and 4.

1.5 Classical Hollywood Style: Characters and Narration

Concerning the classical Hollywood style, Bordwell, Thompson and Janet Staiger provide relevant information in *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* (1985). In the first part, "The Classical Hollywood Style, 1917-60", Bordwell states that emotional appeal is essential in Hollywood films, which should be comprehensible and unambiguous (3). As for the functioning of Hollywood films, he mentions that Hollywood cinema has worked as a set of norms. Based on studies by Jan Mukarovsky, Bordwell explains to the reader some particular Hollywood norms. Firstly, he mentions that this classical cinema works with "practical or ethico-socio-political norms" (5). The heterosexual romance, for instance, is a value in American society, and such value has an aesthetic function—"the typical motivation for the principal line of action" (5). Bordwell also states that viewing Hollywood cinema as a unified system helps understand the classical style, which he calls 'standardized', affirming that this term often implies that the norms can be considered recipes that customarily repeat a stereotyped product (6).

As for story causality and motivation, the author firstly stresses that Hollywood relies upon a plot. Quoting Francis Patterson, he writes: "[plot] is a careful and logical working out of the laws of cause and effect. […] Emphasis must be laid upon causality and the action and reaction of the human will" (13). Thus, he concludes that Hollywood story construction deals basically with "causality, consequence, psychological motivations, the drive toward overcoming obstacles and achieving goals" (13). Finally, he states that classical Hollywood film productions are character-centered (13).

According to John M. Desmond and Peter Hawkes in *Adaptation: Studying Film and Literature* (2006), plot is generally divided into three parts which follow Aristotle's *Poetics:* a beginning, a middle, and an end, but the authors mention Gustav Freytag who expands this definition by claiming that the plot functions in the following way: exposition, rising action, climax, falling action, and catastrophe (also denominated resolution or dénouement) (19).

Regarding characters, the writer mentions that character traits follow screenplay manuals which dictate that these traits have to be clearly identified and consistent to one another. The author explains that such practice is related to the models of characterization in literature and theater, more specifically, the models of Nineteenth-Century melodrama's stock characters (13). He affirms Hollywood has borrowed the need for working with clear and unambiguous traits. Quoting Ian Watt, he writes: "characters are individualized with particular traits, tics, or tags" (14). Bordwell further explains that the classical film's representation of characters is guided by

conventions from early literary forms. Most importantly, he adds, characters are presented as having a consistent pack of prominent traits, and this pack usually depends on the character's narrative function (14).

Desmond and Hawkes also argue that characters, in literary fiction, are usually described both outwardly and inwardly. The outward description allows the reader to know the characters by what they do, look like, and by the opinions and reactions of others. The inward description allows the reader to know the character via an omniscient author's presentation of the characters' thoughts and feelings or via the narrator's direct commentary of the character.

However, the authors affirm that, in films, characters are generally portrayed outwardly only—"through their appearance, dress, speech, expressions, gestures and movements, or through the reactions and comments of other characters". Desmond and Hawkes also state that filmmakers use cinematic devices such as camera movement, lighting, editing, and so forth to reveal character. He also comments on the nomenclature given to characters: static characters and developing characters which are equal to flat characters and round characters, that is to say, the static ones do not change through the story and the developing ones do (20).

Bordwell also talks about consistency of characters. He mentions the importance of the Star System—a main factor in Hollywood film production. He affirms that the strongly profiled and unified characterization tendency was supplemented by the stars. He believes that, like the fictional characters, the stars already possessed a consistent pack of traits that matched the demands of the story. The lack of roundness of characters is also a subject dealt with by Bordwell. He cites Richard Dyer who says that the lack in characterization may trace back to the need of the perfect match between star and role (14).

Characters are agents of causality, according to Bordwell, and their traits are affirmed in speech and physical behavior which he says is the observable projection of personality. Citing Frederick Palmer, he states: "action is usually the outward expression of inner feelings". Affirming that Hollywood cinema focuses on action which is the major test of character consistency, Bordwell then adds that simple gestures, expressions, and reactions construct the psychology of the character. He cites André Bazin, for whom most actions in the classical film come "from the commonsense supposition that a necessary and unambiguous causal relationship exists between feelings and their outward manifestations" (15).

Concerning the consistency and individuality of the character, Bordwell states that they are supported by recurrent motifs. A character will be labeled with a detail of speech or behavior that define a major trait, then

once defined as an individual through traits and motifs, the character assumes a causal role because of her or his desires which leads the author to conclude that Hollywood protagonists are goal-oriented (15-6). The author explains that the protagonist is usually tempted by one of these two desires: changing his or her present life or restoring an old state of affairs. Bordwell cites Ferdinand Brunetière who claims that the main rule of drama is the conflict which appears from obstacles to the character's desire (16).

Considering that characters' traits and goals result in actions, the author declares that Hollywood films work with at least two lines of actions, and these lines are linked to the same group of characters causally. Bordwell admits that one of these lines involves the heterosexual love. Still concerning characters' features, he writes that they are generally assigned along gender lines. That is, males and females have qualities considered "appropriate" to their roles in romance. The author adds that winning the love of a man or a woman may become the main objective of characters in classical films (16).

Having mentioned Bordwell's ideas in regards to characters in Hollywood classical films, I shall shift to his concepts of classical narration. He defines narration as the transmission of story information. And he adds that Hollywood's discourse asks for limiting narration to the manipulation of the camera. The author cites Bazin who believes that the classical film seems to show a story with events which exist objectively, and the role of the camera is simply to give the viewer the best view of the story emphasizing the right things. However, Bordwell concludes that narration does profit from any film technique as long as this technique is able to transmit story information; he exemplifies that facial expressions, conversations, figure position, and so forth function as narratively as camera movements do (24).

In relation to motivation, Bordwell writes that the classical film narration is motivated compositionally in order to ensure a basic coherence. Such motivation is equipped by psychological traits, goal orientation, and romance, for instance, and he mentions that verisimilitude generally guides compositional motivation by making the chain of causality seem credible (19). According to him, Hollywood is quite proud of labeling this narration as "imperceptible and unobtrusive", meaning that Editing must be "seamless, and camera work must be subordinated to the fluid thought of the dramatic action" (24).

In order to characterize classical narration, Bordwell cites Meir Sternberg who suggests three forms in which such narration can be classified: a) it is reasonably self-conscious, b) it is reasonably knowledgeable, and c) it is reasonably communicative. Classifying it as more or less self-conscious implies that narration manifests in a certain

degree its awareness that it is presenting information to the audience. Saying that narration is more or less knowledgeable suggests that there is an omniscient narrator, and finally, claiming that narration is more or less communicative proposes that the will of the narration is to share its knowledge of some event. Bordwell supplements Sternberg's ideas by affirming that classical narration is omniscient but this omniscience is made more visible in some points than others; he says that in opening passages of the film narration is moderately self-conscious and suppressive, and as the film continues, narration becomes more communicative (25).

Desmond and Hawkes comment about point of view on narration. They affirm that the most common point of view used in films (in general) is a type of third-person narration. The story is told from a diversity of perspectives which are marked by frequent shifts of camera position in third-person omniscient narration. Thus the camera moves freely from one character to another without identifying whose point of view it is.

The preceding overview of filmic techniques such as *Mise-en-scene*, Editing and Cinematography, and of narrative structure will serve as a basis for investigating whether the classical narration causes any impact in the construction of the female characters in the films selected for analysis. But further information about the historical representation of women in literature and in film need further explanation, provided below.

2. Images of Women in Fiction

The main authors for this second section are Sandra M. Gilbert and Susan Gubar. In the first chapter of their 1979 classic *The Madwoman in the Attic*: *The Woman Writer and the Nineteenth-Century Literary Imagination*, the authors present a quotation by Laura Riding that introduces the main issue the authors deal with in the book:

> And the lady of the house was seen only as she appeared in each room, according to the nature of *the lord of the room*. None saw the whole of her, none but herself. For the light which she was was both her mirror and her body. None could tell the whole of her, but herself (qtd in Gilbert and Gubar 3, my emphasis).

Riding's quotation enforces the idea of the literary paternity. As men had the right to words, they had the right to create and represent women through words. Women such as Eve and Minerva are examples of a patriarchal mythology which defines women as created by, from, and for men. According to the authors such idea presents men as the ancestors, the possessors (3-32). Regarding the issue of the predominantly male representation of women, the authors quote Leo Bersani: "language

doesn't merely describe identity but actually produces moral and perhaps even physical identity […]" (11). On the other hand, Mary Elizabeth Coleridge states that people cannot be completely silenced by a text or by images (16).

For Gilbert and Gubar, the ideal woman for male authors is always an angel: the "angel in the house", "the Victorian angel" as Virginia Woolf calls it. It is an offensive image of women, which according to Woolf needs to be destroyed. The authors also state that this image of women comes actually from the Middle-Age's Virgin Mary, the Nineteenth-Century's Madonna, and Dante's, Milton's and Goethe's virgins and domestic angels (20-1). An interesting issue is that Dante's virgin is named Beatrice, and Jekyll's wife in Fleming's remake is named Beatrix which is a variation of the aforementioned name.

The opposite of the angel is the monster. Men represent women by having either angelic or monstrous features. Women who are represented as monsters are the ones who rebel against men, and they are feared by men. Generally these women are witches, devil-like women; they have freakish features. According to Gilbert and Gubar, these monster-women, by being active, play the role of leaders which men would call unfeminine; they are men-like women (9-10). Some examples of monstrous women are Lilith, Medusa, Delilah, Salome, Sphinx and so forth (34).

Another feminist critic who deals with the representation of women in fiction is Joanna Russ. In her article "What Can a Heroine Do? Or Why Women Can't Write?" (1972), the author states that tales are full of heroes but lack heroines. Russ explains that this happens because of patriarchy, since hegemonic culture is male. Russ affirms that opposite to the male culture, there is a female culture which is marginal. Thus, with culture being predominantly male, both women and men conceive the world through the male point of view (4).

Most English, Western, and Eastern literature, according to Russ, are written by men, and are about men, except for the Eighteenth-Century Gothic. The author also claims that if women happen to be in literature or film they are stereotyped; they are either good women or bad ones. And these women are generally not the protagonists, existing only for the sake of the male protagonist. Russ states that these women are mere depictions of the social role women are supposed to play. She affirms that stories are all about male issues, "what [they] want, or hate, or fear" (5).

In relation to the role of heroines, Russ states that very few plots, myths, and actions are available. Considering the issue of business and success, for instance, the heroine always has a conflict between sexuality and success. Women who compete with men are generally portrayed as hard and unfeminine: the figure of the bitch. Men, on the contrary, can be

successful and alienated from the family; however, they are not portrayed as less masculine (8). Thus, since old myths and plots are not available to heroines, she states that women cannot write using old myths, the solution being the creation of new myths (20).

Still concerning women's representation in fiction, Susan K. Cornillon, in "The Fiction of Fiction" (1972), argues that most women in American culture experience themselves and their lives according to male-centered values and definitions. Since early childhood, women are forced by social expectations to fit in a certain gender-typed behavior (113). For her, the idea of femininity in male culture is expressed, defined, and perceived as a condition of being female, as an addition to femaleness, a status to be achieved.

Cornillon affirms that the difference between the idea of femininity and the reality of being female can be experienced in a variety of ways. She claims that most women have a feeling of inadequacy because they fail to correspond to the cultural definition of femininity. They even feel ashamed of not measuring up to the model of femininity they are taught by their parents to achieve. Not achieving it is considered a deviation (114).

With regards to female bodies, Cornillon states that in American culture women are expected to prepare their bodies to be socially visible; they must be attractive (116). In fiction, the author affirms, women do not deal with their bodies directly, unless they are putting make-up on, or suffering agony. In fiction, female bodies do not belong to women but to men; they are male possessions or even rejections (127).

3. Images of Women in Films

In *Women's Cinema as Counter-Cinema* (1975), Claire Johnston, citing Erwin Panofsky (1959), states that the early Hollywood cinema works with the primitive stereotyping of women as 'vamp" or "straight girl". Johnston says that the issue of stereotyping of women in cinema understands the media as repressive and manipulative; thus Hollywood has been understood as producing an "oppressive cultural product" (22-3).

According to Panofsky, the origin of iconography and stereotype in cinema is based on practical necessity; due to the early cinema audience, it was necessary to make everything clearer because the audience had difficulty in assimilating what happened on the screen. Thus fixed iconography helped the understanding of the audience. Defining iconography as a specific kind of sign or a specific cluster of signs which are based on conventions, Panofsky claims that the iconography within the Hollywood genres has been responsible for stereotyping women within commercial cinema in general. For men, on the other hand, it was

considered a violation of the notion of *character*, as opposed to women, who were unchangeable and eternal (23).

According to Johnston, then, the stereotyping of women is quite related to the notion of myth. She states that myth as a form of discourse represents the major means in which women have been used in cinema. Johnston also assumes that if women are viewed as signs within a sexist ideology, then they are seen as subjected to the law of verisimilitude. Such law of verisimilitude (that which determines the impression of realism) in the cinema is responsible for the image of a women as non-existent (25).

Concerning the issue of ideology, Johnston argues that there is no such thing as literature, cinema or media without a certain degree of manipulation. The author affirms that film is an ideological product, an ideological bourgeois product. In addition, the idea of art as androgynous is an idealist notion, for the definition of art is given within a particular conjuncture. Women's cinema, for instance, is defined within the bourgeois, sexist ideology of male dominant capitalism (28).

Along similar lines, Teresa de Lauretis, in *Alice Doesn't*: *Feminism, Semiotics, Cinema* (1984), assumes that cinema has been studied as an apparatus of representation, functioning as an image machine which constructs images of social reality. Since cinema is implicated with the production of meanings, values and ideology, it should be understood as a signifying practice, a work which produces effects of meaning and perception, self-images and subject positions for makers and viewers; thus it is a semiotic process in which the subject is continually engaged, represented and inscribed in ideology. Concerning ideology, De Lauretis affirms that theoretical feminism is quite concerned in articulating the relations of the female subject to ideology, representation, practice, and its need to re-conceptualize women's position in the symbolic (37).

In regard to the representation of women, De Lauretis states that her being presented as image (spectacle, an object to be looked at) in addition to the representation of women's body as the *locus* of sexuality is culturally universal, existing before and beyond the institution of cinema. De Lauretis cites Barthes who, according to her, understands cinema as an imaging machine which in producing images of women (or not women) tends to reproduce women as image (37-8).

The author also mentions that, supposedly, images are directly absorbed by the spectators and that each image is immediately readable and meaningful in and of itself independently of its context or of the circumstances of its production, circulation, and reception. However, she adds that feminist critique of representation has demonstrated how images in our culture—specifically images of women—are placed in a context and interpreted through a context which holds patriarchal ideologies whose

values and effects are social and subjective, aesthetic and affective, permeating the entire social structure (38).

The notion of a *women's film* genre is explored in Mary Ann Doane's book *The Desire to Desire: The Woman's Film of the 1940s.* In the first chapter, "The Desire to Desire", Doane explains the origin of the label *women's film*. According to her, women's film refers to Hollywood films produced from the silent era through the 1960s, but the most popular ones are in the 1930s and 1940s. Such films deal with a female protagonist who is engaged into solving "female problems". These problems are domestic ones: children, self-sacrifice, the family, and so fourth. The women's film is directed toward a female audience (3).

In relation to types of women in women's film, Doane states that they are unwed mothers, the waiting wives, the abandoned mistresses, the frightened newlywed, and the anguished mothers. The author also reports that the scenarios of women's film, because of myths of femininity, are immediately accessible in their presentation of "'obvious truths'" of femininity (3). Doane affirms that Hollywood intends to produce female fantasy by means of filmic narratives and *Mise-en-scene* (4).

Regarding female spectators, 1940s films were basically seen by women due to the war. Since men were enlisted in war, Hollywood producers assumed the cinema audiences would be predominantly female. Thus women's film was central to the industry. The author also mentions that women's film is generally combined with other genres such as gothic, film noir, terror, and musicals. Doane affirms that such strategy of combining genres is to expand the label of women's film being focused in maternal melodrama (4-5).

As for the representation of women in cinema, Doane states that feminist film theory understands that women in cinema are historically seen as deficient, lacking subjecthood. Women are aligned with spectacle, space, or the images which are frequently in opposition to the linear flow of the plot. The cinematic apparatus (lighting, framing, angle) are brought to bear the alignment of women with the surface of the image. The male character, on the other hand, is constructed in a three-dimensional space (5). The male character is seen as the mover of narrative. To reinforce such idea, the author quotes Teresa de Lauretis, affirming that readers (spectators), female or male, are constrained and defined within the two positions of sexual difference: male-hero-human as subject, and female-boundary-space as object (6).

Still in the same book, *The Desire to Desire*, Doane has another chapter which is closely related to the plot of *Dr. Jekyll and Mr. Hyde* (1931 and 1941). The chapter "Clinical Eyes: The Medical Discourse" deals with the doctor-patient relationship. Since the character Ivy Peterson is

somehow Dr. Jekyll's patient, this chapter seems to be relevant to the analysis of their relationship: female patient and male doctor.

Doane starts by stating that women and disease are closely related because both are socially devalued, undesirable, and marginalized. Women and disease are seen as a constant threat to infiltrate and contaminate central issues: health and men (38). The author affirms that most of the 1940s films present a medical discourse, and generally the female character suffers from some kind of mental illness (39).

As regards the representation of the female body within mainstream classical cinema, Doane explains that the body is seen as spectacle, an object of the erotic gaze. However, in medical discourse films, the female body functions differently; it is not spectacular but symptomatic, and paradoxically, when the female body is not seen as a spectacle, the doctor-patient relationship is eroticized (40). Thus the erotic gaze becomes the medical gaze.

As to the issue of women stereotyping in films, film historian Jeanine Basinger, in *A Woman's View: How Hollywood Spoke to Women 1930-1960* (1993), relies on the categories recognized by Leon Errol (1931), who classifies females into ladies, women, and cuties. Basinger affirms that women from the 1930s to the 1950s were asked to conform to an accepted social and moral behavior, and that this was inevitably reflected in films (36).

According to Basinger, the labeling of the female characters as whores or virgins, mothers or daughters, wives or old maids is quite functional to cinema because the spectators need simplified ideas, in this case also images. The author states that what has not been written about is how easily women can switch labels, being both a virgin and a whore, for instance (36).

Basinger also claims that most of the stereotyping of women in films is related to passivity because female characters generally are not allowed to take actions. If the function of women in a film is merely decorative, the women can be turned into an object or the victim of the plot. This woman may also function in the plot to give birth to or to take care of the male hero; still this woman does not contribute much (41-2).

Some of the ideas presented above may be important for the understanding of why women characters were added to the plot of *Dr. Jekyll and Mr. Hyde* as it was turned into visual media (play and film). They may also shed light on why two different female characters were needed. But only a further look on how these characters were visually constructed will be able to provide some more consistent answers.

CHAPTER 2

John Stuart Robertson's 1920 *Dr. Jekyll and Mr. Hyde*

1. The Female Characters

1.2 Millicent Carew

(source: film)

The serene young lady Millicent Carew is Sir George Carew's daughter. She shares her Victorian mansion with her father and his many friends, including ladies. It is the presence of one of such ladies that leads Sir Carew to declare: "My dear Lady Candem, a beautiful woman like you is Paradise for the eyes—but Hell for the soul!", an utterance that introduces the major premise of the plot. As a matter of fact, Sir Carew is the only character who believes people have a good side and a bad one.

Millicent exhales purity, and tranquility; however, she also emanates sadness, and suffering. She is pale and looks fragile also in her body, for she is extremely skinny. Millicent actually seems like a sort of ghost; she is ethereal, she does not call attention because she almost blends in with the scenario of her mansion, resembling a painting or a portrait hung on the wall: still.

Regarding Millicent's relationship with her father, it can be noticed that they are not quite close to each other due to the many friends Sir Carew has. Their mansion is generally crowded, and Millicent is rarely seen talking to him. Their lack of contact is also affected by the social division in the mansion, where men generally gather in a different room from women. Thus, Millicent generally sits alone or plays the piano surrounded by ladies.

Concerning Millicent's relationship with Dr. Henry Jekyll, it can be clearly seen that she suffers because of Jekyll's usual absence, mirroring

her relationship with her father. Jekyll is always late, or does not even show up for the dinners or parties that Sir Carew throws. She is trapped in a continuous waiting for Henry Jekyll. When both are seen together, it seems Jekyll makes an incredible effort to stay the farthest he can from Millicent; on the other hand, she is always trying to get closer to him. The effort Jekyll makes to escape from Millicent may be understood as a way to keep her in a sort of a pedestal. He sees her as an untouchable being.

The depiction of women as ethereal, untouchable beings has a long literary tradition which can be observed in the works of Dante Alighieri, John Milton, and Goethe, for example. According to Gilbert and Gubar (1984), these three neo-Platonist authors illustrate an idealized representation of women, who are seen as angels or saints, close to God, as Dante's virginal Beatrice or Francesco Petrarca's Laura, as will be discussed in Chapter IV.

1.3 Miss Gina

(source: film)

The Italian young lady Miss Gina works as a dancer at a Music Hall in London. Very little is known about Gina's life, there is not any mention either about the place where she lives or about her family; however, it is quite clear that she is a foreigner.

Concerning her relationship with Dr. Henry Jekyll, they are introduced on the night he is brought by his friends to the Music Hall where she works. Henry feels amazed by Gina's dancing, and it becomes clear that he desires her. Observing the enthusiasm in Jekyll's face, Sir George Carew orders the lady to approach Jekyll. Miss Gina becomes fond of Jekyll instantly, and tries to kiss him; however, he controls himself and leaves the Music Hall.

After meeting Jekyll, Miss Gina meets another fellow, Mr. Edward

Hyde, who transforms her life into a nightmare. Mr. Hyde returns to the Music Hall decided to have Gina for himself. He approaches her, but she is terribly frightened by the way he looks, feeling disgusted by his company; this meeting is the first time he "attacks" her due to a ring she is wearing; he gets interested in it, as will be discussed later. From this day on, Hyde rents a dirty room to keep her there so he can control her, treating her as his slave, and once he gets tired of her, he sends her away and goes after women at bars to mistreat them.

Miss Gina can be considered an example of the abandoned mistress, for she is actually abandoned by both Dr. Jekyll and Mr. Hyde. She thus fulfills one of the cinematic female roles pointed out by Doane: unwed mothers, the waiting wives, the abandoned mistresses, the frightened newlywed, and the anguished mothers (3).

Also, Miss Gina may be a representation of carnal desire, in opposition to Millicent, who plays the role of the "untouchable" woman. Gina is the woman who can be touched lustfully, and also the one who can be mistreated in the hands of Hyde. Although Millicent also goes through some hard times, she does not have to live with Mr. Hyde as Gina does, and neither plays the role of a puppet in his hands, an impression conveyed by the films (perhaps not so clearly in the other adaptations). Actually, Gina is the woman with whom Hyde can do everything he cannot with Millicent; thus, she is related to his repressed sexual desires; he touches her violently, and hurts her psychologically as well.

In this 1920s film, Miss Gina is not killed by Mr. Hyde, as it happens to her counterparts in the remakes which follow. In addition, Gina's suffering is portrayed in a much lighter way in this version; actually the spectator knows very little about her relationship with Hyde, since her appearance is quite brief here. In the other two remakes, the spectator witnesses the character's miserable life beside Hyde. It seems that Gina exists in the plot only for the sake of Hyde, as a motivation for him to be as he is.

Joanna Russ, as mentioned in the Review of Literature, argues that women in literature and film are stereotyped as good or bad, and that these women do not usually play the role of protagonists, existing only for the sake of the male protagonist; in addition, Russ mentions that these women are simply depictions of the social roles women are supposed to play (5).

2. The Cinematic Construction of Millicent Carew

2.1 *Mise-en-scene*

As already mentioned in the Review of Literature, according to Bordwell and Thompson, *Mise-en-scene* means the control the director has

over what appears in the film frame, and it includes setting, lighting, costume, and the behavior of the figures.

To start the analysis of the character construction of Millicent Carew, the first element of the *Mise-en-scene* which will be presented is the setting. Fig. 1.0 shows an ample place which contains large doors, large paintings, and a central chandelier. The place looks so large that people appear to be quite small, as if they were objects or small artifacts. Fig. 1.1 presents Millicent for the first time in the story, sitting in a fancy chair and holding a bouquet of flowers. The interior of the house, in the background, seems to be quite fancy. These two figures may be taken as examples of how Millicent is constructed. In fig. 1.0 there are other people in the living room, but they are blended with the setting; they seem to be part of the setting in an objectified form, that is, they appear as if they are paintings or even statues. As it will be explored later, Millicent is in fact a sort of an object; she is still, she does not call the spectator's attention unless the camera is focusing on her. Fig.1.1 shows her as a still figure, distant from the other people who are in the same living room. The size of the living room also magnifies the isolation of Millicent, since everything and everyone seems quite distant from her.

In the other figures which follow, Millicent is shown alone, and if she is with someone, it is a male figure. It can be noticed, then, that she does not have any close contact with other females, being trapped in a male world. Also, when she is in company of her father, Jekyll, and her father and Jekyll's colleagues, she is portrayed as a sort of damsel in distress: she seems hopeless, and in need of masculine help.

Fig 1.0

Fig. 1.1

Regarding the costume, Millicent wears a white, or at least a whitish, neutral, light gown (see Fig. 1.2). However, as the story develops the color of her clothes changes. Towards the end, when Millicent is told that her father was killed by Hyde, she wears a darker coat (see Fig. 1.3). At the end, when she goes to meet Jekyll but meets Hyde instead, she is wearing a completely dark gown as Fig. 1.4 shows. Thus it may be

concluded that Millicent's clothes work as a representation of her feelings; at first she wears only white gowns probably to convey that she is innocent, and she is preparing herself to be Jekyll's bride, but then due to the unfortunate happenings Millicent's clothes start getting darker and darker as she becomes sadder and more mature.

Fig. 1.2

Fig. 1.3

Fig. 1.4

Concerning the make-up, Millicent presents a quite pale face which fits perfectly with her actions since she is not expressive. Though her eyes are delineated with black, this does not make her more expressive.

Another element which is part of the *Mise-en-scene* is the figure behavior. The characters which are more expressive are Jekyll and Hyde (since they are the protagonist and the antagonist). They illustrate what Mary Ann Doane explains in "The Voice in the Cinema: The Articulation of Body and Space" (1985): that, since there is lack of sound in silent films, there is the use of stylized gestures, and also heavy pantomime which result in exaggerated emotional expression (162). On the other hand, Millicent's gestures are almost unnoticeable. The figures below show different shots of Millicent, where it can be noticed that her expressions do not change drastically, they often remain the same.


Fig. 1.6


Fig. 1.7


Fig. 1.8


Fig. 1.9


Fig. 2.0


Fig. 2.1

The last component of *Mise-en-scene* which will be analyzed is lighting. In figures 1.6, 1.7, 1.8, 1.9, 2.0, and 2.1 above, the lighting which predominates is the soft frontal lighting, since is does not create shadows; the source of light may be the chandelier. In figures 2.2 and 2.4, however, there is the chiaroscuro effect, which according to Bordwell and Thompson, shows the object partly in light and partly in dark, expressing tension, but in 2.2 it clearly expresses sadness. Figures 2.3 and 2.5 present the effect of cast shadows, which happens when the body blocks out the light (Bordwell and Thompson, 178). These shadows are also created by hard lighting.

In images 2.3 and 2.5 an expression of fear can be noticed on Millicent's face; this is the time when she sees Mr. Hyde's figure. Besides the expression of sadness in 2.2, these are the only moments in which "action" can be identified in the shots of this character. Thus, it may be concluded that she was constructed as an almost motionless and unexpressive being, as mentioned before.

Fig. 2.3 presents the moment when Millicent goes by herself to Jekyll's laboratory, to try to find out what is wrong with him. This shot has an interesting meaning due to the appearance of her shadow on the wall, suggesting that "evil" is accompanying her, since shadows may have a horror effect. Also, since her shadow actually precedes her figure, it may also suggest that there are two Millicents, portraying her courage to leave home alone (because she never leaves home) to discover what is happening to her beloved.

Fig. 2.2

Fig. 2.3

Fig. 2.4

Fig. 2.5

2.2 Cinematography

As mentioned in Chapter 1, section 1.4, according to Bordwell and Thompson, cinematography means "writing in movement" and is dependent on photography which means "writing in light" (210). The components of cinematography are: the photographic aspects of the shot; the framing of the shot, and the duration of the shot (which will not be investigated here, since I will not work with mobility, only with still shots).

The first matter to be analyzed is the aspect of the shot. Considering first the perspective relations which are constructed by the focal length of lenses, it can be said that the mid shot predominates in the film, as it can be seen in the figures above. Regarding the depth of field and the focus, there is a predominance of the deep-focus, which means that all characters are focused. However, in figures 1.1 and 1.6, there is a selective focus, which means that there is focus in only one plane and the other planes are blurred. Thus, it can be affirmed that Millicent is always in focus. However, such conclusion does not bring any relevant issue to be discussed here, since the entire film focuses on everyone who is framed, besides Millicent. Such characteristic is definitely a current one in silent films.

The second aspect to be analyzed is the framing of the shot, the relation between onscreen space and offscreen space. Bordwell and Thompson argue that the image of the film is finite, so the frame makes a selection of image to be shown to the spectator. It can be understood that characters enter from a place and go off to another area (which is the

offscreen space, not shown to the spectator) (235). In the shots taken of Millicent, it can be noticed that she is generally looking at something which is not onscreen, she is looking at something/somebody offscreen. Figures 1.2, 1.4, 1.7, 1.9, and 2.0 show that Millicent's look is evasive; it seems she is not looking at anything at all. Thus, the offscreen space may play a role here; it may imply that she feels lost, and more importantly, that her beloved is never with her; otherwise she would be looking at him in an onscreen space. In figure 1.3, by contrast, both Jekyll and Millicent are looking at each other (onscreen space).

Finally, the other aspects of framing which will be investigated are the angle and the distance of the framing. The level and height aspects of framing do not seem to be explicit in the shots chosen, thus they will not be taken into account. There are three types of angle: straight-on angle, high-angle (the spectator looks down) and low-angle (the spectator looks up) (Bordwell and Thompson 236). All the shots of Millicent, except for fig. 2.4, are straight-on angles; fig 2.4 is a sort of a low angle. This choice of angle is quite common is silent films, since the camera is fixed. Actually, the straight-on angle is extremely common in any film genre (especially Hollywood films), probably because it allows the spectator to have 'free' access to a great part of what is happening on the scene; the spectator can see the context.

Complementing on the issue of angles, it is reasonable to affirm that they do have conveyed meanings; however, in the case of this film, not much can be explored from straight-on angles but to affirm that they give the impression of verisimilitude. In the case of low angles, for instance, it is generally tempting to believe that the character is portrayed as a powerful person. The high-angle, on the other hand, conveys the opposite; the character is shown as defeated. These two interpretations of angles are in fact clichés. In any sense, the meaning given to angles, even distance, and other qualities of framing depends on the context of the plot since framings do not have absolute and general meanings (Bordwell and Thompson 239).

The distance of the framing is categorized into extreme long shot (the human figure is barely visible), long shot (the entire body), "American shot" (the body is framed from the knees up), medium shot (the body is framed from the waist up), medium close-shot (the body is framed from the chest up), close up (facial gesture), and extreme close-up (isolated parts of the body or objects) (238). Millicent's shots are generally medium shots or medium-close shots, except for figure 2.2 which is a close up to focus on her sadness. Actually, medium shots predominate in the whole film. Such characteristic may be explained by what Laurent Jullier and Michel Marie state in "Lendo as Imagens do Cinema" (2009), that in silent cinema there is a predominance of the fixed plan, and everything is shown under only one

angle (the frontal one) (my translation, 75). Because of its early production and the fact that it is a silent movie, the study of cinematography does not seem to be as relevant as *mise-en-scene* in the analysis of character construction in this work.

3. The Cinematic Construction of Miss Gina

3.1 *Mise-en-scene*

The other main female figure in the film is the Italian Miss Gina. Since there are only two principal women in the story, it is quite difficult to analyze one character without comparing her to the other; thus Miss Gina's analysis will be made in relation to her counterpart Millicent, Jekyll's beloved.

The *Mise-en-scene* in Miss Gina's shots consists basically of the music hall where she works as a dancer. The color amber is constantly present in the shots, which is quite strange since this color is supposed to mean day, so perhaps this color is used to convey that the atmosphere surrounding Gina is less somber and sad; there is more light than in Millicent's shots. The bar where Gina works is supposed to be an entertaining place, so the hotter color may be used to convey this characteristic.

A relevant issue concerning the *Mise-en-scene* is exposed in figure 2.7. There is an wallpaper behind Miss Gina which presents a young lady holding what seems to be a basket filled with clothes. This drawing or painting may remind the spectator that Gina is an Italian immigrant in London, England. As Janet Steiger mentions in her book *Bad Women: Regulating Sexuality in Early American Cinema* (1995), the period from 1880 to 1920 witnesses the emergence of women working in the public sphere (18), picturing young working-class women, generally foreigners or immigrants' daughters (Kathy Peiss qtd in Steiger, 18).

Concerning Miss Gina's costume, she is seen wearing only two different types of dress. In the pictures below (at the bar), the dress emphasizes her breasts, and there is also another part of the dress that she uses as an artifice to give more movement to her dancing spectacle. In figures 2.7and 3.1 the other part of the dress is quite explicit.

Regarding the character's behavior, it can be seen that, differently from Millicent, Gina is always smiling. Since Gina is a dancer, she is generally seen in movement, but even when she is not on stage, she displays a certain rhythm. She is certainly much more active than Millicent; not only because she works, but because she is more expressive.

The issue of lighting is also relevant to the construction of Gina. In fig. 2.6 the brighter area is her arm in movement, and in fig. 2.7 her body is

more illuminated than her face. The same happens in fig. 2.9 where her back is focused. It seems that lighting is used to emphasize Gina's body, a choice that may remind us of what is called fragmentation of the body. According to Barbara Creed in "Film and Psychoanalysis" (1998), this is a characteristic of Laura Mulvey's concept of the fetishistic look, which generally deals with a fragmented part of a woman's body (legs or breasts) (Mulvey qtd in Creed, 11). However, the fragmented body is known by being shown through close-ups, which is not entirely the case here, though the type of lighting used on Gina also has the function of fragmenting her body.

Fig. 2.6

Fig. 2.7

Fig. 2.8

Fig. 2.9

Fig. 3.0

Fig. 3.1

Cinematography, as seen in the analysis of Millicent, does not play a very relevant role concerning character construction, and in Miss Gina's case it does not either. However, it is important to notice that concerning the aspect of the framing, the figures above also show that the lenses are middle-focal length, there is the use of deep focus as well. In addition, the

figures show the use of the straight-on angle. This technique is a product of the 1920s.

What is important to highlight here is the impressive contrast between the constructions of the two female characters in terms of *Mise-en-scene*. Whereas Millicent is predominantly still, Gina is usually presented in movement. While Millicent seems to be surrounded by a shadowy and dark atmosphere (the tinting used in the sequences in which she is the central character express a sad tone), Miss Gina seems to be surrounded by a warmer atmosphere, without any vestige of sadness or gloom. There is a great difference in the colors of their frames, with Millicent's mansion cast in a gray/cold tone and Gina's place presented in a warmer tone.

4. The Relationship between Millicent and Dr. Henry Jekyll

As already mentioned, the adaptations of the novella, including the play and then the films, add a heterosexual love plot to the original story. Margaret Tarratt in her article about science-fiction films "Monsters from the Id" (1970) quotes Richard Hodgens, who complains that audiences want to see a boy and girl theme; Tarratt also quotes Penelope Houston who refers (cynically, as Tarratt guarantees) to girls in science-fiction films as "inevitable girls" (330). Although the film adaptations of Stevenson's novella cannot be entirely classified as science-fiction films, the figures of Dr. Jekyll and Mr. Hyde are mentioned by Tarratt. According to her, they should be studied through a psychoanalytic (Freudian) approach, which deals with inner nature related to repressed sexual desires (331).

Concerning Millicent's relationship with Dr. Henry Jekyll, Tarratt's idea of repressed sexual desire is evident. Jekyll certainly has needs which cannot be fulfilled by Millicent in their relationship. Such tension may be another issue which leads Jekyll to discovering a way (Hyde) to unleash these inner desires, among them sex, psychological torture, and sadism.

Regarding Millicent, it is clear that she suffers because of Jekyll's usual absence. Jekyll is always late, or does not even show up for the dinners or parties that Sir Carew throws. This young lady is caught in the trap of a continual waiting for Henry Jekyll which is similar to the fairy tales' princesses waiting for their princes. When both are seen together, it seems Jekyll makes an effort to stay the farthest he can from Millicent; on the other hand, she is always trying to get closer to him. The effort Jekyll makes to escape from Millicent may be understood as a way to keep her in a type of pedestal, for he does not even try to touch her; she does. Perhaps

Henry sees her as an untouchable being.

The idealization of Millicent comes from a cultural and, therefore, artistic tradition established in literature by great authors, as Dante Alighieri's, John Milton's, and Johann Goethe's ideal type of woman. According to Gilbert and Gubar (Chapter 1), these three Renaissance neo-Platonist are examples of seeing women as angels or saints, as beings close to God.

Even though this film is from 1920, one must consider that the idealization of women has been a cultural undercurrent that has reached our present day. The issue of a man who believes he is not worthy the concern and love of his beloved is still in vogue nowadays as, for example, in the gothic genre. In the television series *The Vampire Diaries* (2009-2011), Stefan Salvatore, presented as a good vampire, is caught in a dilemma: his inner desire to drink human blood and the wish to please his human girlfriend Elena Gilbert. In trying to repel Elena, he affirms he is a monster and, thus, does not deserve such a wonderful human being as she. Elena, however, believes he is not a monster, and makes him believe he can control himself.

Episode 19 ("Miss Mystic Falls") from the first season makes a direct reference to *Dr. Jekyll and Mr. Hyde* because Stefan starts drinking human blood again, secretly. Stefan's brother, Damon says: "You've been of the human stuff for years Stefan, if you're having trouble controlling […]. I know what it is like! That Jekyll and Hyde feeling. There's that switch sometimes, it goes off and you snap. Right now is not a good time for me to be worried about you snapping."

The film *The Wolfman* (2010) by Joe Johnston deals with a similar theme. Lawrence Talbot is not necessarily seen as the good guy, but he is definitely a normal man who is beaten by a werewolf who turns him into one as well. Talbot, then, has to find a way to live with such a threatening other self when the full moon rises in the sky. In addition to this thrilling other life, Talbot has to deal with another relevant issue: his beloved Gwen Conliffe, who is his brother's widow. Talbot fights against their love due to his new monstrous life; he believes he does not deserve her. However, in the same way as Elena (*The Vampire Diaries*), Gwen thinks she can manage to help him not to turn into a monster (in this case, a wolfman) anymore; she believes he can be tamed.

The case of Millicent is different due to the fact that she does not have any idea that Jekyll sometimes turns into Hyde, and thus cannot understand the reason why he fights against their love. But, quite possibly, Millicent would act as these other women who try everything to kill the beast inside their beloved. But these three ladies have another issue in common: they are seen as good women, their only relation to evil being the

relationship with their beloved monsters. As contemporary women, however, Elena and Gwen can be seen as more active, as opposed to Millicent.

The figures below illustrate the way Millicent and Jekyll behave when they are together. In the film, the moments they are seen together are quite rare. Figure 3.2 shows the very first time Jekyll actually touches Millicent; it can be observed that he is acting reverently, and Millicent presents a glad face; she is smiling (such an expression in Millicent's face is rare, as mentioned before). The other figures, except 3.7, 3.8, and 3.9, seem to reveal Jekyll's power over Millicent: his head is generally slightly inclined towards hers, without any direct eye contact between them. However, it appears that Millicent is generally looking up to him, seeking for some feedback; she does not understand the way he acts. In fig. 3.7 Jekyll acts impulsively by kissing her for the first time after rejecting her touch; but this is their first and last kiss. Figures 3.6 and 3.9 show Millicent looking to an offscreen space, suggesting a feeling of loss.

By observing the scenes described above, it is reasonable to affirm that Millicent and Jekyll's relationship was troublesome. She seemed to be open to him but did not receive the same action from him. She was the one who was always in a position to be consoled. When she was not with Jekyll, she was in her father's arms or in her father's friend's arms; she can be considered a sufferer due to the loss of the two men she loved the most; she never conquered her love for Jekyll.

In psychoanalytical terms, which according to Barbara Creed (1998) still characterize much post-colonial, feminist and queer film theory, Dr. Henry Jekyll's character may be explained as a case of repression. As Creed remarks in "Film and Psychoanalysis" (1998), pre-1970s psychoanalytic film theory is quite engaged with Freud's theories such as the theory of unconscious, the return of the repressed, Oedipal drama, narcissism, castration, and hysteria. Creed explains that, for Freud, undesirable thoughts are kept from consciousness by the ego, commanded by the super-ego (2), an affirmation that seems to fit to the character of Dr. Jekyll.

The author also mentions Freud's ideas of the formation of subjectivity, clarifying that there are two key concepts in this theory: division and sexuality (3). Jekyll also seems to fit this pattern since his subjectivity is so problematic that he actually becomes two subjects; in addition, his other self acts totally impulsively towards sexual issues, exemplifying Freud's theory of the return of the repressed.

Still according to Creed, Freud's theories in the context of feminist criticism were mostly discussed in relation to cinema after the poststructuralist revolution in theory during the 1970s. The author affirms

that classical film texts exposed the Oedipal trajectory in their narrative structures. She explains that such Oedipal trajectory presents a male hero who is confronted with a crisis in which he has to assert himself over another man (mainly the father figure) in order to achieve social status and possess a woman (4). In the case of *Dr. Jekyll and Mr. Hyde* (1920), this Oedipal plot is also present. Dr. Jekyll is a respectful doctor who is challenged by his beloved's father to encounter his inner-self (to taste his desires as he had never done before). Jekyll's troubles begin when he accepts this challenge and becomes Mr. Hyde, who ends up killing his beloved's father, and then killing himself.

Even tough *Dr. Jekyll and Mr. Hyde* (1920) seems to have some connections with the Oedipal narrative structure, it presents clear differences in its plot. The 1930 and 1940 *Dr. Jekyll and Mr. Hyde* are more explicit, for in both films Jekyll is caught in a tremendous anxiety to get married to the pure and virginal girl. The girl's father overprotects her excessively, and even shows signs of jealousy and envy of Dr. Jekyll. Such overprotection leads Jekyll to find other ways to "entertain" himself (Mr. Hyde). The girl is kept under her father's rules in an enormous mansion while Jekyll is kept inside his laboratory. Mr. Hyde is the only one who is free. Though he is never actually an importunate to Jekyll's beloved, when he finally does meet her for the first and last time, he has to kill her father, thus fulfilling the Oedipal plot.

Fig. 3.2

Fig. 3.3

Fig. 3.4

Fig. 3.5

Fig. 3.6

Fig. 3.7

Fig. 3.8

Fig. 3.9

5a. The Brief Meeting of Miss Gina and Dr. Jekyll

As already mentioned, the relationship between Gina and Jekyll is not developed. Both seem very attracted to each other, but Jekyll fights to escape from Gina's seduction when they meet at the bar where she works. The figures below present the moment when she goes where he is standing to get to know him. Reasonably differently from the way he looks at Millicent, Jekyll actually maintains eye contact with Gina. She is the one who makes the moves; she first touches him, and then holding his neck she unsuccessfully tries to kiss him.

Fig. 4.0

Fig. 4.1

Fig. 4.2

5b. The Relationship Between Miss Gina and Mr. Hyde

Dr. Jekyll could not disgrace his status by having an affair with Miss Gina, but his fellow Mr. Hyde certainly could. The figures below present the first time Mr. Hyde meets Miss Gina; it can be noticed that she cannot help herself in disguising her fear and disgust when confronted by him. In the black and white figures, she keeps her head low avoiding looking at Hyde; these last pictures are of the moment when Hyde gets tired of Gina and sends her away so that he can mistreat other women. The women he mistreats are the ones found in the streets and bars, those not considered good girls. These particular women are easier for Hyde to find since he is a man from the streets as well.

Since the young Gina may appear to be an object of lust to Mr. Hyde and even to Dr. Jekyll, it seems reasonable to bring the idea of Susan K. Cornillon (Chapter 1) concerning female bodies. According to her, in fiction, female bodies do not belong to women but to men; they are male possessions or rejections (127). As the *Mise-en-scene* has already shown, what mostly calls attention in Gina is her body: her breasts are emphasized, and also, because she is a dancer, she uses her body to entertain people. Dr. Jekyll feels interested in her when he sees her dancing on the stage. However, as mentioned by Cornillon, the female body may also be an object of rejection. This happens in the film when both Jekyll and Hyde reject Gina: Jekyll because it is immoral to have an affair with her (use her body) once he is to be engaged, and Hyde because he gets tired of her company.

There is a relevant issue about Gina and Hyde's first meeting. Mr. Hyde notices that Gina wears a peculiar ring known as a pillbox ring or poison ring container to keep (what the film seems to convey) poison; Mr. Hyde grabs her finger and takes the poison ring for himself. At the end, when Jekyll is found dead, the ring in his finger has the container opened, which means he used poison to commit suicide. In cinematic terms, the ring is considered a prop, which according to Bordwell and Thompson is an object which operates actively within the plot (175).

Fig. 4.3

Fig. 4.4

Fig. 4.5

Fig. 4.6

Fig. 4.7

Thus, if the ring is seen as a prop, it is reasonable to affirm that Miss Gina might have facilitated Jekyll to kill himself. But, actually, it is Hyde who feels extremely interested in the ring, perhaps due to a desire to kill his other self. He certainly would not consider killing himself, but he would consider killing the Jekyll in himself. If this is so, then it may be concluded that Gina is the one who actually "helps" Jekyll to finish his suffering.

In addition to this specific role Gina plays, both she and Millicent may be understood to be Jekyll/Hyde's foil characters. The very fact that these characters are women (as opposed to men), and that Millicent is a ghostly angelic woman who is the opposite of the fleshy lustful Gina can be said to enhance the double and contrasting nature of the protagonist/antagonist Jekyll/Hyde. Therefore, it seems that besides the role these two female characters play in adding a heterosexual love [desire] story to the plot, they also serve as mirrors to the main male character to amplify the existence and conditions of his double nature.

It takes two distinct characters to provide the opposites of purity/innocence and impurity/lust, whereas only one male character to play both Jekyll and Hyde. Could it be that only men have complex double natures? In any way, the fact remains that the two female characters end up being stereotyped as unilateral; they are not as complex as the protagonist and do not face the great anguish of having to fight against their own natures, being therefore constructed as mere flat characters.

As well as to provide melodrama, perhaps, Millicent and Gina are added to the original plot in order to magnify the Jekyll/Hyde conflict, in addition to being victimized by him/them. Millicent is victimized due to her desperate and unfulfilled love for Jekyll, and the loss of her father and beloved who were killed by the hands of the same killer; Gina, who takes orders from her boss and from Mr. Hyde, is victimized by their control over

her life and by Jekyll's rejection. Though depicted in a freer and more active role than Millicent's, as has been seen, Gina also presents a great measure of passivity.

Even though, as has been pointed out, the photographic aspects of the shot do not play a major role in the contrasting depiction of the two female characters due to the fact that in silent movies medium shots and frontal angles predominate. That was the current state of technology at that time. However, other aspects of Cinematography appear to be relevant, especially the framing (which shows Millicent as desolated and disorientated by casting her looking at offscreen spaces) and also some body fragmentation in presenting Miss Gina. But most of the contrast is brought about by the components of the *mise-en-scene*. Setting highlights Millicent's smallness and loneliness in her huge house, lighting and costume overexpose Miss Gina's body, and figure behavior substantially presents the two women as belonging to different species.

CHAPTER 3

Rouben Mamoulian's 1931 *Dr. Jekyll and Mr. Hyde*

1. The Female Characters

1.2 Muriel Carew

(source: film)

The young lady Muriel Carew is General Sir Danvers Carew's daughter. She is engaged to the very respectable gentleman Dr. Henry Jekyll. Muriel lives in an enormous Victorian house with her father; her mother is never mentioned. Muriel is extremely attached to her father, who transparently exposes his jealousy of Henry Jekyll; he thinks that his daughter spoils Jekyll too much, and struggles to be his daughter's number one priority; he needs her attention desperately all the time.

Although Muriel is constructed to represent purity and goodness, she is a little different from Millicent, analyzed in the first chapter. Unlike Millicent, Muriel seems very happy: she is generally smiling and friendly. Due to such behavior, she immediately calls attention, differently from Millicent, who hardly smiles. She talks gently; she is docile, patient, and understanding, especially when dealing with her beloved Henry Jekyll.

An issue which might be interesting concerning Muriel's construction is the meaning of her name. 'Muriel' means "bright as the sea", according to the website *Parents Connect.com*,[4] and this name

[4] Source:http://babynamesworld.parentsconnect.com/meaning_of_Muriel.html January 11, 2011.

certainly has an effect on this character since she is seen as being very pure and good. Concerning Muriel's routines, she does not leave the house for anything; she is always seen indoors. She plays the piano, but differently from Millicent, she is shown playing when she is sad.

Regarding Muriel's relationship with her father, she is really docile and respects him, but he treats her as child. Also, he criticizes the fact that Henry Jekyll is a well-known doctor who dedicates his life to public hospitals; according to Sir. Carew, Jekyll does too much charity. Muriel affirms to her father that she loves Jekyll because of his desire to help people, especially his patients. However, Muriel is quite insecure about his dedication to his patients, especially women. She generally asks him whether his patients are beautiful, and whether he treats them as gently as he treats her; she seems quite jealous of them.

Muriel's relationship with her father is different from Millicent's, and in this 1930s film one seems to be aware of Freud's psychoanalytic theory of the Oedipal drama, unlike the 1920s version. This Oedipal drama is perceived in Muriel's father's tyrannical denial of his daughter to Jekyll (in this case, Sir Carew wants to postpone their marriage). According to Barbara Creed in "Film and psychoanalysis" (1998), the narrative is Oedipal when there is a male protagonist who wants the girl who is under the protection of her father but cannot have her easily; so the male protagonist must firstly resolve his issues (called 'lack', in this specific case Jekyll's/Hyde's sexual desires) to identify with the father-figure and finally possess the girl; however, for the male protagonist to have the girl, the father must be killed (10). The Oedipal drama in this film is surprising because Muriel, besides losing her father, loses Jekyll as well.

1.3 Ivy Pearson

(source: film)

Ivy Pearson is a barmaid and a prostitute. The prostitution is not presented explicitly, but there are some clues about it. She works at the

Variety Music Hall as a barmaid and uses her room in a guest house to receive her other type of clients. Ivy is fun; she sings beautifully and drinks beer with the men at the Variety Music Hall. She is a free and self-assured woman, seemingly not afraid of anything. As she is a pretty woman, she calls attention wherever she goes, mainly because of her blonde hair which is really wild. Unlike Miss Gina, analyzed in the first chapter, Ivy is quite spontaneous and seems to be having fun all the time. Although she is not a dancer, as Gina, both share basically the same objectives: giving pleasure to men.

In the beginning, Ivy lives in a small room. Afterwards she moves to a spacious one, rented for her by Hyde, but she is caged. This moving of places reinforces the idea that she is 'homeless', she does not have a place of her own.

Ivy seems to be independent; she never mentions her family. Totally opposite to Muriel, she lives in a tiny room which is obviously rented, and it is also used as a work place. The first time Ivy is presented, the audience is immediately drawn into her intimacy since we enter her bedroom with Jekyll. On the other hand, we never get the chance to see Muriel's bedroom. Actually, Muriel's house is so gigantic that the audience may forget she owns a bedroom there.

Ivy's name is quite interesting since, like Muriel's name, it exposes her personality and role in the story. As a noun it means an evergreen plant which never loses its leaves and often grows on trees and buildings, according to the *Cambridge Dictionaries Online*[5]. In addition, according to the website *Plant Conservation Alliance's Alien Plant Working Group*[6], this evergreen plant belongs to the least wanted group, being also known as English Ivy or Common Ivy, and the Poison Ivy which does not have leaves during the winter (Hedera helix). The English Ivy's leaves and berries are toxic if ingested. This plant is considered a threat since it blocks the light that trees need, killing their branches.

Another interesting fact concerning the name Ivy is that it may recall the name Eve. In Christianity, Eve is known to be the first woman created by God, and she disobeyed his orders by eating the so-called 'forbidden fruit' which made Adam (the man from whom she was created) succumb as well. She fell due to her temptation. Likewise, Ivy is portrayed as a temptress here.

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[5] Source: http://dictionary.cambridge.org/dictionary/british/ivy?q=Ivy January 11, 2011

[6] Source: http://www.nps.gov/plants/alien/fact/hehe1.htm January 11, 2011

2. The Cinematic Construction of Muriel Carew

2.1 *Mise-en-scene*

The setting is an important aspect in character construction as could be seen in the previous chapter. Similarly to Millicent, Muriel's routines all happen inside her father's huge house. In fig. 4.8 the spectator can have an idea of the immensity of the house, with a reasonable number of couples dancing in the living room and Muriel looking lost in the crowd. Therefore, it can be concluded that Muriel comes from a wealthy family. Another element of the setting is Muriel's piano, which appears in figures 5.0 and 5.3; playing the piano and organizing dinners seem to be Muriel's only activities; they are her dowries.

The piano scene is relevant concerning Muriel's development in the story. She is playing the piano with extreme sadness while her father is sitting opposite to her. This part of the film (which is next to the end) shows Muriel terribly anguished due to Jekyll's attitudes towards her. This is the first time she wears a black gown, so the spectators may find this abrupt change in her behavior quite surprising. As in Millicent's case, Muriel's clothes serve as a mechanism to convey her feelings. In figures 4.9, 5.1 and 5.2, her dresses are light colored; the first gown she wears is totally white in opposition to her last one, which is totally black (fig. 5.0 and fig. 5.3).

Fig. 4.8

Fig. 4.9

Fig. 5.0

Fig. 5.1

Fig. 5.2

Fig. 5.3

There are two specific shots (fig. 5.4 and 5.5) which I consider of great interest and beauty, because of the successful use of *mise-en-scene*. Fig. 5.4 shows Muriel at her piano in a moment of extreme sadness; it seems the spectators are spying on her since she is seen through the window. The transparent curtain and the window patterns make it seem that Muriel is caged; the window looks like bars. Also, this shot shows

Muriel's distance from the outside; she never leaves the house. Fig. 5.5 presents Muriel's face 'interrupted' by three black candles (the interesting fact is that these candles are actually white, but in this shot they become black), and Muriel's image is never 'interrupted' before, only this time. It seems that Mamoulian wants to create a feeling of disruption which is clearly what is happening to Muriel's feelings.

Fig. 5.4

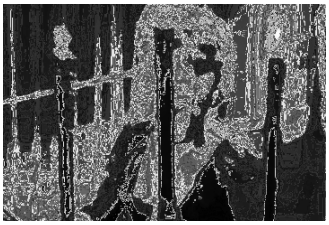

Fig. 5.5

Finally, concerning character behavior, the shots below reveal the way Muriel acts. As mentioned before, she seems a very happy young lady, since she is generally smiling. Her movements are not exaggerated, they are soft and calm. Fig. 5.8 shows the way she acts with her father: she is playing with him, and in opposition, he is looking at her with a superiority look.

Fig. 5.6

Fig. 5.7

Fig. 5.8

2.2 Cinematography

Firstly, concerning the aspects of the shots, the perspective relations in the figures above (from 4.8 to 5.8) are middle-focal-length and deep focused, except for fig. 5.6 in which Muriel is centralized and focused (selective focus) whereas the people in the background are blurred. In this particular figure we can perceive Mamoulian's intention of giving Muriel all the attention since this is the first time Jekyll is 'alone' (Sr. Carew is not around) with her, so actually this fig. 5.6 is an example of a P.O.V (point of view) shot, with the spectators looking at Muriel through Jekyll's eyes,

making it clear that Jekyll's whole attention is directed to her and not to the background. This shot is an example of the way Jekyll sees Muriel; she is the center of his attention, and in this particular shot she is all dressed in white as a bride.

Concerning the frame of the shot (onscreen and offscreen spaces), figures 5.6 and 5.7 show the occurrence of offscreen spaces, the characters looking at people who do not appear in the frame they are in: in fig. 5.6 Muriel is looking at Jekyll, and in fig. 5.7 both Jekyll and Muriel are looking for Sir. Carew, to make sure he is out of sight so they can go to the backyard alone. In the other shots, there is the occurrence of onscreen spaces. In this film version, this element of cinematography is not quite as relevant concerning Muriel's construction as it is in the previous version (1920s) since Millicent is generally kept looking at offscreen spaces which give the character a sense of loneliness and the feeling of being lost.

Though the angles of the framings sometimes convey meanings, as has been pointed out, in the shots above the angles used do not seem to convey strong or relevant meanings in terms of Muriel's construction. In figures 4.8 and 4.9 there is the occurrence of the high-angle (they are not so high here), so the spectator is looking down at the characters. Clearly this high-angle is used in fig. 4.8 to demonstrate the immensity of the ballroom, and in fig. 4.9 it is used for the spectator to have a better view of their dancing. Specifically in fig. 5.5, the high-angle was used to give Muriel a sense of inferiority (the spectators are looking above her). The other figures present straight-on angles which seem to be quite neutral concerning meanings, since they are the most common.

The last component of cinematography is the distance of framing. Figures 5.0, 5.2, 5.7 and 5.8 are medium shots which may give the spectator a sense of intimacy with what is being shown. Figures 5.5 and 5.6 are medium-close shots (from all the shots above, only Muriel is shot from this distance of framing), clearly focusing on Muriel's expressions; in these two, particularly, we can see Muriel's opposite feelings (happiness and sadness). The figure below (5.9) shows a sort of extreme close-up shot, which is unusual in this film version. This is a P.O.V shot, with the spectator looking at Muriel through Jekyll's eyes, at the moment when Jekyll is declaring how much he loves her, and is begging her to marry him soon, saying that nobody can ever separate them (her father). This extreme-close shot seems to intensify the importance of this moment; the spectators are placed in extreme contact with this intimate moment.

Fig. 5.9

3. The Cinematic Construction of Ivy Pearson

3.1 *Mise-en-scene*

As already mentioned, Ivy has two places of residence. At first, she lives in a rented room in a rooming house. Figures 6.1 and 6.2 present this room. It is a small room, although her bed is rather big. And even tough it is a rented room in a considerably old house, the decoration can be considered of good taste. There are paintings on the walls, and a mirror in front of her bed. Still, the room is small, dark and full of objects (from furniture to pieces of clothing, etc) which renders it muffled. Ivy's other room (rented by Hyde) is much bigger (figures 6.7 and 6.8): there is a big living room, a big bedroom, and the decoration is refined. The mirror is an interesting object in the *Mise-en-scene* here because it serves as a 'friend' to Ivy (she does not have any friends, and this is the only time she has a time of her own—without being threatened by Hyde). In one of the scenes, after some drinking, Ivy gets excited since she believes Mr. Hyde is finally gone from her life, she talks to herself in the mirror; she curses Hyde and exalts the qualities of Dr. Jekyll. By looking at herself in the mirror, she believes that she can now return to what she was before (happy; not subjected to threats by Hyde). Unfortunately, after a few seconds, she sees the image of Hyde in the mirror entering the door to end up with her life (this same scene is used in the 1940s film; it is an impacting scene).

Besides theses two rooms, Ivy also spends some time at the Variety Music Hall, her work place, which is cheerful, with dancers performing on a small stage, people drinking beer, singing, chatting and etc. Although the dancers call a great deal of attention of the audience (which is mainly male), Ivy is the main figure at the bar; she sings to men around her and has drinks with them. Figure 6.3 presents the moment when Hyde goes to the bar to begin the process of 'enslaving' her. In this shot she is singing and drinking at a man's table while everybody (men, in this shot) is looking happily and mesmerized at her. This bar, among other aspects, is what distinguishes Ivy

from Muriel. Ivy is a worker; she needs money to pay her rent; she does not have any real friends; she does not have any family; she belongs to the streets, and to the bars.

Another element of *Mise-en-scene*, besides setting, is costume. Ivy's clothes tend to expose her body, especially her chest. Figures 6.1 and 6.3 show good examples of the type of dresses she wears. The colors of her clothes do not seem to be as meaningful as Muriel's. Figures 6.4, 6.5 and 6.6 are typical shots of Ivy; certainly Mamoulian would not focus on Muriel's body in this way since she plays the role of Jekyll's respectable fiancée, and she is supposed to be the opposite of Ivy. Important components of Ivy's clothes are her garters and pantyhose. She uses them to seduce Dr. Jekyll and gives him one of her garters as a gift. These shots are examples of body fragmentation as mentioned in the first chapter in the analysis of Miss Gina (she also has specific shots which focus on her body, especially breasts).

Developing a bit more on Mulvey's concepts of body fragmentation, the section "Visual Pleasures and Questions of Spectatorship" of Janet McCabe's *Feminist Film Studies: Writing Woman into Cinema* (2004) presents Mulvey's views which are based on psychoanalytic studies on scopophilic subjects. Film narratives are guided thought gendered active/passive structures in which the male character/hero is the one who guides the story while the 'woman-as-image' disrupts the narrative movements; in this case, the flow of action is frozen for erotic contemplation (Mulvey in McCabe, 29). Since Mulvey's ideas are based on psychoanalysis, she comments on the fear of castration and the role of the female character whose body is fetishized. Mulvey mentions that the turning of the 'woman-as-image' into fetish hides the castration anxiety. Consequently, instead of lacking, the 'woman-as-object' is believed to be complete; in this way the female body or parts of it are highlighted as a way of compensating for the lack. Greta Garbo's face, Marilyn Monroe's mouth, and Marlene Dietrich's legs are great examples of this (31).

An important element of *Mise-en-scene* which clearly functions in Ivy's character construction (but not in Muriel's) is lighting. Figures 6.1 and 6.2 show that the source of light is the lamp beside her bed. In fig. 6.1 the light (soft backlighting) comes from behind Ivy, illuminating her entire bed and the tip of her hair as well. On the other hand, fig. 6.2 shows the part of her back next to her neck illuminated; her hair is also enlightened. Thus each of these two shots brings a different focus: the first one emphasizes her bed; the second one evidences her (actually, her body). In figure 6.3 it seems that she is the only character illuminated at that place; the emphasis, again, is on her chest.

The shots mentioned above (6.1, 6.2, 6.4, 6.5 and 6.6) are from the

sequence in which Dr. Jekyll is with Ivy in her bedroom. In fig. 6.4, specifically, she asks him to investigate the bruises on her right leg since she now knows he is a doctor. From the moment she acknowledges his profession, she starts taking advantage of the situation and ends up naked, covered up only with her sheets (fig. 6.2). This sequence is quite similar to Hollywood medical discourse films. According to Doane in "Clinical Eyes: The Medical Discourse" from the book *The Desire to Desire: The Woman's Film of the 1940s* (1987), there is an eroticized idea of a doctor-patient relationship that mainstream classical cinema generally deals with (40). The issue of light itself is interesting, according to the author, since in this doctor-patient relationship, the classical doctor is the one with control and reason, and since light is known to be a symbol of reason, he always possesses the light and the object to be illuminated (the woman). According to Doane, in addition to being a symbol of rationality, light also enables the *look*, the male gaze, making the woman specularizable. Finally, the author affirms that the doctor's light in films of medical discourse insures the compatibility of rationality and desire (60).


Fig. 6.0


Fig. 6.1


Fig. 6.2


Fig. 6.3


Fig. 6.4


Fig. 6.5


Fig. 6.6


Fig. 6.7


Fig. 6.8

3.2 Cinematography

Of all the components of cinematography, the aspects of the framing (angle and distance) appear as the most relevant concerning Ivy's

construction. Regarding the angles, they are generally straight-on (in the whole film), as the figures above show. However, in figures 6.1, 6.4 and 6.5 there seems to be a higher angle, to represent Jekyll's look since the camera is supposed to be his eyes (in this case). Whereas the angles themselves do not seem to affect the construction of Ivy, the distance of angles has a great deal to do with it. Figure 6.0 can be considered a long shot due to the appearance of almost the entire body of the people in it; Ivy is lying on the ground, and her body is almost entirely seen (this specific figure will be given more attention later in this chapter). Figure 6.1 is an example of the American shot, used to show not only Ivy but her big bed; figures 6.2 and 6.3 can be considered medium shots, and fig. 6.8 is a medium-close shot. These shots may convey a fair deal of meanings. Mamoulian may have chosen the medium-shot in 6.2 to highlight Ivy's nude arms. Examples of close-ups are 6.4, 6.5 and 6.6 which expose Ivy's body fragmented. There is an over exposition in 6.4 since her breasts and thighs are emphasized.

In addition to *Mise-en-scene* and Cinematography, Editing is another filmic element which proves quite relevant in Mamoulian's version. Editing will be discussed in this section, particularly, because it has an important function regarding the issue of Ivy's body exposure. As mentioned in the Review of Literature, according to Bordwell and Thompson (1997, 271), Editing is the coordination of a shot to the next shot, the choice of shots and their juncture being defined by their relevance. These joins are: fade-outs, fade-ins, dissolves, wipes, and cuts.

In the case of shots 6.9, 7.0 and 7.1 below, Mamoulian uses the dissolve (superimposition of the end of shot A to the beginning of shot B). As it can be noticed, fig 6.9 (shot A) shows Ivy's nude legs going back and forth to seduce Jekyll, as she keeps whispering "come back soon, come back soon". As her whisper becomes lower and lower, shot A dissolves to shot B (figures 7.0 and 7.1). Shot B shows the superimposition of the image of Ivy's legs on the image of Jekyll and Lanyon's leaving her room. In fig. 7.0, Ivy's leg is more visible than in 7.1. This particular dissolve (Mamoulian's entire movie is full of Editing, more than the other films) is quite amusing due to its meaning in this sequence; it seems that Mamoulian wants to provoke not only Jekyll and Lanyon but the spectator as well by keeping Ivy's legs in mind for a quite long time.

Fig. 6.9

Fig. 7.0

Fig. 7.1

One final observation on the character construction of Ivy is related to something Linda Williams mentions in her essay "Film Bodies: Gender, Genre, and Excess" (1991) about on spectacularized bodies in horror, pornography and melodrama genres. According to Williams, the main characteristics of the 'sensational' in these genres are gratuitous sex, violence and terror (3.) Since this particular filmic version of *Dr. Jekyll and Mr. Hyde* can be considered horror, it may be possible to investigate whether William's ideas fit here. The author refers to the master of horror Alfred Hitchcock when she states that horror films dictate that women make the best victims: "Torture the women!" (Hitchcock in Williams, 5). Also, in horror films, particularly, the terror of the female victim shares the spectacle along with the monster (5).

The author also states that the female body tends to function as the 'moved' and 'moving'. Williams uses the terms 'moved' and 'moving' from Foucault, who affirms that it is from the saturation of the female body that the spectators have received their most powerful sensations (Foucault in Williams, 4). The female body is moved (highly exposed) and moves the spectator who may respond to the image in a variety of ways such as excitement and fear.

4. The Relationship Between Muriel and Dr. Jekyll

Regarding Muriel and Jekyll's relationship, it is obvious that they are very much in love. When they are seen together (rarely), they show great excitement; they are all smiles and passionate looks. Dr. Jekyll is continuously declaring his love for Muriel. Their relationship is quite different from the relationship of Millicent and Jekyll as described in the previous chapter.

Concerning Muriel's engagement with Dr. Henry Jekyll, both of them seem extremely in love, always exchanging lovely words to each other, but she does not seem as anxious about getting married as he. His anxiety is so evident that it becomes disturbing; he seems obsessed with this idea and insists on persuading Sir Carew for them to get married earlier than planned by Muriel's father. Also, Sir Carew finds Jekyll so out of himself that he takes Muriel on a trip for awhile so he cannot approach her.

The fact that Muriel is jealous of Dr. Jekyll's patients, women especially, may be related to the lack of time he has to be with Muriel. Jekyll spends great part of his time at the hospital; if he is not at the hospital, he is closed in his laboratory behind his huge house. Jekyll is always late to dinners and meetings; at a certain point Muriel actually gets used to his delays. Even the delay which gets to be an absence at the dinner of their wedding announcement does not seem to disappoint her because she

has so much faith in him; she knows that something really wrong must have happened to him, and she is right.

Figures 7.2, 7.5, 7.6 and 7.7 show both of them having a good time; these figures are good illustrations of the way they relate to each other. Figures 7.3 and 7.4 (extreme close-ups) are P.O.V shots: the spectator is allowed to see/look at what both Muriel and Jekyll are seeing/looking at. Thus here the spectator can have a good clue on the way they feel towards each other.

On the other hand, figures 7.8, 7.9 and 8.0 already show a decay in their relationship (figures 7.8 and 7.9, specifically). These figures show Muriel already in black; in 7.8 she is trying to comfort Jekyll who says he will never touch her again since he is in hell. Muriel does not understand anything he is saying; it does not make any sense to her since she does not have any clue on what Jekyll is going through. In fig. 8.0 Muriel claims that she will never let him go as long as he loves her. In both these figures, Muriel seems to be active, she is the one who is comforting, not the one being comforted; however, women (in films and literature) are also generally seen as nurturing and caring, and that is what it looks like here as well. Even when Muriel seems to have power and control over Jekyll she actually does not.


Fig. 7.2


Fig. 7.3


Fig. 7.4


Fig. 7.5


Fig. 7.6


Fig. 7.7


Fig. 7.8


Fig. 7.9


Fig. 8.0

5a.The Relationship between Ivy Pearson and Dr. Jekyll

Regarding Ivy's relationship with Dr. Henry Jekyll, they meet when she is in trouble. It seems that on the way to her room with one of her clients, the man assaults and hurts her in front of everyone. Dr. Jekyll is passing by with his friend Dr. Lanyon, and they hear her screams; he rescues her from the man's hands and takes her to her room. As soon as she sits on her bed, she finally can see his face and finds him quite attractive. She does everything to seduce him until she can finally get hold of him and kiss him in an act of pure desire. The kiss is interrupted by Jekyll's friend, who finds the scene quite immoral. Ivy is naked holding a white sheet, but the side of her right breast can be seen. After leaving the room, Jekyll declares he is a doctor, and that he will take that kiss as a gift because he had taken care of her. Her goodbye is really tempting since she puts her right leg out of the bed, and keeps whispering for him to come back soon.

Figures 8.1, 8.2, 8.3 and 8.4 are part of their first encounter. The first two figures present Jekyll being helpful; he firstly carries her in his arms (since she is injured), and then puts her in her bed. Figure 8.2 already shows Ivy's seductive look at him, and in fig. 8.3 Ivy already knows he is a doctor and makes an effort not to let him go; she claims that she has to be examined. Here, it can be noticed that she practically throws herself over him and he tries, politely, to stand back. Figure 8.4 marks Jekyll's failure to avoid Ivy's charms; such a scene makes Lanyon quite angry at Jekyll since Ivy is practically naked under the sheets. Finally, it is clear that in this first sequence Jekyll treats Ivy quite well; he tries acting professionally but he cannot achieve success due to Ivy's tricks of seduction.

The two last figures (8.5 and 8.6) are from the second and last time they see each other. She goes to Jekyll's house unannounced to give him back the money he sends her (he feels ashamed and sorry for what Hyde has been doing to her), and to reveal the horrendous things she has been passing through in Hyde's hands. In fig. 8.5 Jekyll tries to act strongly while he listens to Ivy's lamentations, but he actually feels devastated. In fig. 8.6 Jekyll allows her to cry on his knees; he does not say a word; he just listens to her and tries to calm her down. In this sequence, again, Jekyll shows himself quite eager to help Ivy; he treats her gently, a behavior that is not seen in the film analyzed in Chapter 2; Mamoulian's Jekyll is more gentle.


Fig. 8.1


Fig. 8.2


Fig. 8.3


Fig. 8.4


Fig. 8.5


Fig. 8.6

5b. The Relationship between Ivy Pearson and Mr. Hyde

According to Williams, the women are the first to meet the monsters (qtd in Chyntia A. Freeland, 744). And that is exactly what happens to Ivy; she is the first relevant character (and a female) who finds herself face-to-face with the monster. Ivy's longest relationship is with Mr. Hyde. He goes to the Variety Music Hall decided to meet her, and from this day on keeps her as his pet. He rents a beautiful room for her to stay there under his control. Ivy feels she is actually a pet since Hyde addresses her as "my little lamb", "little dove", and "little bird"; thus she lives in a continuous agony trapped inside her room which symbolizes a cage. It is meaningful that Hyde attacks her badly when Muriel is not in town, and even more badly when Muriel returns to town. Thus perhaps Hyde's desires are linked to Muriel (since he is Jekyll and he knows he cannot have Muriel up to that moment); the only way Hyde/Jekyll sees to ease the 'pain' is mistreating Ivy.

Mr. Hyde treats her quite badly, insulting her continuously, as observed in figures 8.8 to 9.2 below. The first figure, 8.7, is part of the sequence where they first meet. The figure shows Ivy dodging Hyde's arms. Here Hyde talks vulgarly with her; he keeps looking at her body and making her feel embarrassed; he even takes off a piece of clothing she has around her neck so he can better see her breasts. The rest of the figures (from 8.8 to 9.2) are from the last sequence in which they are together.

There is an interesting issue on *Mise-en-scene* in fig. 8.8; right above Ivy's head there is a tiny kind of statue in the form of a cupid; it is meaningful because such statue is sort of focused. This is a moment of extreme tension between the two characters and this statue is almost between them (above their head), and also its form is quite phallic, which

perhaps wants to convey Hyde's power over the vulnerable woman at that moment.

Figure 9.0 shows the last time Hyde contacts her, when he orders her to sing, asking her to pretend she is the happiest woman on earth due to the fact she is his. At this event, Hyde confesses he is extremely jealous because she is in love with Jekyll and not with him, but he orders her to say loudly that she loves him, and in an act of fear, agony, and desperation she does what he orders. Finally, when Hyde admits to her that he is actually Dr. Jekyll, he strangles her to death (figures 9.1 and 9.2). Hyde terrorizes her psychologically and physically.


Fig. 8.7


Fig. 8.8


Fig. 8.9


Fig. 9.0


Fig. 9.1


Fig. 9.2

5. Muriel and Ivy:

Finally, as a means of exemplification only, towards the end of the film, Editing functions as a form to present the differences of the two female characters. Mamoulian uses the wipe (shot B replaces shot A by a line which moves across the screen) (Bordwell and Thompson, 271). Figure 9.3 below shows this process. Shot B presents Muriel anguished and worried because Jekyll has not arrived at the official dinner of their marriage announcement. And shot A presents Ivy madly (this adjective fits well since she seems crazy/disturbed) happy because she thinks Hyde has gone away. In any way, this shot shows them reacting to issues related to Jekyll and Hyde, not to themselves, that is to say, these two men are all they can think of.

Fig. 9.3

Thus, concerning the cinematic techniques used to construct Muriel and Ivy, *Mise-en-scene* shows to be important. Lighting, costume, and figure behavior reveal a great deal of the two characters. Cinematography literary uncovers Ivy; the angles of the framing and distance make her body exposed. It can be concluded that the sum of these techniques result in the representation of the characters themselves.

As seen in the analyses presented so far, Muriel and Ivy although being constructed slightly differently from Millicent and Miss Gina seem to have the same function as the aforementioned characters. Mamoulian's version is explicit in having these female characters as foil characters, their basic role being to emphasize Dr. Jekyll's duality.

According to Susan Gorski's "The Gentle Doubters: Images of Women in Englishwomen's Novels 1840-1920" in Cornillon's *Images of Women in Fiction: Feminist Perspectives* (1972), women are traditionally seen as saints or devils (25). Also, as Gorski noticed in Englishwomen's novels, there are characters who fit into stock roles, that is, there are angelic heroines who are sometimes spiced up with a touch of 'harmless' evil, and there are also relatively 'bad women', who are generally the innocent victims of evil men (28-29). Such affirmations by Gorski are obviously made about literature, but they certainly apply to films, especially in the case of Muriel and Ivy.

Gorski also mentions the characteristics of the typical Victorian heroine which fits perfectly in the role of Muriel since the author claims that these heroines do not have exactly the classical beauty and their faces show animation, intelligence and character. These ladies have white fair complexions (though they are not pale), and their hair is typically blonde, light brown (occasionally darker), but never red. In addition, their bodies are slender and they are generally taller than other women but their bodies are modestly ignored, perhaps with only a part of the neck shown (31).

The author mentions also two kinds of martyrs in Englishwomen's novels, which are sub-divisions of the Angel: the first is the traditional sufferer who bears tortures and indignities and whose life generally ends in premature death; the other is the one who fights back against those who have hurt her (36). It seems that Ivy fits into the first sub-division of the angels.

These two characters also seem to follow what Claire Johnston says about two other directors: Howard Hawks and John Ford (Johnston in McCabe, 2004). She claims that the female characters (in Ford's films, particularly) are portrayed as untamed wilderness and cultivated gardens (the idea of home and domesticity). The author affirms that both directors construct their female characters only as signs that have meaning for men but no meaning in relation to themselves (20). In a similar way, Mamoulian's construction of his female characters, though enhanced by a more sophisticated cinematography, seems to follow the same pattern of John Stuart Robertson in his silent film of the previous decade.

CHAPTER 4

Victor Fleming's 1941 *Dr. Jekyll and Mr. Hyde*

1. Female Characters: "A Good Woman! A Bad Woman—He needed the love of both!"[7]

As seen in the Chapter 1, Gilber and Gubar assert that the ideal woman for male authors is always an angel, and the opposite of the angel is the monster. Thus women have traditionally been represented in literature by having either angelic or monstrous features. In cinema such stereotyping does not work differently. Panofsky, for instance, affirms that early Hollywood cinema works with the primitive stereotyping of two types of women: the "vamp" and the "straight girl". Fleming's 1941 *Dr. Jekyll and Mr. Hyde* explicitly labels the two female characters as good and bad even before the film begins, as can be seen in the advertisements below.

A film poster is a paratextual device, according to Stam (30). And the particular posters below (Fig. 8 and 9) present the two great female stars of the time, Ingrid Bergman and Lana Turner, in order to call the attention of the audience. Both posters show the protagonist's involvement with two women, but they do not show the antagonist. Since this film is directed by the acclaimed Fleming, it is reasonable to assert that this is a typical classical Hollywood film. There are great stars in it and, more importantly, romance. The commercial poster (Fig. 10) also functions to sell a love triangle story. This particular one is rather appealing since one of the characters ("the bad one") is on her knees as if asking for forgiveness or help.

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[7] Tagline of the film. Available in: http://www.imdb.com/title/tt0033553/taglines

[8]

[9]


[10]

As pointed out in chapters two and three, the female characters are constructed as having special features which enable the audience to classify them easily into good ladies and bad ones. This Manichean stereotyping is clearly noticed in horror and/or science-fiction films. For example, in the year 1931, besides *Dr. Jekyll and Mr. Hyde* and the film *Dracula*[11] (mentioned in the Introduction), there was a reasonable amount of films which dealt with such stereotyping. For instance, the film *Island of Lost*

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[8] Source: <http://images.quickblogcast.com/44148-40277/DrJekylMrHyde1941.jpg?a=>

[9] Source: < http://1.bp.blogspot.com/-zjwGJA_TcjQ/TbmYDwOWVaI/AAAAAAAAATE/WIAdIB7xAyc/s1600/dr_jekyll_and_mr_hyde.jpg> May 2012

[10] Source: http://1.bp.blogspot.com/xNsN3z6nkO8/S55tIASs32I/AAAAAAAADCk/UI9qMtOZRiA/s400/dr+j3.jpg May 2012

[11] Film mentioned in *101 Horror Movies You Must See Before You Die* (2009) edited by Steven Jay Schneider, (29-30).

Souls[12] (1932) by Erle C. Quenton presents Ruth Thomas, who can be considered the good woman, and Lota, who is a "panther-woman". In 1935, the film *Bride of Frankenstein*[13] by James Whale also shows a good and a bad woman: Elizabeth (Frankenstein's fiancée) and the "monster" bride. And in *Cat People*[14] (1942) Jacques Tourneur constructs the protagonist Irena Dubrovna as being good, though turning into an evil "cat person", and includes the character Alice who is supposed to play the good girl. This film, tough, presents the protagonist as having two sides, differently from the aforementioned films.

Thus, continuing the analysis of the construction female characters in three versions of *Dr. Jekyll and Mr. Hyde*, this fourth chapter aims at analyzing two female characters—Beatrix Emery and Ivy Peterson—in terms of this Manichean stereotyping. The analysis will follow the same topics as in chapters two and three.

1.2 Beatrix Emery

(Source:http://www.imdb.com/media/rm1671206912/ch0010252)

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[12] Film mentioned in *101 Horror Movies You Must See Before You Die* (2009) edited by Steven Jay Schneider, (61-62).

[13] Film mentioned in *101 Horror Movies You Must See Before You Die* (2009) edited by Steven Jay Schneider, (73-74)

[14] Film mentioned in *101 Horror Movies You Must See Before You Die* (2009) edited by Steven Jay Schneider, (81-82)

> Tonight at dinner…I understand what you said about good and evil in people—and that is that way in all of us…but if good and evil are so closely related in us- chained as you said—why isn't it-?. Oh, no—it sounds so…silly—and wrong, even […]. Well, then, why—why isn't the way you and I fell about each other--? I mean…There's nothing evil in that is there?
>
> **(**Beatrix to Jekyll in *Dr. Jekyll and Mr. Hyde*, 1941)

Although the movie presents Beatrix Emery only in relation to her father, Sir Charles Emery, with whom she lives in a huge Victorian house, her dead mother is present on a great portrait which hangs on the wall in the middle of the living room. The death of Beatrix's mother is never mentioned, and little is she. The picture on the portrait (fig. 9.4) seems to be of Beatrix herself, for she is identical to her mother physically: blonde, pale, and beautiful, which indicates that Beatrix is the perfect example of the angel-like woman. Beatrix's father looks at the portrait as if he were seeing the reflection of his daughter. It seems he wishes to perpetuate such image by maintaining Beatrix caged with him in the house just as the picture is caged into a frame.

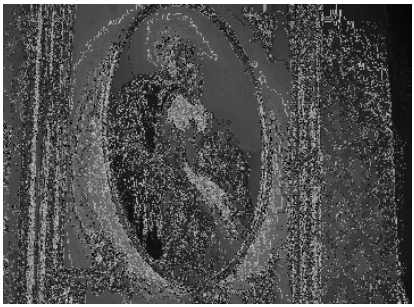

Fig. 9.4

This character, tough, is presented differently from the other two angel-like women discussed in chapters one and two. She is actually very beautiful and, differently from Millicent and Muriel, does not seem as clever as Muriel or as lonely as Millicent. Beatrix also plays the piano like the other characters, and she knows ballroom dancing like Muriel. Beatrix is definitely constructed to be more naive than the other two women; she is also more spoiled and overprotected by her father. Differently from Muriel, this character does not fit into what Gorski (1972, 31) calls a Victorian heroine.

But it is by analyzing her relationship with Dr. Jekyll that her

psychological features can be noticed more explicitly. Beatrix is very docile, quite naive, and very much in love with Dr. Jekyll. She very much reminds an angel because she exhales purity, delicacy, and seems to be untouchable. The way she talks and behaves is the perfect example of kindness. She is referred to as an angel a couple of times: "*Oh, don't my angel! Angel - Angel of Heaven, don't say any more -!*", and "*Next month! Next month she'll be in this very house - Mrs. Henry Jekyll! And the walls will turn to cloudbanks - and you'll be taking your orders from an angel!*" (Dr. *Jekyll and Mr. Hyde*, 1941, 138,108).

In the previous quotation, Poole, who is Jekyll's butler, mentions that Jekyll will have an angel in his house. So it seems that, through intertextuality, Beatrix fits perfectly in the role of "the angel in the house", which, according to Gilbert and Gubar, is the Nineteenth-Century image of the eternal type of female purity (20). The expression "angel in the house" comes from a poem written by Coventry Patmore (1823-1896) entitled *The Angel of the House* (1854). A few lines of the poem (Book I, Canto IX, Prelude I "The Wife's Tragedy")[15] will be enough to illustrate the characteristics of such woman:

> Man must be pleased; but him to please
> Is woman's pleasure; down the gulf
> Of his condoled necessities
> She casts her best, she flings herself.
> How often flings for nought, and yokes
> Her heart to an icicle or whim,
> Whose each impatient word provokes
> Another, not from her, but him;
> While she, too gentle even to force
> His penitence by kind replies,
> Waits by, expecting his remorse,
> With pardon in her pitying eyes;
> And if he once, by shame oppress'd,
> A comfortable word confers,
> She leans and weeps against his breast,
> And seems to think the sin was hers;
> And whilst his love has any life,
> Or any eye to see her charms,
> At any time, she's still his wife,
> Dearly devoted to his arms;

[15] Source: < http://www.victorianweb.org/authors/patmore/chron.html>

She loves with love that cannot tire;
And when, ah woe, she loves alone,
Through passionate duty love springs higher,
As grass grows taller round a stone.

Here Patmore presents a wife who is devoted to her husband, a wife who sacrifices herself to do her best so she can please her husband; this wife is a loving wife, it seems she loves more than she is actually loved. In the very prologue of Book I Patmore even mentions the untouchable and angelic women Laura by Francesco Petrarca and Beatrice by Dante Alighieri. Patmore refers to them as wives, mistresses, and muses. Anyway, when dealing with the portrayal of women as "angels in the house", the name which resonates is Virginia Woolf due to her response which declares that the "angel in the house" must be annihilated if women are to become subjects, and not objects, in literature (Gilbert and Gubar, 20).

Regarding Beatrix's relationship with her father, it is clear that she is overprotected by him. He wants her to act as his little puppet and do everything he commands. But she seldom does. Although Beatrix usually defies her father, basically when it has to do with her marriage to Jekyll, she demonstrates being quite respectful to him. However, she constantly reminds him she would do anything to marry Jekyll, even if it means hurting her father's feelings.

The reason why Beatrix affirms that she would hurt Sir Emery's feelings is due to his doubts concerning Dr. Jekyll's values and morals. After the doctor goes public about doing research and experiments to prove that people have both good and bad sides, Sir Charles Emery, as a Catholic, does not admit such a polemical issue and naturally does not want his daughter to marry a doctor who believes in science over religion. Thus, Sir Charles Emery decides to take Beatrix on a long trip to the Continent in order to bring them apart.

Regarding Beatrix's name, it may be a reference to Dante Alighieri's Beatrice, who is linked to the divine. In *The Figure of Beatrice: a Study in Dante* (1943), Charles Williams claims that Beatrice Portinari was seen as untouchable, a God-like woman; Dante would call her "The Mother of Love", "The Hope of the Blessed", and Dante was actually not interested in her sexually, he had a sort of devotion for her; she was seen as an ethereal being (27-9).

In *The Name Book* (1997), Dorothy Astoria explains that Beatrix is derived from Beatrice, Bea, Beatricia, and Bee which are of Italian origin. According to Astoria, the name carries two meanings: Bringer of Joy, and Love of Life (43).

1.3 Ivy Peterson

(Source:http://www.doctormacro.com/movie%20star%20pages/Bergman,%20Ingrid-Annex.htm)

> […] And so he asks me can he walk me home, he does. And I says yes. When a girl has to work late at nights, it's nice to have a bit of company to see you home…I know what's what. You have to if you're a barmaid. I like a bit of fun, as the saying goes. But when a bloke grabs you sudden-like with nasty notions in his head, it's time to put your foot down.
>
> (Ivy to Dr. Jekyll in *Dr. Jekyll and Mr. Hyde,* 1941)

Ivy Pearson is a barmaid at The Palace of Varieties, where she is always surrounded by drunken men but seems to enjoy it, since she is always singing. In her brief words above, it can be noticed she does not speak Standard English, as in "I says"; hence, there is already a huge difference between Ivy and Beatrix.

Ivy is quite a charming and beautiful woman, even though she is only a "pretty girl" in Dr. Jekyll's opinion. Ivy is funny, boisterous and, therefore, quite noticeable. Her English is informal and coarse. She is a Cockney speaker—working class English. Regarding Ivy's family, there is not any mention of them. She lives by herself in a rooming house; all she has got is a dingy small room.

Because she meets Dr. Jekyll as he saves her from a stranger, she finds herself fascinated by him due to the fact that a real gentleman is not preoccupied about social class issues, or does not seem even to show any prejudice about her profession. Firstly, she does not know that he is actually

a doctor and was trying to analyze whether she was hurt or not. As she tries to seduce him, all she gets is a kiss. She feels betrayed when he leaves her room with no intention of ever seeing her again.

2. The Cinematic Construction of Beatrix Emery

2.1 *Mise-en-scene*

The *Mise-en-scene* in the images below focuses on costume, figure behavior, and setting. The setting Beatrix is inserted in is equal to where Millicent and Muriel are: a huge Victorian house. Figures 9.5, 9.6, 9.7 and 9.8 illustrate the way she dresses, her light make-up, and her impeccable hair. The lighting in 9.5 and 9.6 enhances her beauty. In fig. 9.5 the lighting is soft, frontal and low-key. In fig. 9.6 the lighting is a side, hard, and high-key. Figure 9.7 shows a hard top lighting in order to capture beauty and expression of sadness.

Figure 9.9 has to do with setting. This shot is quite similar to shot 5.4 in Chapter 3. Beatrix is being looked at by Jekyll through a huge window which seems to elicit an atmosphere of imprisonment. This shot can be also interpreted as a voyeuristic look by Jekyll or it may pass the notion of Beatrix's untouchability. Setting in fig. 10.1 is also relevant. This shot is one of the last shots of the film and expresses quite well Beatrix's desolation due to her father's and Jekyll's deaths. She is fallen in the immense garden of her house which enhances the amplitude of her loneliness and emptiness. It creates the impression that she goes outside the house, where she spends most of her time, in an attempt to liberate her anguish. Figures 10.1 and 10.2 will be explored later in Editing.

Fig. 9.5

Fig. 9.6

Fig. 9.7

Fig. 9.8

Fig. 9.9

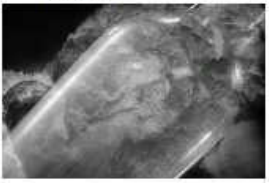

Fig. 10

Fig. 10.1

Fig. 10.2

2.3 Cinematography and Editing

The figures above show Beatrix centralized in the frame. From figures 9.5 to 9.8 there is the use of selective focus in middle-focal length, which is probably used to emphasize Beatrix's expressions. Regarding framing, onscreen and offscreen spaces, figures 9.5, 9.7 and 10.2 are examples that the character is concentrating the look in an offscreen space. These three shots express Beatrix's feelings of sadness, loss and preoccupation. Figure 9.6 is an example of onscreen space since Beatrix is looking at Jekyll who is inside the same frame she is.

The angle of framings is important as well. Figures 9.5, 10.1 9.7 reveal a slightly high-angle probably to emphasize her feeling of sadness, abandonment, and devastation. Figures 9.6 and 9.8 are straight-on angles (quite popular in these films), and fig. 10.2 shows a slightly low angle probably to exalt Beatrix's image (this image is seen in Jekyll's delusional mind, and it will be further examined later). The interesting shot 10 is a great example of canted framing, which evokes the sensation of unbalance and delusion. This image is also seen in Jekyll's mind when he drinks the

potion to become Hyde. The distance of framings in the shots above are basically medium close shots—figures 9.5, 9.7, 9.8, and 10.2. Whereas 9.6 and 10 can be considered close-ups, they are used to give a larger focus on the character. These sequences are very important moments for Beatrix.

Editing is considerably important to construct the effects the potion Jekyll takes to become Mr. Hyde (shots 10 and 10.2). These two shot have a graphic match and they are juxtaposed with other images. Dissolving is also present here, in fig. 10.2, as the image of Beatrix dissolves into the water which is replete of flowers. This sequence is quite relevant because there is the presence of Beatrix and Ivy who meet only in his delusions.

3. The Cinematic Construction of Ivy Peterson

3.1 *Mise-en-scene*

Shot 10.3 reveals the setting Ivy is inserted in. She is on the streets at night in the company of a client of the bar where she works. This shot presents her being assaulted by the client, and it is the first time Jekyll and Lanyon meet her. The way she dresses and behaves is quite well portrayed in shots 10.4, 10.5, and 10.8: she is generally smiling, funny, and joyful. She is surrounded by men at the bar she works, as can be perceived in shot 10.8; there are glasses in the background and she is opening a bottle of beer to serve them.

The meeting with Hyde forces her to leave her small room and go to a huge one, as presented in shot 10.9. The immensity of her ample living room is overwhelming, rendering the character almost invisible since she is so small and blends with the setting (the color of her clothes also gives this effect). Inside the house Hyde rents for her there is a mirror (fig. 11.0), and this sequence is quite important concerning the plot. She is drunk and talking to herself in the mirror, cursing Hyde and praising Jekyll. But the worst is to come, and she has an unfortunate surprise.

The authors Laurent Jullier and Michel Marie in *Lire les image de cinema* (2007) have an interesting analysis of shot 11.0. They notice that the mirror reflects and centralizes the door Hyde opens unexpectedly. The authors affirm that the work of cinematography is amazing here since there is a deep focus on the door as well on Hyde's terrible entrance. The audience, like Ivy, feels terrified with this event. The authors also complement that the mirror enables Ivy to be duplicated, hinting at her division between a provocative and a romantic side (103), since she dreams of getting married despite her status. I do not consider such analysis pertinent since I do not believe her sexuality and her romanticism show

explicit duplicity. The poster itself, as a paratext, classifies her as a bad girl. I also do not agree with such labeling because I do not interpret her behavior as that of a "bad girl", and she is rounder (more complex) than the "good girl" Beatrix which I consider a flat character.

The matter of lighting is distinctive regarding the construction of Ivy, as perceived in shots 10.4, 10.5, 10.6, and 10.7. The hard side lighting in fig. 10.4 works to portray the moment in which she first shows her face to Jekyll. Firstly she is involved in a sort of shadow (due to the occurrence of the assault), but afterwards she gains light again. Ivy's beauty and sensuality is enhanced by the light used in 10.5 and 10.6. There are at least three points of light in this shot, the most evident one being from the lamp next to the door.

Although Bordwell and Thompson affirm that classical Hollywood filmmaking uses the 3.0 system (3 points of light) (180), there is no backlighting in 10.5 because Ivy's shadow appears on the wall behind her. This shot is appealing because the shadow can hint at the idea that there is something "evil" about her, or perhaps at her "duality" (sexual and romantic). Besides, this shadow enhances her size, giving her amplitude, empowerment, and beauty. Shot 10.6 focuses on Ivy's nude arms; the lighting is soft, frontal and high-key. Shot 10.7 reveals the use of frontal soft lighting emphasizing her white dress which contrasts with her black stockings and leg garter. Figure 11.1 will be discussed later in Editing.

Fig. 10.3

Fig 10.4

Fig. 10.5

Fig 10.6

Fig 10.7

Fig. 10.8

Fig. 10.9

Fig. 11.0

Fig 11.1

3.2 Cinematography and Editing

Regarding cinematography, shots 10.4, 10.5, 10.6, 10.7, 10.8, and 11.0 expose the centralization of Ivy. There is the use of selective focus in 10.4, 10.5, 10.6, 10.7, and 10.8 in order to emphasize Ivy's expressions. Shots 10.9 and 11.0 are deep focused; they show the setting and the character quite clearly to clarify the situation to the audience. As to framing, that is, onscreen and offscreen spaces, shots 10.4, 10.5, 10.6, and 10.9 reveal that Ivy is looking offscreen; except for shot 10.9, she is looking at Dr. Jekyll. Shot 10.9 portrays her anguish and sadness for being caged in Hyde's room; her look is lost. Finally, in shot 11.0 Ivy is looking onscreen: at herself in the mirror. This is the only shot the character actually looks at herself, and it can be interpreted in two ways: she is looking inside herself and outside herself.

Concerning the angle of framings, straight-on angles can be noticed in shots 10.3, 10.5, 10.6, 10.7, 10.8, and 11. The angles in figures 10.4, 10.9, and 11.1 seem to be more relevant in the construction of the character. In 10.4 the high-angle puts Ivy in an inferior position to Jekyll since he is the one standing and she is sitting down. In 10.9 the use of low-angle also diminishes Ivy since it emphasizes the immensity of her living room (also it gives the impression of a canted framing). Finally, the extreme high-angle in shot 11.1 (which is totally unusual in this film) portrays again Jekyll's insanity when drinking the potion.

As for the distance of the shots, they are generally medium-close up shots which are the most common. Figures 10.6 and 10.7 may be considered close-up since they are focusing on a particular part of the character's body. And finally fig. 10.9 is medium-shot but it emphasizes the room, not the character.

The editing used in 11.1 is the same as in Beatrix's shots. There is the use of dissolves and juxtaposition of images. In this sequence Ivy is also inside a sort of a lake, laughing out loud in an expression of desire. There are two specific shots in which both characters appear in this sequence which will be discussed later on.

4.The Relationship of Beatrix Emery and Dr. Jekyll

One of the first scenes of this film is shot 11.2. Dr. Jekyll and his beloved Beatrix are at the church with her father; it is important to notice that she is the one holding the bible. Shot 11.3 shows the couple happily in love as they leave the church. She leaves with her father in a carriage while Jekyll goes to the hospital. Beatrix's father reprehends them for showing so much affection in public, but she does not care and tries to play around with

her father even though he does not demonstrate any approval. Shots 11.4 and 11.7 portray the affection Beatrix feels for Jekyll; he corresponds slightly but is not presented as being in love as Mamoulian's Jekyll. Fleming's Jekyll seems to be more preoccupied with his interests: science and the laboratory. Even though this Jekyll seems to be more conservative in relation to Beatrix, shot 11.5 reveals the cordiality he shows to her. Figure 11.6 is striking because it presents the sequence where the couple goes to a museum and get interested in the sculpture of a woman who seems a sort of goddess. This event leads the audience to connect Beatrix and the sculpture, emphasizing the idea of divinity, beauty, fragility (since it may be broken easily).

Shot 11.8 illustrates another moment of reprehension. Beatrix arrives from her trip with her father and runs to Jekyll's arms, letting her coat fall to the ground. This event may demonstrate the idea of liberty (she was 'caged' with her father) and at this moment she is herself again together with Jekyll. Beatrix's father catches them in quite an intimate moment, and makes sure to ruin it by grabbing her coat from the floor and giving it to her, indicating that she was behaving badly.

Finally, shots 11.9 and 12.0 reports the feeling of guilt Jekyll has had since he became Hyde. In both shots Beatrix tries to support and understand what is happening to him; but she would never understand. Fleming's couple is certainly totally different from Mamoulian's; they do not seem so much in love and so anxious to get married.

Fig. 11.2

Fig. 11.3

Fig. 11.4

Fig. 11.5

Fig. 11.6

Fig. 11.7

Fig. 11.8

Fig. 11.9

Fig. 12.0

5a. The Marvelous Brief Meeting of Ivy Peterson and Dr. Jekyll

All the shots below present Ivy and Jekyll sharing joyful moments, except the last one, 12.9. From figure 12.1 to 12.3 it can be noticed how sympathetically Ivy behaves; on the other hand, Jekyll tries to act as a gentleman. Shots 12.4, 12.5 and 12.8 present Ivy's sexual side. She claims she is hurt and needs to be examined by him. Shot 12.7 is very important to the plot because Ivy gives Jekyll her leg garter as a gift for his having been so caring with her. This leg garter may function as a prop since Jekyll makes use of it to feel encouraged to drink the potion and transform into Hyde. In shot 12.6 both of them are surprised by Lanyon, who suspects Jekyll is doing something he should not; due to this kiss Ivy is loaded with hope and falls in love with Jekyll; however, he does not feel the same.

The last shot, 12.9, is the second time they meet. Ivy looks for him because she has been mistreated by a fellow named Mr. Hyde, and she needs Jekyll's help. This shot is quite appealing because it shows Ivy's desperate face showing her bruised back to Jekyll, but he avoids looking at them because he feels guilty.


Fig. 12.1


Fig. 12.2


Fig. 12.3


Fig. 12.4


Fig. 12.5


Fig. 12.6


Fig. 12.7


Fig. 12.8


Fig. 12.9

5b. The Horrendous Relationship between Ivy Peterson and Mr. Hyde

The shots below evidence the horror show Ivy is forced to go through. Figure 13.0 shows the first time she unfortunately meets Hyde. It can be noticed she feels completely embarrassed and uncomfortable due to the way he looks at her; it seems he wants to eat her literally. Shots 13.1 and 13.2 again present Ivy's sad look (she is always looking down) because she feels suffocated, repressed, and obviously threatened by Hyde. In all these shots the superiority of Hyde is quite enhanced, he is always in the first plan whereas she is secondary. The high angle used in fig. 13.8 may represent Hyde's look at her (he is the superior one).

Fig. 13.0

Fig. 13.1

Fig. 13.2

Fig. 13.3

Fig. 13.4

Fig. 13.5

Fig. 13.6

Fig. 13.7

Fig. 13.8

6. Beatrix and Ivy

Fleming's female characters differ from those of the previous two directors. Fleming's Beatrix seems to be constructed only to be a pretty spoiled girl. The status of the star who interprets her, perhaps, has to be taken into account. Thus Lana Turner does not have a great impact due to her role but due to her status. Ivy, on the other hand, seems to be more complex because she has a quite different life from Beatrix. She is a bargirl, a woman of the streets; she is supposed to have malice, yet she does not. The paratext (poster) wants to sell an erroneous image of Ivy by classifying her as bad when at the end she is a victim. Consequently, what Fleming's

film shows are two women in love with the same man. Since in a love triangle one of the ladies has to be deleted, Ivy is the one to carry this burden. The death of Ivy has to do with the American value system of that time, which dictated that the sexual, provocative, and funny girl deserves to die, and the good girl must remain on a pedestal.

The shots below reveal Jekyll's subconscious, and it becomes clear that deep in his mind he wants to literally tame both Beatrix and Ivy. The black horse is transformed into Ivy and the white one into Beatrix, following the association of darkness with evil and whiteness with goodness, a pattern that is followed from the poster through the whole film.

Fig. 13.9

Fig. 14.0

Fig. 14.1

Concluding, these two female characters function as foil characters as in Robertson's and Mamoulian's films. They serve to emphasize the protagonist's duality but all these characters are actually victimized. Jekyll together with Millicent, Muriel, Beatrix, Miss Gina, Ivy Pearson and Ivy Peterson are involved in a nightmare. However, this is the only film in which the audience may sympathize more with the "bad girl" because she is constructed as being immensely charismatic. According to Seger, American cinema considers sympathetic characters vital for the film to be successful (159), and Ivy is certainly this character. Perhaps Ivy is acceptable to the audience since she is played by Ingrid Bergman, who one year later was in *Casablanca* by Michael Curtiz.

Finally, it could be observed that filmic techniques actually constructed Beatrix and Ivy. As in the 1920 and 1931 films, *mise-en-scene* is extremely important, but in this 1941 version, cinematography and

editing are much more developed and complex, as seen above. This may account for the likewise more developed and complex rendering of the two female characters. Mamoulian's Beatrix and Ivy are somewhat closer to each other and even overlap in Jekyll's mind. Though they continue to represent opposed versions of womanhood, they are not as flat as their predecessors.

FINAL REMARKS

This thesis attempted to show the way three filmic adaptations of the novella *The Strange Case of Dr. Jekyll and Mr. Hyde* added women to the original plot, and sought to analyze the filmic techniques used in constructing the female characters inexistent in Stevenson's work.

Taking into consideration that Stevenson's *Dr. Jekyll and Mr. Hyde* deals with "universal" issues in a male-centered Victorian Age, it is easy to understand why the author does not include any main female character in the plot since it was not specifically about women he wanted to speak. He, most probably, saw his very complex character as standing for humanity and representing human nature.

From the first adaptation of the novella, it was clear that women needed to be added to the plot. Sullivan's play offered the audience Jekyll's wife, Agnes. Such change in the plot can suggest that women are visual, that is to say, the audience expected to have the figure of a woman to look at on the stage. We cannot be sure whether this play would have been famous only due to the male character's performance as the critics claim. According to Twitchell, Sullivan's play gave the original work a domestic tone (241). I understand that Sullivan's intention was perhaps to show the audience a story they could relate to, since there were women and men watching it.

In the three subsequent filmic adaptations, not only was Jekyll given a bride, but Hyde was given a mistress as well. In chapters 2, 3, and 4 this study attempted to show the similarities and differences among these women. Regarding Jekyll's fiancées, Robertson's Millicent differs from Mamoulian's Muriel who also differs from Fleming's Beatrix, although they share some similarities. We could perceived that Millicent was the one who resembled the most the "eternal feminine", that is, the untouchable virgins of Dante, Milton, and Goethe. Robertson's use of offscreen space is important to build her personality; she is sad, empty, and lonely. Muriel can be considered a Victorian heroine, as Gorski remarks, since like Victorian heroines, she is intelligent, has a classical beauty and a happy glad face. In addition, these heroines are generally taller than other women and their bodies are modestly ignored (31). *Mise-en-scene* is crucial for the construction of this character, especially figure behavior and costume. Fleming's Beatrix is a mix of Millicent and Muriel but she has another tone. She is constructed as being gorgeous and sort of daring in regards to her father. She does not seem to be as devoted to her father as Muriel, for instance. Beatrix is the most vivacious of the three, and yet the most spoiled. *Mise-en-scene* and Editing showed to be essential in the

construction of this character.

The Italian dancer Miss Gina, Ivy Pearson, and Ivy Peterson are the women who suffer in Hyde's hands. Miss Gina is the only one of the three who dances on a stage. She was clearly constructed to be looked at. She also differs from the Ivys due to her ethnicity; she is seen as the foreign woman, the exotic woman. The issue of light showed to be important to construct Miss Gina, and Cinematography had its role too regarding the types of shots used to show Gina's body. Revisiting Mulvey, this 1920's adaptation already constructs Gina under the idea of body fragmentation. Presented as a teaser, Mamoulian's Ivy is the one who has more fragmented body shots, and this is due to the inexistence of the code in that time. The use of Editing, more specifically the dissolve, works to fixate the image of Ivy's legs in Jekyll's and in the audience's mind to reinforce Ivy's role in the plot. Fleming's Ivy is the most vivacious one. She is beautiful, sensual but not vulgar as the previous one, and quite funny. She is constructed as a fun character; she is replete of mannerisms (laughing out loud, speaking with an accent, etc) that the previous ones lack. Another issue that called my attention in Fleming's Ivy is that we feel sorry for her more than we feel for any other character. This feeling perhaps has to do with the way she is constructed because she is such a gorgeous, funny, and glad woman that we cannot accept she suffers that much in Hyde's hands. *Mise-en-scene*, Cinematography, and Editing were also vital to character construction. The issue of the fragmented body was also presented in Fleming's film due to the close-ups and types of lighting which focused on specific parts of Ivy's body.

Continuing the discussion on the reason why the directors added the female characters to the plot, I think of four possibilities. One possible reason is the fact that they work as foil characters to main male character. These women enhance the protagonist's duality; they reinforce to the audience the idea that this man divides himself into two different beings and needs two different women to satisfy his needs. The second possible reason which was already mentioned by Twitchell is that these women give the story a domestic tone since the original Stevenson's novella lacks it. Thus this claimed horror, science-fiction film is also mixed with melodrama. In Fleming's version the melodrama is more emphatic since he is known as the one who makes movies for women by the critics. A third possibility for the explaining the addition has to do with the fact that women are actually being visible to the world, in this case, to the Victorian society. These women are invading the whole male-centered world to make their existence visible, they want to be heard, they want to have their own stories as well, and they want to tell them. Then the absent female voices in Stevenson's work are finally heard in these three filmic versions; these women are not

invisible or silenced anymore. Finally, the fourth possibility is more obvious, women are spectacularized, and people go to the cinema to stare at them.

Coming back to the way the female characters are constructed, it is worth mentioning that both the so-called good girls and the bad girls are victimized. The three versions of the angelic women are depicted as imprisoned inside a huge house; similarly, the women from the streets are also imprisoned, but in a much smaller place, a room. These women have wishes which cannot be fulfilled because they live surrounded by their strict fathers and monstrous lovers. Thus, in a sense, the films raise awareness regarding women's freedom of choice. The story is not only about a troubled man, but about women willing to be heard and to participate in society since they are human as well, they have their problems, their own stories, and like Jekyll and Hyde, they are not unilateral beings.

Revisiting Stam's ideas concerning adaptations and Seger's regarding remakes, adaptations and remakes are made with the objective to update, transform, re-interpret or critique. The 1920s version noticeably updated the play's version. The other two films (1930s and 1940s) do not add much in relation to plot, narrative, characters, and themes, and these three films are from three different decades. Emphatic changes were not noticed perhaps due to the fact that these three decades – between two great world wars – did not experience much social and cultural change. It is reasonable to state that each director has a different style, but even though they carry the mark of their directors, the films are almost identical in relation to narrative, characters, and themes, as shown in the chart below.

Stevenson's (1886) Main Characters	**Robertson's (20s) Main Characters**	**Mamoulian's (30s) Main Characters**	**Fleming's (40s) Main Characters**
Dr. Henry Jekyll	Dr. Henry Jekyll	Dr. Henry Jekyll	Dr. Henry Jekyll
Mr. Edward Hyde	Mr. Edward Hyde	Mr. Hyde	Mr. Hyde
Mr. Utterson	John Utterson	---	---
Dr. Lanyon	Dr. Richard Lanyon	Dr. Lanyon	Dr. Lanyon
Mr. Poole	Poole	Mr. Poole	Mr. Poole
Sir Danvers Carew	Sir George Carew	Sir Danvers Carew	Sir Charles Emery
---	Millicent Carew	Muriel Carew	Beatrix Emery
---	Miss Gina	Ivy Pearson	Ivy Peterson

Chart 1- Novella and Films

Initially, the three films are guided to the right, which means they do not question hierarchies concerning gender, race, nationality, and sexuality (these issues that would be raised later, during the rebellious 1960s). Stam states that many of the changes made in cinematographic adaptations have to do with ideology and social discourses. The issue I am concerned is related to images of women, and already in the 20s there was a consistent discourse concerning gender inequality and criticism regarding the images of women in fiction. Therefore, if we look from another perspective, these films do question hierarchies. And it is worth emphasizing that they bring female characters to life.

Ultimately we could consider that both male and female characters can be seen as victims; they are together inside the same nightmare originally envisioned by Robert Louis Stevenson in his 1886 novella, in the eternal struggle between good and evil. Nevertheless, the male protagonist and antagonist are the ones who are able to convey that duplicity may be related to the complexity of human nature. The added female characters contribute, as unilateral and depthless visual props, to enhancing the human (male) dilemma. No matter by which graphic means they are represented, they are constructed not as subjects but as the necessary objects on which the struggle takes place.

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