

Worksheet 6 – The Incident Of The Window

Review: Lecture 5: The Uncanny

In Chapter 3, which character says, 'I am painfully situated... my position is very strange – a very strange one. It is one of those affairs which cannot be easily mended by talking'?

Recall: Lecture 6: The Incident Of The Window

Answer these questions after watching the video lecture to check how much you remember.

1. In which essay does Stevenson talk about his 'strong sense of man's double being'?
a) 'Familiar Studies on Men and Books' c) 'Memories and Portraits'
b) 'A Chapter on Dreams' d) 'On The Enjoyment of Unpleasant Places'
2. Which American literary critic came up with the idea of 'cognitive mapping'?
a) Fredric Jameson c) Douglas Crase
b) Harold Bloom d) William Calin
3. According to Freud, what does the uncanny remind us of?
a) The pleasure principle c) The reality principle
b) The ego ideal d) The death drive
4. What is the most accurate description of the book?
a) Novel c) Short story
b) Novella d) Undesirable

Analysis

5. Read the extract below from Chapter 2 of the novel.
a) Highlight or underline quotations that show Utterson's anxieties about Hyde.
b) Annotate what they show us about Utterson's mental state.

Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street-corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would

lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clause of the will. At least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressionable Enfield, a spirit of enduring hatred.

Evaluation

6. Re-read the chapter 'The Incident Of The Window'. Based on your own knowledge and what you have learnt in the lecture series so far, create an essay plan for the following question:

How does Stevenson create a sense of terror and horror in this chapter?

Glossary

- **Abject** – Utterly hopeless, miserable or wretched.
e.g. After the break-up he was plunged into an abject depression.
- **Unitary** – Forming a single, uniform entity,
e.g. The treaty rejoined the nations as one unitary state.
- **Omniscient narrator** – A third-person narrator who has an all-knowing perspective on the story being told, and is able to see into the thoughts and feelings of multiple characters.
e.g. Victorian novelists often used omniscient narrators.