



The Haunting versus Reality: The Uncanny in Shirley Jackson's The Haunting of Hill House

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ABSTRACT

The question of reality in all forms of the Gothic has no specific answer. A text is liable to several interpretations and the referent is not so clear in such narratives. In *The Haunting of Hill House*, the incidents that take place in the house can be taken both as realities fostered on the protagonist through her supernatural relation to the evil house, or mere projections created through her mind abilities. The aim of this study is twofold: both to illustrate the reality of the haunting, and this is through studying different forms of doubling and applying Sigmund Freud's theory of the uncanny 'unheimlich' on the novel and, consequently, to determine the genre of the novel. Being a ghost story or not, this will be clear by the end after discussing the main issue in this study of the novel; who haunts the house. If the protagonist is the target of the haunting, the story will be considered a ghost story. But assuming that it is she who does the haunting, the story will be dealt with as a psychological gothic horror work by Jackson.

Keywords: *The Haunting, telepathy, the uncanny, psychological gothic horror, anxiety, the other*

In *The Haunting of Hill House* (HH), the incidents that take place in the house can be taken both as realities fostered on the protagonist through her supernatural relation to the evil house, or mere projections created through her mind abilities. If the first interpretation is adopted, this gives a space to the supernatural explanation in the novel. But adopting the second interpretation will mean that there is no real haunting in the house and the mysterious events have to be investigated. The aim of this study is twofold: both to illustrate the reality of the haunting, and this is through studying the uncanny and, consequently, determine the genre of the novel. In her introduction to HH, Laura Miller treats the story of Eleanor Vance as a ghost story. The novel, says Miller, "like all ghost stories ... sets a trap for its protagonist ... Eleanor Vance, the young woman around whom the uncanny events of the novel constellate" (HH, IX).

The haunting of Jackson's Hill House is similar to that of Henry James's in *The Turn of the Screw* (1898). According to Miller, "In 1930s, the critic Edmund Wilson advanced the theory that the ghosts in *The Turn of the Screw* did not exist at all, that they were manifestations of the governess's neuroses arising from sexual frustration" (HH, Xi). Miller touches the same point when she stresses that Eleanor reminds the reader with the questions around the governess in James's narrative; "is the house she presides over haunted by the ghost of brutish Peter Quint and his lover, her predecessor, the sexually degraded Miss Jessel? Or is it haunted by some half formed, half desired alternate version of the nameless governess herself?" (HH, x). Similarly, in HH it can be assumed that the ghost of Hugh Crain does not exist at all and all the events that take place in the house are manifestations of Eleanor's anxiety. "Eleanor may be the target of the haunting of Hill House, or she may be the one doing the haunting" (HH, x). If she is the target of the haunting, the story will be considered a ghost story. But assuming that it is Eleanor who does the haunting, the story will be dealt with as a psychological gothic horror work by Jackson.

HH traces the experience of Eleanor Vance, a thirty-two years old woman who finds herself part of a team of paranormal investigators led by doctor Montague. Doctor Montague, an anthropologist and doctor of philosophy, is a psychic researcher. He wants to study the supernatural phenomena at Hill House; a house that was built eighty years ago and was born sad. The doctor chooses three assistants to join him in his summer adventure at the house. Eleanor Vance who has spent the past eleven years nursing her sick mother, who has recently died, is invited because of her past experience with poltergeist phenomenon. When she was twelve she caused showers of stones on the house of her family for three days and these showers stopped when she was taken out of the house. Theodora who prefers to be called Theo is chosen for her telepathic abilities. The third assistant is Luke Sanderson. He is the young rakish man whose family owns Hill House, and he has a history of insomnia. Everyone of the group is looking forward to his adventure at Hill House and the whole team plays at being a family. As Tricia Lootens points out, "the premise of the novel is standard ghost story fare, but by the end of the book, it is clear that this is no ordinary haunting for what devastates Hill House's victims is not a losing struggle with the forces of the next world, but a brutal, intimate exposure of the ineffectuality of their own dreams" (Murphy, 150).

Eleanor, who is ready to give her life for love and belonging starts to fix her romantic fantasies first on Theo and then on Luke. As it becomes clear to her that neither of them is willing to accept her intimacy. The haunting of the house starts and frightening events take place during her existence, such as banging in the night, icy coldness in some spot of the house, messages written in chalk and blood on the walls, strange voices, and finally the messages of Mrs. Montague's planchette. By the end, Eleanor sees that none but Hill House wants her. She chooses to commit suicide in order to stay in the house forever. Her life ends in the same spot other lives have ended, and her death does nothing but to add a new victim to the house.

Borrowing from Shirley Jackson's talent and gift as a story teller and a creator of the Gothic, the character of Eleanor is to be elaborated on "since she embodies the unhomey features" typical of the psychological gothic heroine who fills the world of the author's narrative (Lopes, 40). But dealing with Eleanor's character will not be in detail, the focus will be on the complexity with which her character causes uncanniness in the novel.

In his essay *The Haunting From Novel to Film...to Film: Thrice Told Tales*, Steven Jay Schneider sets forth five means by which Jackson has created horror and mystery in her novel. One of these is the characterization of Eleanor Vance. He says:

Because we have access to her internal monologue, we don't have to rely on behavioral clues to determine what she is thinking and feeling, and we get to know her very well indeed... we see the world primarily through Eleanor's eyes, we experience her breakdown firsthand, and whether or not she is 'crazy' ultimately matters very little (174). So what matters is not the character of Eleanor itself, but what uncanniness the complexity and abnormality of her character cause. Just like Ligeia in Poe's narrative, Eleanor seems in Jackson's narrative to "incarnate both the images of the 'angel' and the 'monster'" (Lopes, 44). She is portrayed, partially as the angel in the house – assuming that it is a ghost story – but once she starts to haunt the house – accepting the assumption that this is a psychological horror story – she is ascribed the role of the monster. In *The Mad Woman in the Attic*, Sandra Gilbert and Susan Gubar argue that such monstrous sides of the characters like Eleanor become "emblems of filthy materiality, committed only to their private ends, these... women are accidents of nature, deformities meant to rebel, but in their very freakishness they possess unhealthy energies, powerful and dangerous arts" (29). Interestingly, Eleanor seems to possess unhealthy energies since she displays an unstable behavior, poltergeist activities, and disordered psychology allied to unpredictable temper. She has a changeable mood and behavior similar to those shape shifters of the gothic.

Quoting Tricia Lootens, the task in this study will be more obvious:

Each character will be rewritten to emphasize a weakness Hill House can exploit, a literal kinship with the house... What happens in Hill House is a process, not merely a 'sighting'; a haunting; not merely a ghost. At its source it is the house's growing knowledge of its inhabitants' illusions and their deadly needs (Murphy, 151).

The haunting of Hill House is a hidden secret that causes fear and horror. According to Jung, the unknown hidden secret – a gothic theme – is more destructive than the known. It separates the person from his or her colleagues and pushes him or her into complete alienation, forming an introverted character – as is the case with Eleanor who has no friends and no social life. And "since we never get the opportunity to associate physical characteristics with the demonic presence in Hill House, we are too haunted by questions" that need answers to unresolve the unknown secret of the haunting (Schneider, 177).

There are four filmed versions of the novel. In the first of them; *House on Haunted Hill* (1959), all events have been explained at the end with rationality. In the 1999 version; *The Haunting*, most events remain with supernatural explanations at the conclusion. Concerning *The Haunting* (1963), David Richards (2006) has a point of view that fits with psychological interpretation of the story. He says, "The Haunting of 1963 contained relatively mild supernatural aspects. ...All other effects apparently took place only within the minds of the guests ... After reading the novel it became clear that The Haunting of 1963 was the most true to the book" (4-5). The unknown secret

of the haunting is a source of fear, the most uncanny in the novel. This uncanniness, says Schneider, is a key word, "when we become involved in a supernatural event, we're scared out of our wits just because it's unknown ... until we know how it works, we'll continue to carry around this burden of fear" (166). In the manner of Charles Robert Maturin's *Melmoth the Wanderer* (1820) and Mathew Gregory Lewis's *The Monk* (1796), Jackson's *The Haunting of Hill House* introduces a threatening narrative of horror, fascination, and the belief in the supernatural. Like Melmoth and *the monk*, Jackson's protagonist undertakes a journey of repression and negation, "placing the reader in the position of judge and jury to actions of psychological extremes," and the world she is placed in is full of wonders, fantasy and nightmares (Jacobson, 2). Considering Eleanor's hypersensitivity, the reader can not be sure whether the horrific events that take place in the house are "supernatural, psychological, or some bizarre combination of the two" (Schneider, 177). In *The Other in Fiction*, Carolyn Kaufman presents what can be conceived as the main problem in HH. She says,

People still believe that psychological problems are caused by demonic possession, witchcraft, and vengeful gods ... most of us are still subtly influenced by generations of superstition. We see people with mental illness as being extremely different from us, and sometimes even as deserving of their problems and the consequences of these problems (1).

Moreover, critics and reviewers are divided in their attitude toward the supernatural in Gothic. Some believe that there should be a strong belief in the supernatural as a prerequisite for creating the factor of enjoyment in the novel. According to the second group, the supernatural in gothic fiction is merely a literary form as a reaction against the scientific and technological progress of the nineteenth century that distanced people from many of the superstitions of the past. These early superstitions remained in the consciousness of the day and appeared in Gothic. A similar theory is explained by Freud in his essay *The Uncanny* (1919).

According to Freud, the manifestations of the supernatural could not inflict the dread of modern humanity, since earlier societies assumed the supernatural as part of the cosmic order (230). But mainly, mixing reality and superstitions is a repeated ingredient in Gothic, and a detailed analysis is required to find a dividing line between different forms of reality. In *The Gothic Romantic Relationship* Jerold E. Hogle stresses that "the ingredients most repeated in all forms of Gothic [are] the antiquated, quasi-medieval setting ... the intimations (at least) of possible supernatural haunting, the hesitation between different kinds of reality," and all these ingredients do exist in HH (207). To reach a decision, the light is to be thrown on the sources of the uncanny in the novel that help to determine the novel's genre _the recurrent problem in each work by Jackson, and how they operate together to untangle the mystery of the haunting.

The novel is described by Hattenhauer (2003) as "a heteroglossic novel" (169). Its intertextuality causes confusion in deciding or approving on a specific genre. One of the readers expresses this confusion saying, "I can't figure out what [Jackson] wants to do with the story. Mystery, spoof, psycho mystery, Gothic horror?" and Hattenhauer replies that it "is all of these, plus fantasy, fable, dream, myth, and fairy tale" (169-70). Moreover, in her *Shirley Jackson: The Haunting of Hill House*, Lisa Tuttle labels the novel "the great modern novel of the supernatural horror" (qtd in Schneider, 172). However, in HH, Jackson, for the first time refers frankly to Victorian Gothic and psychological problems. She sets forward, through her introductory pages, what can be perceived as a definition as Luke says, "Facts. Something we can understand and put together" (HH, 53). In the first page of the novel Jackson says that doctor Montague's "true vocation" is "the analysis of supernatural manifestations... his definitive work [is] on the cause and effect of psychic disturbances in a house commonly known as haunted" (1). Then, she proceeds to elaborate that "perhaps the leisurely ways of Victorian life lent themselves more agreeably to the devices of psychic investigation, or perhaps the painstaking documentation of phenomena has largely gone out as a means of determining actuality" (HH, 2). Jackson has categorized her work within Victorian Gothic genre. Like all Victorian works of the Gothic, the novel fictionalizes death and madness and questions aristocratic decay and social structures of the time. This is through Hugh Crain's relations to other people during his life. Theo describes the town saying, "It's altogether Victorian" (HH, 36), and Jackson also asserts that doctor Montague is going to investigate psychic abilities within the atmosphere of ghost hunting. This has two functions; first, to show that the novel is a psychological work. Secondly, to question the reality of what happens in the story.

The house, Gothic setting of the novel, "has been unfit for human habitation for upwards of twenty years... whether its personality was modeled by the people who lived [there] or the things they did, or whether it was evil from its start are all questions" raised because of the haunting (HH, 50-51). The house is described by its inhabitants as "disturbed", "deranged", "eerie", and "haunted" (HH, 51). But mainly, there has been, doctor Montague says, "A perfectly splendid scandle with a suicide and madness and lawsuits" (HH, 52). So the setting explores the gothic theme of past hidden secrets, fathers' guilt, and ancestral curses, and all are classic gothic elements.

The architecture of the house is a manifestation of original Gothic setting. Watching the place, Eleanor thinks, "they put towers and turrets and buttresses and wooden lace" on the houses, and "even sometimes Gothic spires and gargoyles...Hill House has a tower, or a secret chamber, or even passageway going off into hills" (HH, 23). The house is also described as an isolated country house" where "stillness were vital" (29). It has secret doors and

passageways similar to those of Strawberry Castle of Count Dracula and belongs to classic gothic settings. While Eleanor and Theo are exploring the house, they think of what they can do in their free time. Eleanor says that she may "look for nameless graves in the nettle patch" (HH, 35) and even the heart of the house is described as being "cold like a tomb" (87), and these elements all manifest original gothic structure.

Another original Gothic element is manifested through the frequent reference to monks and nuns. Using her supernatural Planchette, Mrs. Montague receives messages from a nun called Helen. Mrs. Montague tells the group: Helen brought us a warning against a mysterious monk. Now, when a monk and a nun both turn up into one house... I dare say she was walled up alive ... the nun, I mean. They always did that, you know, you've no idea the messages I've gotten from nuns walled up alive... John. May I point out to you once more that I myself have had messages from nuns walled up alive? (HH, 139).

Jackson introduces original Gothic paraphernalia of nuns end up as victims and monstrous monks in a manner reminiscent with Mathew Gregory Lewis's *The Monk* (1769). She also refers to Bram Stoker's *Dracula* (1897) in a conversation between Theo and Eleanor about Mrs. Duddley:

"She probably watches every move we make, anyway; it's probably part of what she agreed to."

Agreed to with whom, I wonder? Count Dracula?"

"You think he lives in Hill House?"

I think he spends all his week ends here; I swear I saw bats in the woodwork downstairs" (HH, 34).

It seems, partially, that Jackson puts her work within the Classic Gothic frame and the setting structure fits with that end.

In *Nineteenth Century Gothic*, Allan Lloyd Smith points out that like the works of Edgar Allan Poe, *The Haunting of Hill House* is a story of "morbid introversion, stylized Gothic items such as" the eighty years old mansion, its "incomprehensible architecture" and "the baronial Gothic tower become symbolist motifs" of the human psyche and disintegrated minds, basics of psychological gothic horror (Punter, 127). To Jackson, as it is to Poe, Gothic is not in the castle or on Germany, it is in the soul. Modern Gothic – psychological horror – finds its origins in the works of Poe. *The Tell Tale Heart* (1843) is a clear presentation of the ruin of the human mind. Echoed in HH, the story is full of anxiety, obsession, murder and death, Gothic presentation of hysteria subject to many points of analysis. The ruin of Eleanor's mind in HH is similar to that of the protagonist's in *The Tell Tale Heart* where she hysterically uses her powers to prove what she thinks to be true.

HH is also reminiscent of *The Fall of the House of Usher* (1839), another Poe's presentation of psychological horror. Roderick Usher. The story's narrator is forced to face unlimited incidents in which there are no barriers between reality and unreality, and the only reality is that of anxiety, fear and dread. Reason here is confronted with hysteria, horror, and power which turn out to be the only reality in the story, exactly as Eleanor Vance is subjected to all types of terror, and reality and unreality are mixed. Then, like Poe, Jackson introduces psychological horror within the classical aristocratic world of Hill House.

Although the novel is categorized by most reviewers as a ghost story, it is mainly violating most of the ghost stories conventions. Schneider notes that in HH Jackson has

Calculated ambiguity as to the source, cause, and meaning of the disturbances. In the Penguin Encyclopedia of Horror and the Supernatural, Jack Sullivan writes that the depiction of intense loneliness and mental disturbance as an ambiguously supernatural context became Jackson's trademark. Revising M.R.James' dictum that a ghost story should leave a narrow 'loophole' for a natural explanation, Jackson wrote stories of psychological anguish that leave a 'loophole' for a supernatural explanation (166).

The same opinion of supernatural explanation versus psychological anguish is also emphasized by Jackson herself in the novel through doctor Montague's comment on the existence of ghosts. He tells the team:

No ghost in all the long histories of ghosts has ever hurt anyone physically. The only damage done is by the victim to himself. One cannot even say that the ghost attacks the mind, because the mind, the conscious, thinking mind is invulnerable; in all our conscious minds as we sit here talking, there is not one iota of belief in ghosts ... the menace of the supernatural is that it attacks where modern minds are the weakest, where we have abandoned our protective armor ... and have no substitutive defense (102).

So, the problem is not in the supernatural or the eerie, but in the human mind that adapts things to the human psychology. This adaptation either goes with the reason in normal cases, or violates it in abnormal cases/psychological disorders.

Near the end of the novel, when Mrs. Montague brings her planchette to inform the existence of ghosts in the house, doctor Montague comments, unbelieving, saying, "to my way of thinking the only intangible beings who ever get in touch through one of these things are the imagination of the people running it" (138). The whole gothic composite of the novel passes through different genres; a ghost story, Victorian Gothic, Classic gothic, and ends for the major parts as a psychological gothic horror. Borrowing doctor Montague's description of Hill House, the whole novel pictures a fallen world that "has fallen for short of its original promise" of peace and happy life (111).

2. The Uncanny

'The Uncanny' or 'Das Unheimlich' is one of Freud's most extended essays that treats the mysteries and literary conventions of the Gothic. According to Punter, "in thinking about the gothic, we are [involuntarily] led to a series of questions about the uncanny" (211), and according to Joyce Carol Oats in *American Gothic Tales*, the Gothic presents a vision of a world where mankind's forbidden dreams and impulses are set free from repression of the psyche, and nature turns malevolent and lawless. Its writers explore wounded worlds and their writings manipulate our emotions and penetrate our dreams (1). This definition of the Gothic's mission does go with Freud's attribution to psychology and his treatment of the uncanny as a psychological process in reality and literature.

In discussing 'the uncanny', Freud starts by defining the two words 'heimlich' and 'unheimlich' through consulting different dictionaries. He means by this reaching their meanings in different languages, and he comes out with one conclusion; "in uncanny phenomena, the familiar becomes unfamiliar and then the circle is closed again as the unfamiliar reveals itself as the open secret of that with which we had felt most at home" (Punter, 212). Then the two words mean the same thing; hidden, concealed, feared, and secret. According to Freud, the uncanny is "the name for everything that ought to have remained ... secret and hidden but has come to light" (Freud, 223). This hidden secret is usually related to the human psyche and ends up frightening, arising dread and terror. Freud says, "the word Heimlich is not unambiguous, but belongs to two sets of ideas, which, without being contradictory, are yet very different: on the one hand, it means what is familiar and agreeable, on the other, what is concealed and kept out of sight" (223). HH is full of such human secrets that are concealed and when come out to the surface, they cause the most powerful sense of uncanniness in the narrative. Eleanor Vance is, thus, the main creator of the uncanny since she is the reservoir of hidden secrets and infantile complexes.

Near the end of his essay, Freud states that the uncanny experience "occurs either when infantile complexes which have been repressed are once more revived by some impression or when primitive beliefs which have been surmounted seem once more to be confirmed" (249). The title of the novel; *The Haunting of Hill House* is an enough evidence of the existence of the uncanny in the novel. It hints at the primitive belief in ghosts and the supernatural. The novel is usually categorized as a ghost story and a story of supernatural horror. This, in addition to the complexity of Eleanor's psychology, adds to the severity of the uncanny experience in the Gothic work.

The uncanny is not limited to the Gothic. In his essay, Freud distinguishes between uncanny experiences in reality and the uncanny in literature. Of fiction, he makes it obvious that "we adapt our judgment to the imaginary reality imposed on us by the writer, and regard souls, spirits and ghosts as though their existence had the same validity as our own has in material reality" (250). Thus, in the study of the uncanny in the novel, the assumption that the ghost of Hugh Crain can be of a real existence in the house has to be accepted, and then, after analyzing the psychology of Eleanor, it can be decided whether he is responsible for the haunting or not. Havard Norjordet expresses the same idea saying that "a fictional world where things happen is not in itself uncanny; it is when a writer first creates a realistic world, and then introduces decidedly unrealistic elements, that we may talk about uncanny effects in literature" (96). This is what happens in HH. Jackson creates a world that is perceived as real. The settings, the characters, the history of the house, all are real elements in the story. Then she adds the imaginary elements such as Eleanor's fancies, the horrific events that take place in the house at night, and the messages of the planchette. It is just like "looking at 'home' with 'not being at home' at the same time" (Israeli, 381). The atmosphere that is created, thus, develops in the reader a feeling of hesitation and doubt prior to uncanniness.

This uncanniness has its danger as well. "In the familiarity there is a creation of gradual threatening heaviness with a deterministic conclusion. However, there is nothing particular that happened out of the ordinary and the threatening notion is part of the lived experience" (Israeli, 384). When the unconsciously repressed comes to the conscious, it becomes a threat to the subject who is shocked by the familiarity and unfamiliarity of this source of fear and dread. Daniel Chappelle discusses the same idea in his *Nietzsche and Psychoanalysis* (1993) saying that: First, we call something 'uncanny' when it gives us the sudden and unexpected feeling that the familiar surface of something well known hides a second dimension of an autonomous entity or event or experience that is simultaneously very new and very old. In other words, something we call 'uncanny' is a pivotal experience that has two coexisting aspects of faces, a familiar and unfamiliar one. Second, something we call 'uncanny' is also accompanied by a diffuse or specific sense of fear or danger ... something is felt to be uncanny when it involves an unintended, unexpected, and unannounced return of something that was repressed or surmounted (191-2). When Eleanor first reaches Hill House she feels familiarity with everything around her, and the road to the house is to her a land of fairy tale in which she feels at home. Once she reaches the house, everything that is unfamiliar to her seems familiar. Thinking of a new life at her imaginary home, she promises herself an imaginary happiness in an Alice in the Wonderland Journey (HH, 13-15). This feeling is mainly because her journey and her stay at Hill House will help her unconscious to let out what is repressed and denied.

The uncanny is, thus, a manifestation of the process of negation. It becomes:

A process that normally remains hidden and concealed from consciousness and that consists in refinding what once was necessarily lost ... the psychology of the uncanny, when viewed as a psychology of negation, can change our interpretation of the unconscious from something into which things disappear into something from which they merge. This shift changes our interpretation of the unconscious from a storage facility filled with repressed and surmounted memories into a source of unchanging and temporal psychological facts (Chapelle, 206).

This is applicable on Eleanor who has a lot of repressed memories; the happy life she lived with her father before his death, the sad life experience after his death, the difficult eleven years nursing her ill mother and neglecting herself and her most human rights in life, and the ill treatment of her sister and her brother in law after the mother's death. These repressed memories push Eleanor to search, unconsciously, for her identity disregarding the repression that causes her anxiety and which becomes the psychological fact in her character and at the same time, becomes a source for an element of the uncanny. According to Punter:

If psychoanalytic theory is correct in maintaining that every emotional effect, whatever its quality, is transformed by repression into morbid anxiety, then among such cases of anxiety there must be a class in which the anxiety can be shown to come from something repressed which recurs. This class of morbid anxiety would then be no other than what is uncanny, irrespective of whether it originally aroused dread or some other effect (178).

The psychology of Eleanor Vance, the novel's protagonist, is then the main creator of the uncanny, and consequently, of fear. Thus, this is an evidence that the horrific haunting in the house is created by Eleanor.

There are many sources of the uncanny in literature. These are: familiarity with death, repetition compulsion, the double or the doppelganger, animism, fits of madness, magic and sorcery, uncertainty about sexual identity, and phobias and claustrophobia (Freud, 230-45). Most of these themes are relevant to HH. In her gothic novels Jackson makes the homely unhomely, the unhomely homely, the natural supernatural, and vice versa. This novel is concerned with domestic everyday events put in the frame of the supernatural and ghostly existence which makes it frightening and mostly ambiguous. The uncanny is not produced by Hill House itself, but through the characters' existence in the house with the events that take place during their stay and this will be clearer through tracing sources of the uncanny in the novel which are attributed in the most part to Eleanor.

2.1. Doubling/ the Doppelganger

It is easy to see the close connection between doubling and the uncanny. Both have to do with the animation and autonomous return of the repressed. As principles of recurrence, both demonstrate that modern western man is perfectly capable of experiencing his existence in the mode of compulsive recurrence (Chapelle, 223).

Doubling as a source of the uncanny finds a true expression in literature, specially in Gothic fiction. "As an imagined figure, a soul, a shadow, a ghost or a mirror reflection that exists in a dependent relation to the original, the double pursues the subject as his second self and makes him feel as himself and the other at the same time" (Zivkovic, 122). The theme of the doppelganger is prominent in the nineteenth century works of literature. Its first appearance is in the works of E.T. Hoffman like *The Sandman* (1817), and *The Devil's Elixir* (1815-1816) that explore the power of the demonic forces over a person's existence. It arises from both human psychology and the belief in the supernatural. This "issue of what separates one mind from another and what separates the living from the dead [is] of primary interest not only to the turn-of-the-century Gothic, but also to psychoanalysis and ... contributed to the rift between Sigmund Freud and Carl Jung" (Castricano, 3). The double, thus, becomes a central issue both to psychoanalysis and Gothic. Chapelle defines it as "an imaginistic representation of a universal human problem – that of the relation between the self to the self" (209). The double is the ghostly counterpart of the living character. It can be called a doppelganger, the other or an alter ego. It can be even another person who has the same name, and it possesses traits both complementary and antithetical to the subject.

In psychoanalysis most themes of uncanniness that can be traced back to infantile complexes are concerned with the phenomenon of the double. According to Freud:

We have characters who are considered to be identical because they look alike. This relation is accentuated by mental processes leaping from one of these characters to another – by which we should call telepathy – so that one possesses knowledge, feelings and experience in common with the other. Or it is marked by the fact that the subject identifies himself with someone else, so that he is in no doubt as to which his self is, or substitutes the extraneous self for his own. In other words, there is a doubling dividing and interchanging the self. And finally, there is the constant recurrence of the same thing – the repetition of the same features or character traits or vicissitude, of some crimes, or even the same names through several consecutive generations (234).

Of telepathy, Freud is not a strong believer, but he asserts that the psychological anxiety regarding the self and the other is the most influential in creating the double. Most likely, the double is introduced in fiction in a manner that goes with Freud's interpretation in psychoanalysis. Zivkovic traces the creation of the double in prose fiction. She says that the double is a literary fictional device that is used in prose fiction to articulate the experience of self-

division. It includes the duplication of the individual through likeness or affinity, and self-division through fantastic or rational means. Self-division can also be introduced in fiction through opposition or complementarity of separate characters that can be considered different aspects of one personality. The double, in this form "arises out of and gives form to the tension between division and unity," it stands for the contradiction within one character, and at the same time, for unity with the self when discovered (122).

That description of doubles is manifested in Jackson's works. Her psychological works reflect an interest in describing pair, fragile, lonely women who have more than one alter ego. This is employed in *Hangsaman*, *The Bird's Nest*, *The Haunting of Hill House*, and *We Have Always Lived in the Castle*, in addition to various short stories.

In his reading of the *The Haunting of Hill House* Bernice M. Murphy notes that "much of the allegedly supernatural incidents in the novel is as likely to have a psychological as a ghostly cause: neurotic outsider Eleanor Vance is the focus of the novel and the likely catalyst for the many of the incidents that take place within its pages" (2). Schneider tells us that "Jackson ... place[s] us for an extended period of time directly inside the mind of Eleanor ... spends more time detailing Eleanor's thoughts, fears, and insecurities." (5). In *The Haunting of Hill House*, everything in Eleanor's journey is described as a double – an early indication to the existence of the doppelganger in the story. In the house, "the gate was so clearly locked ... locked and double locked" (19), and in the entrance, on both sides, there are "great double doors" (26). And with her first encounter with Theo, Eleanor meets her first double. Laura Miller illustrates the fact that the story is full of doublings. She says:

Jackson knits the circular nightmare of Eleanor's story using interlocking patterns of doubles and reversals. Eleanor's naïve hope is that at Hill House, she will find companionship to replace the family she has abandoned ... The Haunting of Hill House is laced with broken destructive families with particular emphasis on volatile relations between women. The Crain sisters who quarrel bitterly over Hill House mirror Eleanor and her sister, Carrie, fighting about who gets to use the car bought with their dead mother's money. In Theo, at first, Eleanor seems to see the possibility of a good sister to make up for the selfish controlling one" (HH, xvii-xviii).

So, there are many sets of doubles in the novel; Eleanor and Theo, Eleanor and the house, Eleanor and her sister and the two Crain sisters, Eleanor and the dead Crain wives, and Eleanor and the rest of the team – group doubling.

2.1.1. Eleanor and Theo: Women Doubles

In *Whose Hand Was I Holding?* Tricia Lootens studies familial and sexual politics in *The Haunting of Hill House* stressing on the relation between Eleanor and Theo. She asks,

Is Theodora a kind of a demon lover, a human parallel to the ghostly hand that offered Eleanor transitory delusive comfort? Is she too a victim of Hill House? Or is she both? It is never quite clear whether Jackson implies an intrinsic relationship between the selfishness she seems to attribute to Theodora, Theodora's dangerous function as a double, and Theodora's lesbianism ... what does seem clear is that Theodora betrays Eleanor in part because she betrays her own desires (Murphy, 165).

The relationship between Theo and Eleanor is a source of the uncanny. In the night of the banging, while Eleanor is sleeping, she dreams that she is holding someone's hand, when she opens her eyes she finds that Theo is not close to her and she wonders in fear about whose hand she was holding. The same night, the four members of the team talk about fear. Eleanor confesses, "I am always afraid of being alone," but for Theo fear comes from "knowing what we really want ... she pressed her cheek to Eleanor's hand, and Eleanor hating the touch of her, took her hand away quickly" (HH, 149-50).

Unfortunately, the relation between Eleanor and Theo is described by most critics in terms of homoeroticism. Theo is depicted as a lesbian who searches for erotic love in her relation to Eleanor. The same argument goes around Natalie and Tony in *Hangsaman*, and Tony's identity is a matter of controversy, but mainly, both are described as a double and Tony is Natalie's imaginary alter ego. Concerning Eleanor and Theo, in a letter to Howard Nemerov Jackson complains about a British scholar who claims that there is a lesbian theme in HH. Jackson writes:

I am writing about ambivalence, but it is an ambivalence of spirit, or the mind, not the sex ... it is not a he or a she but ... it is a demon which is fear ... we are afraid of being someone else and doing the things someone wants us to do, and of being taken and used by someone else, some other guilt ridden conscience that lives on and on in our minds, something we built ourselves and never recognize, but this is fear, not a named sin. Then it is fear itself, fear of self that I am writing about, fear and guilt and their destruction of identity (qtd in HH, xviii-xix).

Eleanor is an ambivalent character. Her relation to Theo springs from both her desire to and her fear of being someone else. This someone else – Theo – both completes and contradicts Eleanor's ambivalent self; that is why she is considered a source of fear to her. So their relation is not erotic, but a source of the uncanny. It is a relation that expresses Eleanor's fears of being commandeered by Theo's consciousness and at the same time fear of destruction of her identity. Miller writes that lesbianism cannot express the relation between Eleanor and Theo because Eleanor's dilemmas are still those of a child and not an adult woman. She says, "Sexuality requires an

autonomy of self-knowledge she has not got yet ... Jackson seemed to see sex as an uninteresting distraction from earlier, more fundamental questions of identity" (HH, xviii).

Eleanor responds to the threat of *ego* dissolution by her attachment to her teammate and roommate, Theo. Once she meets her at Hill House, she quickly forms a close friendship with her that is detected by the novel's readers as a lesbian relationship, and the argument goes around whether Theo is a double or a lesbian lover. Since Eleanor is always terrified of being alone, the attachment to Theo may be conceived as an attempt to create a bond with her alter ego. Eleanor, in her search for autonomy splits and creates of Theo a double as an assurance against the destruction of her ego since "the double is also a personification of the whole psychology of personal and interpersonal problems" (Chapelle, 215). In Eleanor's case, it is the absence of a fixed identity, of disintegration and dissolving. This *ego* relation to Theo involves Eleanor's relation to herself. Theo as a double "lets the ego enter into a reflective discourse with the imagistic foundation. The content of the unconscious animation in life is dissociated and placed at a distance from the ego so that it becomes visible to the ego" (Chapelle, 218). So during her encounter with Theo, her double, Eleanor encounters herself and sees, so clearly, herself and what she desires but fears to be. Also once Eleanor makes of Theo her alter ego, Theo cannot be her lesbian lover since "the double dismisses sexuality. He removes things sexual from the hero's life," (Chapelle, 219), and this is another evidence that Eleanor's and Theo's is not an erotic but a psychological bond.

Jackson's first step in creating a double is the use of androgynous names. This involves another source of the uncanny which is *the uncertainty about sexual identity*. She uses deceptive names to make a confusion of identities. For example, in *Hangsaman* she uses the name 'Tony' to refer to Natalie's alter ego. In *The Haunting of Hill House* she uses the name 'Theo' for the same purpose. In *Trial By Combat*, she uses the name 'Allen', and in *The Villager* the protagonist is Miss 'Clarence', another female protagonist with a man's name whose double character is 'Mrs. Roberts', one of Jackson's women with androgynous names, and this is recurrent in many other works by the author.

The "use of architecture as a metaphor for the self" is another device that Jackson uses in the novel to demonstrate sets of doubles (Hattenhauer, 29). In her creation of the doubles in HH she uses the twin apartment of Theo and Eleanor. This technique is recurrent in Jackson's works of psychological horror. In her collection *The Lottery or the Adventures of James Harris*, the twin apartment recurs in most of the stories. For example, *Like Mother Used to Make* "takes place in two identical apartments down the hall from each other. The setting of twin apartments tropes the doubles who occupy them" (Hattenhauer, 22), and the similarities between the two apartments is contrasted with the differences between the two characters. Jackson uses doubles in this story to question gender roles. David is a perfect homemaker (like mother used to be), and Marcia is his evil double that is careless, untidy (just like Theo) and who lives in the apartment across the hall from David's in a complete mess. In *Trial by Combat*, again Jackson uses the setting of identical apartments to represent the doubles who occupy them. But in this story the similarities of the two settings refers to the way each double finds herself in the other.

As Norjordet points out, doubling and the use of architecture extends in Jackson's fiction to other stories. "In *The Villager* Miss Clarence pretends to own an apartment she does not own ... in *Trial by Combat*, Emily Johnson enters Mrs. Allen's apartment, looking for handkerchiefs she thinks the latter has stolen. At the end we are left wondering who has been stealing from whom" and who is the evil double of the other (99).

In HH Jackson has the intention from the beginning to make of Eleanor and Theo a set of double. She writes in her notes that "Theo is Eleanor" (qtd in Hattenhauer, 162). Theo becomes a projection of Eleanor's negation and her denied self. This negation "does not merely signify an arena of resistance where the conscious self is unable to exercise judgment, nor does it merely construct an excluded zone in the topography of the ego. Rather, through ambiguous expression, negation facilitates relations between the different regions of the ego's topography," and thus, Theo becomes Eleanor's alter ego (Vardoulakis, 102). From the start they share everything, clothes, rooms, and thoughts. Theo tells her "we are practically twins" when she wears Eleanor's clothes (133), and when Mrs. Montague arrives she thinks that Theo is Eleanor.

They also share thoughts. Theo is telepathic; she practices telepathy with Eleanor as if she enters her mind and reads her thoughts. For example, she tells Eleanor, "you are afraid everyone's going to laugh at your clothes" (32), and when Mrs. Montague arrives and Eleanor thinks to herself "I wonder how long she is going to stay," the reader is puzzled that Theo whispers to Eleanor, "I wonder how long she is going to stay" (174). Hattenhauer says that "Theodora is also Eleanor's mirror opposite. [She] expresses Eleanor's repressed feelings. Jackson notes that Theodora is the 'voice of emotion'" (163). She knows exactly what she wants, and on the contrary Eleanor does not know what she is or what she really wants. So, Theo is, to her, the successful strong part of the self she is not able to grasp.

From their first encounter in the house it is clear that Theo's completes Eleanor's character. Eleanor tells herself "she is lovely ... I wish I were lovely" (33-34). Moreover, when they are in the garden, Theo has the capability to read Eleanor's thoughts concerning her. Eleanor thinks, "She's much braver than I am. Unexpectedly – although it was later to become a familiar note, a recognizable attribute of what was to mean "Theodora" in Eleanor's mind

– Theodora catches at Eleanor's thought and answers her "Don't be so afraid all the time ... we never know where our courage is coming from" (36). With time, Theo describes herself with adjectives or characteristics that are opposite to Eleanor's (62, 63).

Step by step, Eleanor starts to become Theo – her double. She wants to unite with her alter ego, with her negated self, because in this case of repression and anxiety "the unconscious does not have 'no' in its vocabulary. Thus, negation becomes a catalyst for drawing the topography of the ego" (Vardoulakis, 101). In her attempt to become Theo, Eleanor is drawing the topography of her ego, building a new character and a new identity. This, in turn, reveals and explores "the interrelations of the "I" and the "non I," of the self and the other" (Zivkovic, 124). For example, when Theo says "I'm cold ... deadly cold" Eleanor replies "so am I" and then she takes "the green quilt and [throws] it around Theodora, and [takes]up Theodora's warm dressing gown and put[s] it on" (95), and when Theo has her clothes spoiled, Eleanor thinks "I hope my clothes will be good enough for her" (115).

On the other hand, the relation between the two of them demonstrates the double's danger on the subject and how it is usually considered evil. Eleanor used to wonder why she is weaker than Theo (103), and she hates her touch whenever Theo tries to help her (116). This fits with Vardoulakis' description of the doppelganger. He says that "Doppelganger characters tend to be associated with evil and the demonic; ... the doppelganger presents a notion of the subject/ subjectivity that is defective, disjunct, split, threatening, spectral" (100). In her splitting Eleanor starts to fear and hate her double because she unconsciously pushes her to face herself "clearly and without disguise," or as Theo says, "of knowing what we really want" (118). Such fear is responsible for Eleanor's attempts to stick to and at the same time try to harm Theo.

Danielle Chapelle touches the same idea in his discussion of the double. He stresses that:

All double stories are tales of heroes who see their lives disrupted and eventually ruined by their antagonistic alter ego. Throughout the endlessly varied plots to which the theme of the double gives rise in literary imagination, there runs a structural unity. This structural unity has two sides. First there is the antirelational aspect. This manifests itself in the double's interference with the hero's intention and ability to form erotic bonds, as well as his growing alienation from and opposition to the hero's own personality. Second, there is a theme of undoing, the steady and inevitable undoing of the hero's life (215).

Theo is the first one who suspects Eleanor's role in what seems to be supernatural incidents. When the house calls are written on the walls, first in chalk and later in what is recognized to be Eleanor's blood; "HELP ELEANOR COME HOME ELEANOR" (144), it is Theo who guesses that it is Eleanor who has written the message, and her suspicions are proven nearly to be true when the same blood is used to spoil Theo's clothes which Eleanor can not wear the likes. The following two quotations from the novel illustrate Eleanor's sense of danger with the presence of her double. First she shouts at Theo and the rest of the team:

You think I want to see my name scribbled all over this foul house? You think I like the idea that I'm the center of attention? I am not the spoiled baby after all –I don't like being singled out (108).

Then, alone in her room she thinks:

We can not afford to have anyone but Theodora in the center of stage ... if Eleanor is going to be the outsider, she is going to be it all alone (109).

Later, she goes further to think "I hate her ... she sickens me ... I would like to watch her dying" (117). In *Wide Webs of Fear: American Gothic Fiction and Its British Counterparts*, Helen Sutherland discusses the doppelganger in a manner that explains Eleanor's later hatred of Theo. She says:

We tend to regard ourselves as both unique and inviolate in our individuality. The figure of the double interrogates both these aspects: the double is the same as me and therefore I am not unique, and if another 'me' exists I am not inviolate in my individuality. And even worse, which is 'me' and which is the double or other? The double therefore undermines the very concept of the self, in part by making what is known and long familiar, and specifically what is known from the inside external and therefore unfamiliar and strange: the self has become uncanny to itself (8).

This process of thinking and acting reveals Eleanor's anger at her double and pushes doctor Montague to tell her, "stop trying to be the center of attention" (119), but she never stops till the end. Contemplating Theo, Eleanor starts to fear her double and fear disintegration again. As a response, her primary narcissism pushes her to search once more for a state of primal unity. She tells herself "there is only one of me, and it's all I've got. I hate seeing myself dissolve and slip and separate so that I'm living in one half, my mind, and I see the other half of me helpless ... and I could stand any of it if I could only surrender" (134). Thus, she constitutes Theo as the 'other half' and the part to which she has to surrender. As her anger at her second/other half increases, there starts another haunting at night. This time the banging comes out of her head not from outside. She shouts at the house to stop and the haunting stops at once. It becomes clear that whenever Eleanor is angry at Theo the haunting starts and when she calms down, everything stops. Then it is Eleanor who haunts the house due to her anger at her double, and this doubling itself is the cause of fear and mystery in the house among the team.

The doubling between Eleanor and Theo illustrates what Chappelle calls 'the recurrent themes that appear with the double in any story':

First, the double often originates in some sort of loss, as when the hero loses his mirror image or his shadow. Secondly, the double typically becomes a figure whose actions are at cross purpose with those of the hero. Third, this antagonism and the double's interference with the hero's normal life begin to occupy the center of the story. Fourth, the antagonism and interference lead the hero toward certain ruin. Fifth, to avoid ruin or insanity the hero tries to rid himself of the double by means of escape, but the attempt is in vain. Sixth, driven by despair the hero attempts to rid himself of his double by killing him, but ... [he] discovers that he is himself mortally wounded (211).

Eleanor passes through these steps of creating and dealing with her doppelganger, and all her actions are attempts first to identify with that doppelganger, and then to get rid of her by means of creating the false haunting and spoiling her clothes just to see her crying and collapsing.

Although Eleanor creates a double as an insurance against the destruction of her ego, she soon fails to identify with this alter ego. As a result, she resorts to her own soul, the first immortal double of the body, and tries to destroy her alter ego because it symbolizes the type of a woman she is even afraid to become. Hence, Theo becomes against Eleanor and their union becomes deadly, "it is the moment of perception when the victim sees his murderer, the brother discovers his sister, beauty destroys [embraces] the beast" (Murphy, 163). Theo becomes Eleanor's terrifying other that she can not dream, consciously, of its existence and her discovery leads to the creation of the uncanny. Hattenhauer stresses that the doubling between Eleanor and Theo is of the greatest importance in the story. In the 1999 film adaptation of the novel David Self gives Theo "some knowledge of psychology. Theo recognizes that Eleanor is passive aggressive and that Theo is her opposite ... Theo is Nell's double" (Murphy, 258). Theo becomes Eleanor's double. This increases uncanniness in the novel and plays part in questioning the matter of the haunting.

2.1.2. Eleanor and Hill House: Psyche and Matter

Eleanor has several doubles ... the house is Nell's mirror double. She merges with it, or rather it imbibes her (Murphy, 259).

According to Jodey Castricano in *Shirley Jackson's The Haunting of Hill House and the Strange Questions of Trans-subjectivity*:

Jackson's novel draws upon the history of unresolved social, cultural, and psychological tensions fueling the ubiquitous apparitionist/ non apparitionist debates of the nineteenth century, including questions of the veridicality of ghosts and spirits, of the authenticity of mediums and the efficacy of para/ psychology to determine the relationship between psyche and matter in competing models of unconscious with respect to the "occult" status of the mind (3).

In the manner of Henry James, Jackson has been "preoccupied with the notion that people are attended by multiple imaginary versions of themselves" (HH, xi). Hill House is the second of Eleanor's main doubles. The novel, says Murphy, is "a ghost story in which no ghosts actually appear" (11). The gloomy part of the novel lies in the manner Jackson portrays the relationship between "lonely, disturbed outsider Eleanor Vance" and "Hill House, which so readily exploits her obvious vulnerabilities and overwhelming desire for home of her own" (Murphy, 11). The relation between Eleanor and Hill House exploits questions about the sense of reality in the novel as well as uncanniness. In other words, the uncanny relation between the soul and matter – Eleanor and the house – is expressive of the extent of Eleanor's role in the events that take place in the house.

Jackson begins and ends the novel with nearly the same words:

Hill House, not sane, stood by itself against its hills, holding darkness within; it had stood so for eighty years and might stand for eighty more. Within walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut; silence lay steadily against the woods and stone of Hill House, and whatever walked there, walked alone (HH, 1,182).

Whether the house is sane or 'not sane' as Jackson refers in that quotation is a matter of reality versus unreality in the story of the haunting. The house as is referred to in the quotation is 'not sane' while 'silence lay steadily' as it 'stood by itself.' Meantime, all the terrible events occur while it is inhabited, not 'by itself.' This leads to a primary conclusion; there is a relation between the house and its inhabitants. In other words, the people who inhabit the house affect its seemingly sanity and have a hand in what goes on in it.

Jackson uses the house as a means to indicate the disordered and instable personality of Eleanor. In *Chambers of Yearning: Shirley Jackson's use of the Gothic*, John G. Parks touches the same idea of Gothic settings personifying unstable personalities. He says:

In Classic Gothic ... the element of terror is ... associated with the gothic castle, which is the image of power, dark, isolated and impenetrable. To the Romantic Movement and in gothic fiction 'the castle stands as a central image of the lonely personality.' It is the house that welcomes home the utterly guilt-ridden, lonely and loveless

protagonist, Eleanor Vance, who surrenders willingly to its dark embraces, her own fragile self-dissolving and fusing with the substance of Hill House (Murphy, 246).

Eleanor is one of the house's inhabitants who have the greatest telepathic influence on its sanity. Her influence indicates that the house is not 'not sane' but lonely like herself. It is expressive of her tired psychology and exhausted mentality, not of its own. Moreover, the terrible things that happen in the house seem to be merging from and expressing her inner life.

Again, the same idea is expressed by Hattenhauer in his *Steven Spielberg's The Haunting: A Consideration of David Self's Script*. He stresses that "gothic and horror have long employed the convention of people staying in ... a not right house. A not-right house implies a not-right character" (Murphy, 254-5). Similarly, Sandra Gilbert and Susan Gubar state that "houses, nests, shells, and wardrobes are in us as much as we are in them" (7). And Miller says that the "Gothic house can stand for any number of things, depending on the interpretative inclination of the observer: sexuality, the female body, the family, the psyche. All these understandings with the exception of sex – a topic Jackson avoided – apply to Hill House" (HH, xiv). In this study the house is interpreted as standing for the protagonist's psyche. Freud was resistant to the subject of telepathy. At the same time, Jung has formulated the theory of synchronicity "in which matter and mind are not differentiated as in the assertion of classical science" (Castricano, 4). This, in turn, goes with the Jungian conception of the human psyche and the collective unconscious in the light of the relation between the psyche and matter. According to Jung, "belief in the substantiality of the spirit yielded more and more to the obtrusive conviction that material things alone have substance, till at last, after nearly four hundred years, the leading European thinkers and investigators come to regard the mind as wholly dependent on matter and material causation" (Jung, 1933, 2). In the novel, the matter – the house – leads the protagonist to discover her other self and so, her mind, the human mind, becomes wholly dependent on the substance and material causation. At the end of the novel, it is the protagonist who dies, not the house. The house only performs its role in presenting a reflection of her personality, her long lasting but disintegrating self that she hardly accepts.

In the novel Jackson conflates the categories of character and setting, of psyche and matter. Eleanor Vance becomes so restricted by the house that she starts to merge with it. After she discovers herself in the house, the unreliable third person narration makes it seem in vain to try to differentiate her character from the house (Hattenhauer, 4). Such personification and demonization of the house is Jackson's means through which she creates horror and uncanniness in the novel.

As reported in *The Sundial*, in HH "Jackson imbues architecture with texture and emotion" (Allessio, 4). Chapter two of the novel begins with these words:

No human eye can isolate the unhappy coincidence of line and place which suggests evil in the face of a house, and yet somehow maniac juxtaposition, a badly turned angle ... turned Hill House into a place of despair, more frightening because the face of Hill House seemed awake, with a watchfulness from the blank window and a touch of glee in the eyebrow of a cornice... a house arrogant and hating, never off guard, can only be evil (HH, 24).

The house is even described in psychological and physiological terms, and there is a number of occasions in which Eleanor addresses the house directly – during the haunting – as if the house could hear and respond (Schneider, 173). For example, when the second haunting begins and the bangs become louder, "Eleanor threw herself away from the bed and ran to hold her hands against the door. 'Go away', she shouted wildly. 'go away, go away!' There was complete silence, and Eleanor thought ... now I've done it" (HH, 95). This gives the impression that Eleanor is in control of the haunting specially that she thinks more than talking and usually the heard sounds are described as "hollow" as if they are coming from her mind (HH, 94). At last she thinks "I will never be able to sleep again with all this noise coming from inside my head; how can these others hear the noise when it is coming from inside my head? I am disappearing inch by inch into this house ... all this noise is breaking me" (HH, 149). So, although the house "estranges her, it gives Eleanor an uncanny chock of recognition because it is a figuration of her" (Hattenhauer, 159). It stands for her double mirror, the other self of a lonely personality whose abnormality appears only when confronted with her doppelganger.

HH is not the only work in which Jackson sets a relation between disintegrating houses and split personalities. In *Pillar of Salt* the protagonist undergoes psychic disintegration in a disintegrating setting. The reader cannot be sure whether the setting is really collapsing or it is a projection of the protagonist's disordered psyche. But by the end the reader realizes that it is Margret, who is collapsing, not the houses of the city. Her mind splits and she is lost in unconscious state of mind and from this moment on, events in her life seem to be separate episodes that have no links. In *We Have Always Lived in the Castle*, the fire that destroys the house – whether real or not – indicates the protagonist's final mental collapse and splitting. In HH the disintegration of Eleanor's mind is accompanied by the house's haunting, and until the final pages of the novel the reader is not sure whether the haunting is real or not.

It is also notable that such presentations of settings disintegrating as reflections of the subjects' splitting always begin to appear early in the works of Jackson. In *Pillar of Salt* and HH it starts in the middle landscape between

the rural and the urban, and in *We Have Always Lived in the Castle* it starts early before the protagonist's escape to the woods and her attempts to start a new life, a figure of dislocation that indicates the protagonist's hesitation between two identities, one of the self and the other is of the double. This may also justify Jackson's use of realistic settings in her works; a means to enhance the uncanny effect in the novel as she links what is unfamiliar (unheimlich) in fiction with what is familiar (heimlich) in reality.

As one of the protagonist's doubles, the house allows Eleanor's other doubles and different forms of distortion to appear in the novel: "There are such pathological conditions as persecutory delusions, visual or auditory hallucinations, depersonalization, spectrophobia (fear of reflections in water or mirrors), and fragmentation of personality into independent characters separated by amnesia... there are images representing personification and solitude" (Chapelle, 211). All these forms of doublings and pathological cases appear in the novel through Eleanor due to her stay in the house as it mirrors her deepest fears and her most negated self. Hattenhauer tells us that Jackson has written in her notes that "Eleanor Is House," and has added that she is "ALL DISTORTED LIKE HOUSE" (159). Then Hattenhauer goes on to add that "by the end of the novel the identification of Eleanor and the house are clear. It turns out that the house's foundation and construction allegorize Eleanor's psychological foundation" (159). Through the house mirror Eleanor could see herself in depth and feel her true identity.

The complex architecture of the house signifies the complexity of the protagonist's repressed self. Some rooms contain other smaller rooms and the first-floor rooms make a series of strange circles in which the inner rooms have no windows. The result is that Eleanor cannot discover the inner rooms without going into such architectural maze and entering the locked rooms. This means that she cannot see her inner self from outside; she must go into the depths of her unconscious to discover what is there, and diving into her unconscious leads to the repressed and unexpected and creates the uncanny.

Hattenhauer points out that the "unbalanced Eleanor occupies an unbalanced room" in the house (160). We learn from the text that her room "had an unbelievably faulty design which left it chillingly wrong in all its dimensions" (HH, 30). The house, then works as another of Eleanor's dark doubles in/ with whom she encounters her repressed self and searches for her identity. Jackson uses the gothic convention of setting to render the house human attributes. So, to Eleanor, the house becomes someone who is "waiting for her, evil but patient. Journeys end in lovers meeting" when the house comes around her in an embrace (HH, 25). By the end, Eleanor splits as the house is splitting or, rather, the house seems to be splitting as Eleanor is splitting. The house dances affected by her poltergeist powers; "a primitive spiteful, violent, unthinking force" (HH, xi), and the repressed Eleanor thinks: "Hill House went dancing" (HH, 195), and she goes "dancing in the hall" (219). The house double then, has a great effect on Eleanor. It "draws her out of herself in a way she does not need. She desublimates but returns to the place of domestic interpellation" (Hattenhauer, 160). After the dance, she finally discovers her inner self, her repression, her need for a new life and a double—even evil—to complete the lack in her personality. So, by reading the house, its design and architectural misdirection, the protagonist can read herself with a new vision and a new recognition. When such reading exploits the repressed and the negated, the uncanny effect is achieved in the novel and plays its role in throwing the light on the haunting that is attached to the protagonist's repression and hidden complexes.

2.1.3. Group Doubling

Eleanor thought that they must make a companionable little group, the four of them ... each of them wondering what terror had been tapped in the others, what changes might show in face or gesture, what unguarded weakness might have opened the way to ruin (HH, 97-8).

HH is a novel that explores the gothic elements of haunting, telepathy, and clairvoyance. The tropes of telepathy and clairvoyance lead us to consider the long debate concerning thought transference between Freud and Jung (Castricano, 1, 2). According to Roderick Main in *Jung on Synchronicity and the Paranormal*, modern psychologists like William James and Carl Jung, on the contrary to Freud, have been not only "interested in psychical research [but]... [have] made close observations of mediums; they were willing as Freud was not, to consider the phenomena that emerged in these contexts in a non pathological light" (5). In studying mediums, telepathy, and their in/direct influence on human consciousness, Jung has formulated his *theory of synchronicity* that is according to Christopher Hauk, "a causal connecting principle derived in relation to modern physics," in which there is a strong bond between psyche and matter (qtd in Castricano, 4). This relation between psyche and matter has been referred to in the discussion of the house doubling, so this time synchronicity is to be handled in the course of group doubling in which several parties in the story are involved.

In the light of such synchronicity, and taking in mind telepathy and clairvoyance, it can be said that what haunts Hill House is more than one consciousness for which Eleanor acts as a perfect medium. In *Jung, Hegel, and the Subjective Universe*, Barbara Eckman argues that:

From the notion of conscious and unconscious psyche located in individual brains, to a conception of multiple consciousness, some human, others inhuman; located within human psyches, others located outside, in nature and even elsewhere; some personal and immediately known, others inhuman, impersonal, and only indirectly known by human consciousness, the imagining of multiple consciousness in the world, released from their enlightened imprisonment within human brains, brings threat as well as promise (qtd in Castricano, 6).

Then the question that is posed in and by Jackson's novel is not to think of the non-human consciousness of Hill House, but of how to think about the relationship between telepathy, clairvoyance, haunting and consciousness without missing their deep relation to psychoanalysis and psychodynamics. In the novel, if we have more than one consciousness, then this is another shape of the double, including doubling between psyche and matter –Eleanor and the house.

One compelling example of such coincidence and multiplicity of consciousness and unconsciousness fits with the novel's uncanniness that stems from the existence of the double. When Eleanor is awakened by what she perceives is the sound of her dead mother knocking on the walls to call her, we are puzzled by the recognition that Theo also hears the same sound. But taking in mind the psychological fact that such knocking is a manifestation of Eleanor's guilty conscience – only in her mind – the reader finds it unfamiliar to see that Theo shares the same unconscious experience. If we recall the reasons for which doctor Montague has chosen both women to attend his psychic experiment – Eleanor's telekinesis and Theo's telepathy – it is then explainable that both women, in addition to being doubles, are telepathic and practice thought transference, one of the elements of the uncanny in fiction.

Jung defines thought transference in *The Soul and Death* as "the coincidence of psychic state with a simultaneous, objective, external event that corresponds to the psychic state or content" (Main, 144). The working of that thought transference is not always predictable and sometimes the pressure of the subject's sick unconscious conscience results in amazing unexpected communicating powers between the different parties involved in this operation. For example, telepathy does not mean clear and intended communication between the minds, the thing which, in turn means that Eleanor could be affecting Theo without Theo's intention or approval to receive her thoughts. As Roderick Main points out, Jung "[has] recognized that the state of mind, such as bad conscience, can sometimes express themselves synchronistically in the thoughts and feelings of another person" (15), and this is clear in the case of Eleanor and Theo since thought transference constitutes an element of the double till we reach a point as to ask 'Whose consciousness is it?'

The pattern of Freud's doubling and Jung's coincidence is emphasized again in the novel when we learn through doctor Montague's account of Hill House that the girl who has been assisting the old Crain sister has committed suicide – as Eleanor will do at the end. When Eleanor hears this, she says "'killed herself?'... 'She had to kill herself?'" (HH, 40). Moreover, we learn from the doctor's story and the novel's end that Eleanor commits suicide at the same spot the two Crain wives die. So Eleanor doubles both the Crain wives and the caretaker, what Miller calls "the dissolution of boundaries, between the living and the dead ... between the outside of the body and everything that ought to stay inside" (HH, x). This dissolution of boundaries throws the light on the doctor's influence on the rest of the team, at the same time Eleanor's influence upon the house and the rest of the team is discussed earlier. Then the novel involves an uncanny circulation of thought transference and doubling which "can be ascribed to no one in particular" (Castricano, 12).

In addition, doubling in the book extends to include Jackson's mind, her text and the reader of that text. Usually Eleanor's thoughts "seem to merge with the narrator's observations and vice versa" (Castricano, 14), while the reader cannot sometimes distinguish his own thoughts from these of doctor Montague, Theo, and Luke. Then, the house is haunted by a closed circle of doubles: Theo and the house double Eleanor, Eleanor is the double of the two Crain wives and the caretaker, Eleanor and Theo are doubles of Eleanor and her sister, Eleanor and her sister are doubles of the two Crain sisters, and the whole team; doctor Montague, Luke, Theo and Eleanor, in addition to Jackson and her readers are telepathic. This is enough capable of producing the most uncanny effect in the novel and proves that the house does not haunt but is haunted by the people who inhabit it.

2.2. Familiarity with Death: Eleanor's Death

At the end of the novel, the protagonist, Eleanor Vance, is sent away of Hill House out of fear for her sanity. Doctor Montague and his team decide that Eleanor's fantasies and fears have become dangerous and if she stays any longer in the house, she may lose her mind. Instead of leaving the house Eleanor turns the wheel of her car and directs it "at the great tree at the curve of the drive way" and dies (HH, 181-82). As she is turning the wheel, a thought crosses her mind: "I am really doing it, I am doing this all by myself, now, at last; this is me, I am really really really doing it by myself" (HH, 182). In this quotation it is easy to notice the affirmation in Eleanor's words, the thing that sounds like an intention. Moreover, reading that part gives the impression that Eleanor has previous plans to kill herself specially that she has tried before without success. The repetition in her words gives the impression that she is happy about her success at last to end her life and to do something she "really, really, really"

wanted to do. But a little bit later, at the last moment before the crash, another thought flashes in her mind: "why am I doing this? Why don't they stop me?" (HH, 182). Such contradiction between her first affirmation and her last double interrogative pushes us, as readers, to question the reality of intentions and the real motives behind that violent death.

Eleanor's first affirmation conveys the sense of a familiarity with and a courage to face death, and this a Freudian element of the uncanny. But her last interrogatives stand as a negation of such uncanniness. Such contradiction in her attitudes may throw the light on her ambivalent and psychologically disordered character. From a psychological point of view, if we apply Robert M. A. Hirschfeld's report on *suicidal behavior*, all through the novel Eleanor demonstrates two types of self-destructive acts; *attempted suicide* –twice – and a *completed suicide* at the end. So, all through her journey she shows a suicidal behavior (1). Moreover, her last interrogative, "why don't they stop me?" is a manifestation of a suicide attempt that "involve[s] at least some ambivalence about wishing to die and may be a cry for help ... from people who still wish to live" (Herschfeld, 1). Eleanor's suicidal ideation results from social factors and traumatic social experiences, specially the death of her father and the poltergeist phenomenon that follows (Herschfeld, 2).

According to Fred K. Berger in *The New York Times* article, *Suicide and Suicidal Behavior*: People who attempt suicide are often trying to get away from life situation that seems impossible to deal with. Many who make a suicide attempt are seeking relief from:

- Bad thoughts or feelings
- Feeling ashamed, guilty, or like a burden to others
- Feeling like a victim
- Feelings of rejection, loss, or loneliness

(1).

Eleanor's life situation really seems impossible to go through since she suffers the burden of the above-mentioned negative feelings. At the beginning of her journey to Hill House, driving the little car ... she smiles... and [thinks], I am going, I am going, I have finally taken a step" (HH, 10). Such beginning, with the end of the novel, constitutes a circle and a maze in which the protagonist is familiar with death. But regarding the last double interrogative "why don't they stop me?" it can be said that Eleanor's 'attempted suicide' ends with a 'completed suicide' because no one receives her cry for help, which means that she does not really want to die, or at least, her conception of death is not of ending one's life. Rather' it is of beginning a new sort of life.

Elizabeth Kubler Ross writes in *On the Fear of Death* that "in our unconscious, death is never possible in regard to ourselves. It is inconceivable for our unconscious to imagine an actual ending of our own life here on earth" (Muscatine & Griffith, 899). This justifies the contradiction in Eleanor's words; her affirmation and interrogative. She can not conceive the idea of the actual ending of her life on earth. She wishes to start a new life, but in her unconscious she cannot distinguish between a wish and a deed. She is one of the human beings that as Ross says, "all are aware of some ... illogical dreams in which two completely opposite statements can exist side by side – very acceptable in our dreams but unthinkable in our waking state" (Muscatine & Griffith, 900). Death in itself is fearful and this fear is universal, so Eleanor must fear death but she unconsciously has an illogical dream which is to cross the barriers that separate her from reaching a new state of life, in other words, to combine both life and death in one action and become happy ever after.

In *Exploring the Perverse Body*, Laura Ann Jacobson expresses the same idea. She says: "there is far more than life and death at stake as body, mind and soul are wrenched apart in exhaustive efforts to discover truth and reason" (2). The death of Eleanor functions as Antonia's death in *The Monk* where "the process of separation between her pained life and future happiness [is] death" (Jacobson, 14). During Eleanor's last moments she tries to undergo a process of transformation between life pain and eternal pleasure in the life after death. Thus death, to her, is a psychological journey –a major Gothic theme – where "the notion of dividing her lovely journey into miles and hours [is] silly ... the journey itself [is] to her positive action, her destination vague, unimagined, perhaps non-existent" (HH, 11). Or as Miller puts it, "what Eleanor is headed toward is not delusion but a collision with absolute reality" (HH, xvii).

Then in her collision with absolute reality where does she think herself going? Or rather where is Jackson sending her protagonist? According to her conception of life and death, of pain and eternal pleasure, she is going to Hades.¹ According to Hades, "in addition to everyday life's concreteness and materiality, there is a double dimension of existence in the form of immaterial self-reflection or duplicate mirror image. We recall Narcissus here ... Narcissus's death ... is less the end of a concrete life than it is the end of the life of concreteness" (Chapelle, 226). And since everything in the protagonist's journey is described in terms of doubling, she also accepts Hades –death – as a shadow brother or a doppelganger of the upper surface dimension of her everyday life. This double is, to her, "an insurance against the destruction of her ego, an energetic denial of the power of death" as she conceives it (Freud, 234). She is then searching for the first double of her suffering body; the immortal soul.

Hades is the world of negation and illusion; it is representative of the protagonist's escape from her worldly doubles, and consequently her inability to face her repressed self. It is "a question of the ego entering into an autonomous and independent dimension of life where images ... are the essential realities" and where there is no time, no decay, and no change of any sort (Chapelle, 228-232). Accordingly, Eleanor creates a journey of her ego, going from a world to another, passing through Charon.¹ This journey between the two worlds; Zeus and Hades or, consciousness and unconsciousness is considered a journey of freedom, absoluteness, and power. It finds its modern equivalent, says Chapelle, "in the Freudian practice of free association and the Jungian practice of word association" (228). And since the Freudian theory is based on negation, it is to be said that it is based on the theory of Hades. Consequently, the myth of Hades should be accepted as a psychological reality which existence can not be denied or, else, the ego's consciousness and unconsciousness will also be denied and violated. With such process of thought, Eleanor's familiarity with death can be accepted in the novel and can create the uncanny effect.

Finally, it is to go back to the questions posed at the beginning of this paper; who haunts the house? And what is the novel's genre? To answer the first question is to quote Lootens' comment on the protagonist's death when she says: "to sacrifice oneself, after all, Jackson implies, one must have been allowed to develop a "self," and one must have a choice; it is not clear that Eleanor has either ... what is left at the end of Hill House is a vision of failed human bonds and of the forced sacrifice of a victim too weak, and too drugged by fantasy, to resist" (Murphy, 166-67). Eleanor has come to share in an investigation in a house thought to be haunted, but the proven fact is that the house itself becomes haunted by her presence. She haunts everyone by her need for a self, a right courageous identity. Having failed to find her object, she turns to the matter to create another double to herself and achieve a long-pursued wish. Eleanor is portrayed in a psychological state of repression, denial, hysteria, and sadness, and she manifests this state through conversations with Hill House. Consequently, the house is not possessed by a ghost or the evil spirit of Hugh Crain, but by the repressed protagonist, Eleanor Vance.

To answer the second question, Carolyn Kaufman is fully expressive in her opinion that "in many ways, psychosis and Dissociate Identity Disorder ... have replaced stories about possession in fictional media. Rather than being possessed by demons, we're possessed by personalities or disorders" (1). If it is assumed that *The Haunting of Hill House* is a story about demonic possession, the proper end for the novel would be the destruction of the demon – Hill House (Kaufman, 2). But the story ends with the character's failure to find true love, the only redeeming power for her soul, and she consequently dies, and this is the proper end for stories about mental illness. The story of Eleanor Vance, as seen in this chapter, is expressive of the Freudian *Uncanny* and the purpose of *The Other* in fiction. According to Kaufman,

Mental illness and Monstrosity are often clumped together for two reasons. First, mental illness can be scary and we want to believe we would never behave that way, no matter what. Second, we use psychological terms to try to understand cruelty and hatred, and it's much easier for the average person to equate "sociopath" with "monster" than to accept the circumstances contributed to that person's behavior (3).

Then, the novel in its psychological manifestations, serves the fictional purpose of the psychological horror gothic where the human mind with its disorders is the main source of terror and fear. Thus, HH is a psychological horror gothic novel that explores the Freudian concept of the uncanny with its various elements.

Notes

- ¹ According to the Greek myth Hades is the underworld; it is "the realm to which men's souls migrate at the time of death and after dissociating themselves from the dead bodies. It is a depth dimension existing alongside the surface dimension of everyday life... it exists synchronously with the upper world, not after it" (Chapelle, 225).
- ² Charon is "the mythic figure who ferries one across the river that separates the upper world and the underworld" (Chapelle, 228).

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