

# Jekyll and Hyde 2: American adaptations 1931-53



# Today's topics

The 1931 film:

- point of view
- dual women
- psychoanalysis
- film censorship
- the coming of film sound

The 1941 remake

Cold War parody (1953)

Cartoons



# Point of View

opening sequence





The science



# psychoanalysis and dreaming

creativity and the unconscious



# dream composition of J&H

God bless them [my Brownies]! who do one-half my work for me while I am fast asleep, and in all likelihood, do the rest for me as well when I am wide awake and fondly suppose I do it for myself. For myself—what I call it, my conscious ego, the man with the conscience and the variable bank account—I am sometimes tempted to suppose he is no story-teller at all...

Robert Louis Stevenson



# the unconscious

- from religious to psychological explanations of dreams
- paranormal psychology: ESP, telepathy, clairvoyance, séances, etc.
- the ‘discovery of the unconscious’: Freud (biological and social) vs. Jung (anthropological and mythological)
- novella: initially changes through the drug; later during sleep: ‘I had gone to bed Henry Jekyll; I had awakened Edward Hyde.’

# film and the unconscious

- film cf. dream (the oneiric metaphor)
- film and regression: Lacan's imaginary
- spectator identification: Lacan's mirror stage
- visual pleasure: the illusion of power and omnipotent vision; actual passivity and manipulation by cinematic techniques

e.g. Robert Eberwein, *Film and the Dream Screen: A Sleep and a Forgetting* (1984)

# psychoanalysis and repression



# Jekyll, Hyde, and psychoanalysis

- The two Carews: the Lord (1920) and the General (1931); the tempter and the repressor
- Freud: Hyde as manifestation of repressed id; brought out by Carew (1920) and repressed by superego/Carew/Emery (1931, 1941)



# symbolism of repression



# psychoanalysis and images

- the sacred image (reveals what is hidden) vs. the psychoanalytic image (hides the hidden/Hyde)
- ‘a screen memory’: a memory used to unconsciously suppress a related memory
- Freud and dream interpretation (turning images to words, the opposite of literary film adaptation)



# Dual women and the divided self



# the casting of Ivy and Muriel, 1931

**Miriam Hopkins as Ivy**



**Rose Hobart as Muriel**





'I'd love to work with you,' she said. 'Which part is it?'

I told her Ivy and gave her the script to read. She came back the next day and said, 'I don't want to do that part. I'd rather do Muriel, the good girl.'

I said, 'Miriam, are you crazy? Look, it will be very easy for me to get somebody to do Ivy, it's a marvelous part. It will be difficult for me to get somebody who would want to play Muriel, and yet you want to play Muriel.'

'Yes,' she said, 'I don't want to play that little tart.'

'Miriam I give you my word. If you play Ivy, you will make a sensation and become a star. If you play Muriel, nobody will notice you.'

'No,' she said, 'I'd rather play Muriel.'

'That's fine,' I said, 'No more argument. Muriel is your part. Goodbye.'

She started walking out, stopped at the doorway, and said, 'Now wait a minute.'

# 1931 film: The link of

- scientific knowledge to

- self-knowledge to

- sexual knowledge

and of

- scientific curiosity to

- sexual curiosity

Dr Jekyll and Mr Hyde, 1931

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Muriel's Garden



## Sound Bites

- ‘Now the unknown wears your face.’
- ‘I’m not marrying to be sober; I’m marrying to be drunk.’
- ‘There are bounds beyond which one should not go.’
- ‘There are no bounds.’
- ‘You sound positively indecent.’
- ‘The doctor must hurt you a little to make you well.’ Beating up Ivy as Hyde; treating/compensating her financially as Jekyll.

# Dr Jekyll and Mr Hyde, 1931

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Ivy's Bedroom:  
Playing Doctor





## Rouben Mamoulian, director

The beginning and end are still there but what's missing is her gradual undressing beneath the blanket. You never see any part of her. From under the blanket she keeps throwing away the stockings, the garters, then the brassiere, the panties. The scene builds and you don't see Jekyll's face, just his feet pointed towards her. So you know he's looking. Well, they cut the whole middle out of the scene. Today it would be totally innocent.

# film censorship

- links of Freudian superego to censorious authority figures in the film
- links of censorious figures in the film to film censorship outside the film
- intellectual, scientific, medical, military, legal, class, and sexual repression in the films


## Film censorship U.S.A.:

### The Production Code, 1930

...forbade depicting 'scenes of passion' in all but the most puerile terms, and it required that the sanctity of the institution of marriage and the home be upheld at all times (married couples, however, were never to be shown sharing a bed). Adultery, illicit sex, seduction, or rape could never be more than suggested, and then only if they were absolutely essential to the plot and were severely punished at the end (a favorite means was death from accident or disease). -->

Also prohibited were the use of profanity (a term extended to include 'vulgar' expressions like 'cripes', 'guts', and 'nuts') and racial epithets; any implication of prostitution, miscegenation, sexual aberration, or drug addiction; nudity of all sorts; sexually suggestive dances or costumes; 'excessive and lustful kissing'; and excessive drinking. It was forbidden to ridicule or criticize any aspect of any religious faith, to show cruelty to animals or children, to represent surgical operations, especially childbirth, 'in fact or in silhouette'. --

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It was forbidden to show the details of a crime, or to display machine guns, submachine guns, or other illegal weapons, or to discuss weapons at all in dialogue scenes. It was further required that law enforcement officers never be shown dying at the hands of criminals, and that all criminal activities within a given film were shown to be punished.

David A. Cook, *A Short History of Film*



# Censorship

Discussion

# Getting around censorship



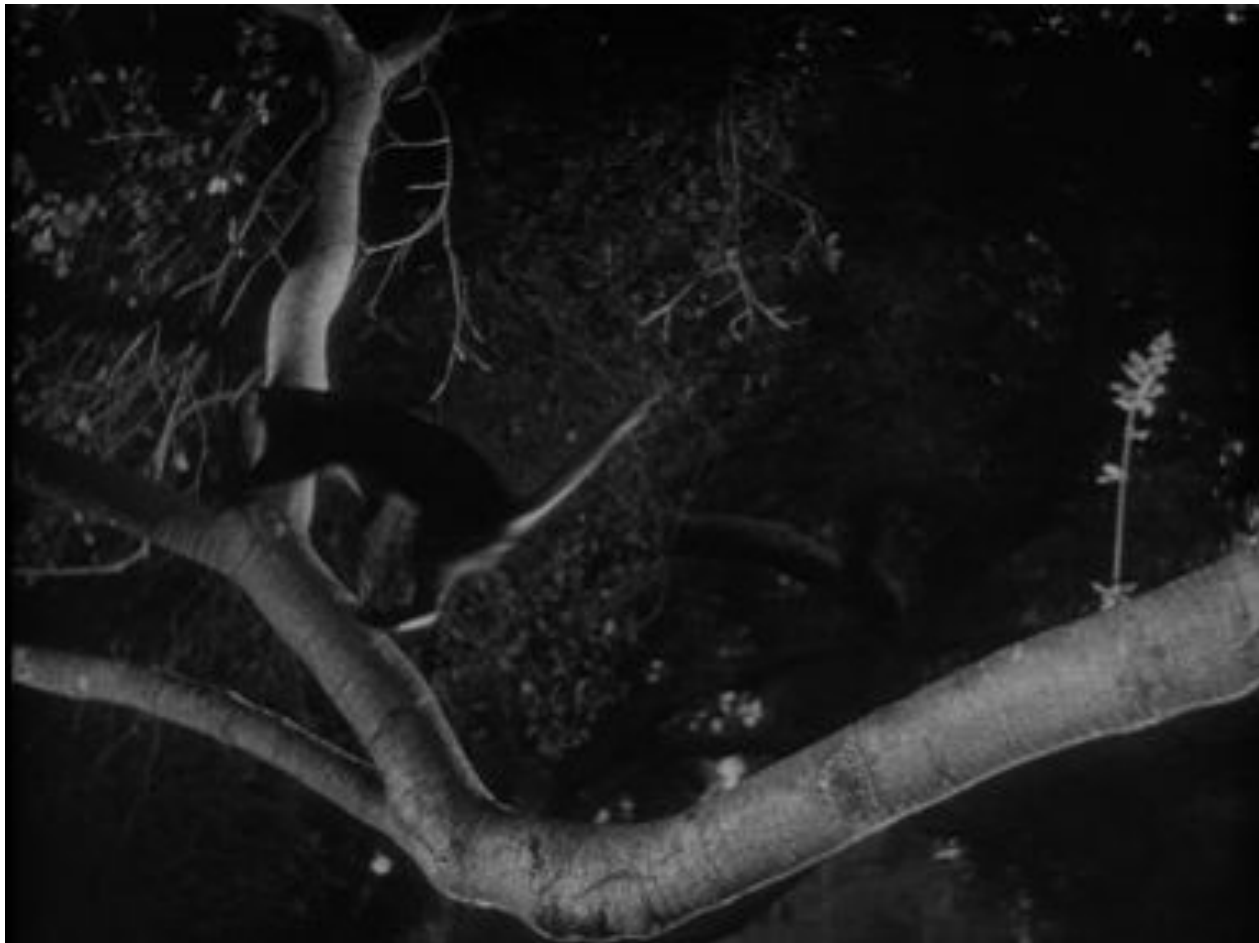




# Other symbols



# Other symbols



# film technology and/as symbol



# film technology as symbol





# film technology as symbol











the coming of sound





The sound film had **liberated** the cinema from its thirty-year **bondage** to the printed word. The task now was not to re-**shackle** *the medium* to the spoken word of the talkie.

David A. Cook, *A Short History of Film*



Although the post-Griffith silent film had declared its independence from the stage, the early sound film became the **vassal** of the theatre once again. ... The moving picture stopped moving and stopped using pictures. Critics and directors sang a **requiem** for *film art* and said amen.

Gerald Mast, *A Short History of the Movies*



Arthur Knight, *The Liveliest Art:  
A Panoramic History of the Movies*

Chapter sub-headings:

- ‘The Tyranny of Sound’
- ‘Liberating the Camera’
- ‘Mastering the Sound Track’
- ‘Exploring the New Medium’

## *The Screen Review, 1931*

- ‘What with the audibility of the screen and the masterful photography, the new pictorial transcription of Stevenson’s spine-chilling work, “Dr. Jekyll and Mr. Hyde,” emerges as a far more tense and shuddering affair than it was as John Barrymore’s silent picture...the producers are not a little too zealous in their desire to spread terror among audiences...’
- ‘this blood curdling shadow venture’

# Dr Jekyll and Mr Hyde, 1931

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## The transformation






# Rouben Mamoulian

In Stevenson's original work...Dr. J is a florid man of 55 who is irked by the restrictions of morality... His aim is to separate the two parts of his nature so he can have one hell of a good time and still keep up his hypocritical virtuous facade. I thought this interpretation was not interesting enough and not pertinent enough to the spectators who were going to see the film.



I thought that a more interesting dilemma would be not that of good versus evil or moral versus immoral but that of the spiritual versus the animalistic which are present in all of us. ...Therefore, as a prototype for Hyde, I didn't take a monster but our common ancestor, the Neanderthal man... Not the evil but the animal. Animals know no evil; they're completely innocent and much better morally than we are. Animals never kill except to eat.



...The first Hyde is this young animal released from the stifling manners and conventions of the Victorian period. He is like a kitten, a pup, full of vim and energy...One of my favorite scenes is when Hyde leaves the house and walks out in the rain...The average Englishman would have opened an umbrella, but [not Hyde] ... he luxuriates in it. ...Throughout the film you see Hyde getting worse, both physically and psychologically. ...It's the human, not the animal that corrupts him.



## Karl Strauss, cinematographer


I never agreed with the business of making a monkey out of Hyde... I said to Mamoulian, 'Listen, you're going to have the audience rolling in the aisles'. He just shrugged his shoulders and he did it.

## Karl Strauss, cinematographer

I can see the makeup man now. He squatted in back of Fredric wherever he was seated and while we were photographing one part of the body, he reached around, put the false teeth in and then disappeared. Or when we did another part of the body, he'd put the hair on the arms. The camera would swing back quickly to Fredric's face while he inserted fingernails. Then back to the hands again while a wig went on his head and so on.

# Mamoulian

Here you have a totally unrealistic event. Well, pictorially I knew how to do it. To capture the feeling of Jekyll's vertigo. I had the camera revolve around on its axis 360 degrees, the first time this was done on the screen. One cameraman had to sit on the floor, and the man handling the focus--luckily a very small guy who looked like a jockey--was tied with ropes on top of the camera box, so that he could control it from the top. Because the camera revolved, the whole set had to be lighted which was a real tough job. With such a fantastic transformation what sound do you use? Do you put music in here? God, it's coming out of your ears, the scoring. I thought the only way to match the event and create this incredible reality would be to concoct a mélange of sounds that do not exist in nature, that a human ear cannot hear.



I said, 'Let's photograph light.' We photographed the light of a candle and directly transformed the light into sound. Then I said, 'Let's record the beat of a gong, cut off the impact, run it backwards.' And we recorded other things like that. But when we ran it, the whole thing lacked rhythm..... they brought in all sorts of drums, a bass drum, a snare drum, a Hawaiian drum, Indian tom-toms. But no matter what we used, it always sounded like what it was--a drum. Finally in exasperation I got this wonderful idea. I ran up and down the stairway for a few minutes and then I put a microphone to my heart and said, 'Record it.' And that's what is used as the basic rhythm in the scene--the thumping noise which is like no drum on earth because it's the heart beat, my own heartbeat. So when I say my heart is in *Dr Jekyll and Mr Hyde*, I mean it literally.

# The 1941 MGM film

- dir. Victor Fleming
- perfs. Spencer Tracy, Ingrid Bergman, Lana Turner
- MGM bought the rights to Mamoulian's film and put it in a vault for 30 years.
- David Selznick remade the film and MGM released it in 1941.





# The casting of Ingrid Bergman and Lana Turner

- Ingrid Bergman: ‘Couldn't we switch, and let Lana Turner play the fiancée, and I play the little *tart* in the bar, the naughty little Ivy?’  
Victor Fleming: ‘That’s impossible. How can you with your looks? It’s not to be believed.’
- Spencer Tracy wanted Katharine Hepburn to play both roles.

# Dr Jekyll and Mr Hyde, 1941

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Ivy singing in the bar



# Dr Jekyll and Mr Hyde, 1941

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Beatrice singing in church



# Dr Jekyll and Mr Hyde, 1941

A decorative graphic consisting of a solid teal horizontal bar, followed by a thin white line, and then two thin teal lines below it, all extending across the width of the slide.

The transformation (1)





# Dr Jekyll and Mr Hyde, 1941

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## The transformation (2)





# Other World War II US adaptations

Power plays/parodies



*Mighty Mouse Meets  
Jekyll and Hyde Cat (1944)*



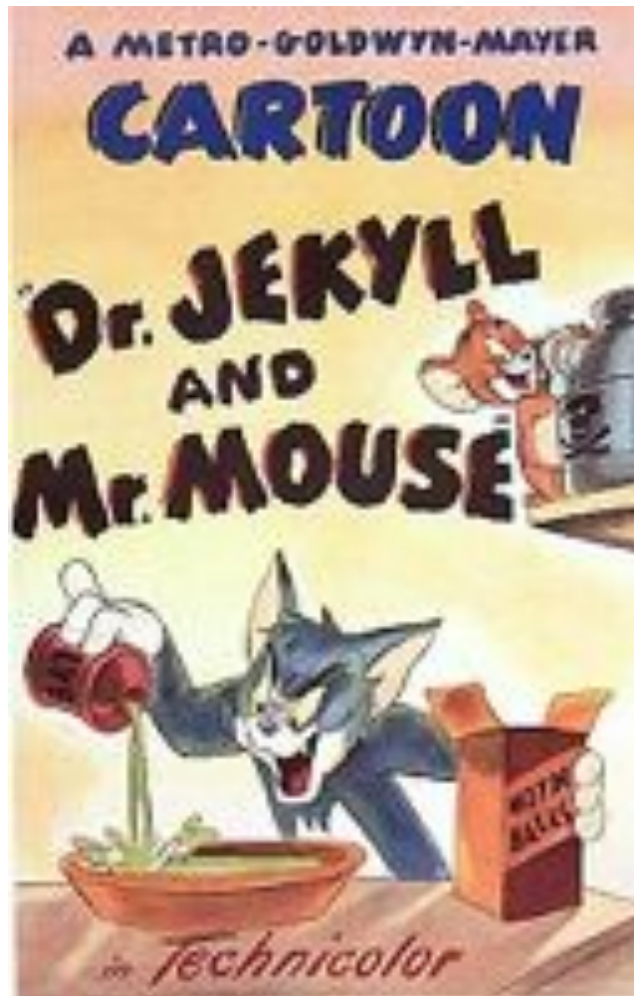




# Cold War adaptations

1947-53

# Post-war Jekyll and Hyde



1947

# What's in a name? Jekyll and Hyde Tom and Jerry

Jekyll/Hyde

Tom = tom cat

From a 2011 forum:

- WW II: Tom: the British (Tommys = army privates) trying to catch Jerry (Gerry the German) who outwits him
- What is the message?
- Cold War: Big greedy Ameri-tom; underdog Jerruski
- When MGM moved to revive the series in the early 1960's, they used a Czech animation studio.





# Slapstick: Making violence funny

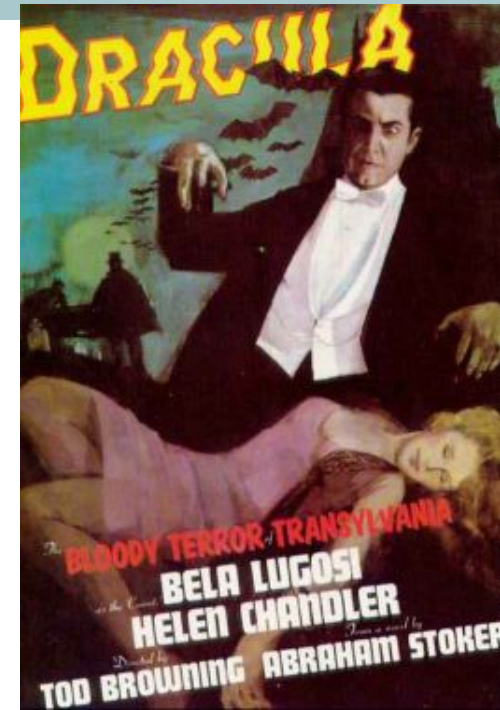
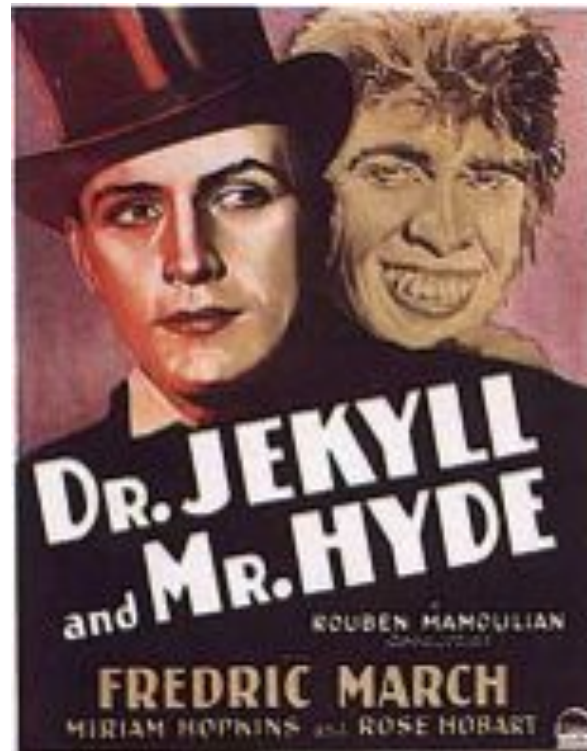
- Blend of violence and comedy
- Tex Avery (animator for Tom and Jerry): ‘We found that you can get a terrific laugh out of someone just getting demolished as long as you clean him up and bring him back to life again.’
- Indestructible characters
- cf. Gothic: zombies, vampires, etc.

# Cold War Jekyll and Hyde (1953)





1931



# Transatlantic, transGothic

- Tubby and Slim, American cops trying to get back on the UK police force after being dismissed for bungling
- Gothic Dr Jekyll (Boris Karloff) wanting to marry young ward cf. incestuous version of the 1941 Carew, 'I'll not let you marry anyone but me!'
- Climbs walls like Dracula; has a lab assistant named Batley



# Who is the real monster?

- Confusion between waxworks and fakes cf. cold war: Who is the real enemy?
- But also parody of 50s literary criticism: authentic originals vs. fakes/adaptations
- Mocks the search for originals in the wake of so many Gothic sequels and adaptations
- Boris Karloff, the original Frankenstein (1931) plays Dr Jekyll 22 years later

# Parody and doubling

- Parody of doubling/duplication

Tubby (Costello): 'Either Dr Jekyll is the monster or the monster is Dr Jekyll.'

Slim (Abbott): 'That's the same thing, you idiot.'

Doubling and the actor as character

Hyde played by stunt man Eddie Parker.



# doubling the monster





multiplying the monster





# Repetition and the reduction of terror

The law is the enemy...





# Dual women 1953 film

Post-war gender roles





What is the dualism here?





to be continued...



*Hyde and Go Tweet (1960)*

