

SPATIAL UNCANNY IN SHIRLEY JACKSON'S *THE SUNDIAL* AND *WE HAVE
ALWAYS LIVED IN THE CASTLE*



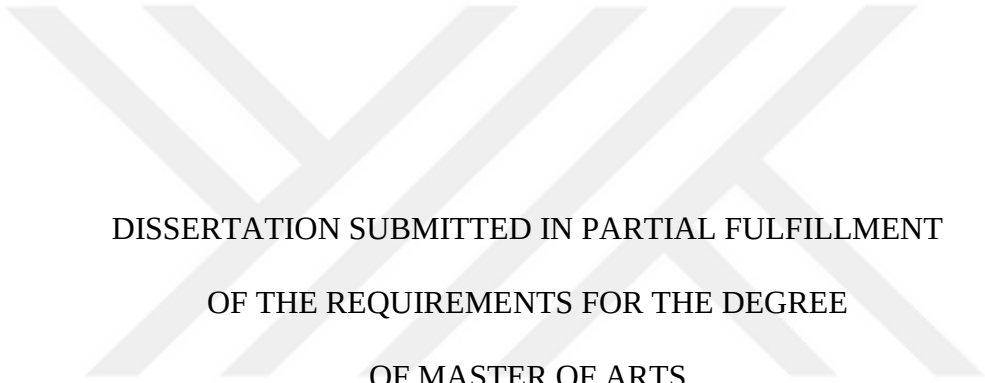
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JUNE
2021

SPATIAL UNCANNY IN SHIRLEY JACKSON'S *THE SUNDIAL* AND *WE HAVE ALWAYS LIVED IN THE CASTLE*

BY

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DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS

IN

THE DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

YEDİTEPE UNIVERSITY

JUNE, 2021

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ABSTRACT

This study aims to explain the spatial uncanny in Jackson's two novels, *The Sundial* (1958) and *We Have Always Lived in the Castle* (1962), in reference to the gothic trope of the castle and its powerful force over the female character's insecurity that drives them towards violence. Uncanny, defined by Sigmund Freud in his seminal essay "The Uncanny" (1919), emerges in a familiar setting as unfamiliar manifestations incited by hidden childhood complexes and primitive thoughts. When Freud's uncanny is applied to Jackson's gothic texts, the castle/house trope, which emerges in the female gothic, a term coined by Ellen Moers as an infected home, becomes prominent. The castle ostensibly protects women from the dangerous world by separating the two worlds of sexes; the men outside and the woman inside. This uncanny home which belongs to the father cannot offer a window of freedom for women as Friedan pins down in *Feminine Mystique* (1963), and it turns into as a site of patriarchal entrapment as defined in *The Madwoman in The Attic* (1979). In both novels, the entirety of the plot occurs in a single house, holding onto the residues of the old aristocratic architecture, promising paternal protection which in fact acts as cultural signs of estrangement as explained by Anthony Vidler. Consequently, houses fail to manifest themselves as a protective and reassuring power while Jackson's characters constantly seek an escape from this institutionalised violence to the extent of committing crimes. However, their attempts yield no result while the Blackwood sisters continue to live in constant terror lest the outer world should remain a threat for them and the wait of the Halloran family ends irresolutely with the death of Orianna, who had secretly hoped to leave the house behind.

Key words: Uncanny, Gothic setting, Female Gothic, Castle Trope, Family Institution, Patriarchy, Safety

ÖZET

Bu çalışma, Shirley Jackson tarafından yazılan *The Sundial* (1958) ve *We Have Always Lived in The Castle* (1962) adlı romanlardaki uzamsal tekinsizliğini gotik kale mecazı açısından açıklar ve kadın karakterlerin bu çaresizlikle başa çıkabilmek için şiddete başvurmak zorunda kalmalarını inceler. Sigmund Freud tarafından 1919'da aynı adlı eserde açıklanan tekinsizlik kavramı, çocukluk dönemine ait komplekslerin ve ilkel düşüncülerin, birey için tanıdık bir ortamda yabancılık hissi doğurarak açığa çıkması şeklinde tanımlanır. Bu kuram Jackson'ın metinlerine uygulandığında, ev/kale teması öne çıkar. Ev/kale, gotik türün ilk örnekleriyle başlayan yaygın bir mecazdır ve kadın gotiğindeki işlevi, erkek ve kadının alanını ayırarak; kadınları erkeklere ait tehlikeli bir dış dünyadan korumaktır. Babaya ait olan ve ayrı alan ideolojilerinin ürettiği bu tekinsiz ev kadın karakterler için bir özgürlük ve koruma alanı sunmak yerine, Friedan'ın *Feminine Mystique*'te (1963) belirttiği gibi adı olmayan bir soruna ve *The Madwoman in The Attic*'de (1979) açıklandığı gibi, ataerkil bir tuzağa dönüştürür. İki romanda da olay örgüsünün tamamı babanın korumasını vaat eden, dış görünüş bakımından kaleyi andıran üst sınıfa ait aile evlerinde geçer. Uzam, Anthony Vidler'in *The Architectural Uncanny*'de (1992) kuramsallaştırdığı şekliyle, ataerkil toplumun kadın karakterlere uyguladığı şiddet açısından incelenir. Mekân soyutlaşır, evler koruyucu olmaktan çıkar, aile kurumu içerisinde sıkışan kadınlar, cadı olarak resmedilirken, kaçış arayışı içinde suç işleyecek kadar ileri giderler. Fakat çabaları sonuç vermez. Blackwood kardeşleri, dışarıyı bir tehdit olarak görmeye devam ederlerken, Halloran ailesi mensupları için roman, Orianna'nın ölümü ile birlikte belirsiz bir bekleyişle biter.

Anahtar kelimeler: Tekinsizlik, Gotik Zaman ve Mekân, Kadın Gotiği, Kale Mecazı, Aile Enstitüsü, Ataerkil Toplum, Güvenlik

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INTRODUCTION

The American writer Shirley Jackson, who wrote six finished novels and numerous short stories during the post-war era, is now regarded as one of the most successful female writers in the genre of female gothic, especially with her last three books that unfold within the premise of family houses. In each of Shirley Jackson's houses, though they seemed to be depicted differently, the settings emerge as the perfect examples of the "uncanny", which is a notion first examined by Ernst Jentsch in his essay "On the Psychology of the Uncanny" (1906) as a physiological term to define an unusual distrusting experience towards the familiar. The notion is further analysed and elaborated by Sigmund Freud in his study "The Uncanny" (1919), which positions the uncanny in the individual's past. Whatever is repressed and kept hidden in the familiar scope starting from the earliest phases of childhood later to be developed as the rational adult mind, returns and comes to light in the most unfamiliar sense by causing great stress on the psyche.

The question of the possibility of a secure house is a recurring theme in American gothic fiction writer Shirley Jackson's all six novels. It is sometimes brought up by the uncanny psychological effects of dysfunctional family relations as in her last novel *We Have Always Lived in The Castle* (1962), and *The Bird's Nest* (1954) without resorting to the supernatural elements of the gothic, or sometimes by the intervention of a sinister, sentient old house with a past ruled by guilty consciousness which causes great havoc onto its new, yet temporary inhabitants as in *The Haunting of The Hill House* (1959). When the impossibility of the cleansing of this guilty consciousness, an inescapable doomsday is promised at the end of *The Sundial* (1958). Jackson's different works prove that to create an uncanny setting on the familial ground, supernatural elements are not required.

In this study, these two novels of Jackson's will be investigated by the "uncanny" traits of the Halloran House in *The Sundial* and Blackwood Manor in *We Have Always Lived in the Castle*, in which both settings demand the continuation of the dead fathers' rules and values

while the houses stand for the father himself. The female protagonists in both texts demonstrate one of the most extreme acts of subversion found in gothic fiction: the daughter taking the life of the parent(s) to achieve her own security against the violence that is introduced by the setting.

The first chapter of this study aims to offer a historical context for the aforementioned "uncanny" due to the institutional violence in Shirley Jackson's New England gothic, which is a subgenre of the gothic fiction that did not attract much attention until recently when compared with the southern gothic fiction in America. It deals with American anxieties belonging to New England colonies that devolve around modern fears, especially scapegoating, feminism, conformity and mental illness (Ringel, 2014, p.139). The fear of irrational scapegoating emerges as a gothic trope that is concerned with how a group of people reject their own characteristic, yet project them onto a group of people, who they regard as the "other". This projection is done in order to "cleanse the society of its sins" and it is pervasive in most of Jackson's texts such as *The Sundial* and *We Have Always Lived in the Castle* (Vieth, 2014, p.398). The only difference in the two novels regarding the violence that scapegoating causes is the group of people doing the act: a public condemnation onto the wealthy family of Blackwood in *We Have Always Lived in the Castle* and a collective disdain within the Halloran family towards the working-class public in *The Sundial*.

For a spatial analysis, starting with Freud, the "uncanny" has given birth to many arguments among the Western thinkers as to the possibility of a real "homely" house that provides authentic dwelling. Houses, as the most intimate space of philosophy, are investigated by modern philosophy, post-structural themes, through phenomenology and poetry, from the lens of Marxists and feminist critics or as the migrants and minorities' sites from a postcolonial perspective. The common ground of these various approaches, though

they deploy disparate contemporary theories, is to presuppose that uncanny coincides with a certain "violence" produced by space.

The "violence" theorized by Mark Wigley, Henri Lefebvre and Mark Sandberg evolving around Freud's uncanny will be examined by following their shared statement that the past is inseparable from the space. Through Lefebvre's assessment which binds the signifiers of time with the notion of change, each novel's relation to temporal symbols will be discussed in separate sections. In Jackson's texts, the uncanny created by two manors belonging to New England Bourgeoisie and the search for a secure house will be explained by two primal arguments from the perspective of feminist literature: portrayal of mad woman/hag in the nineteenth century and modern women's stance in the suburbs of America.

The first argument relies on the concept brought by Sandra M. Gilbert and Susan Gubar in *The Madwoman in The Attic* (1979) that females characters, as their writers of the nineteenth century are, trapped in the architecture and its surrounding site which is solely ruled by male control and the mad women or hags in the texts should be inspected as females seeking their own authority against all odds. The other argument is, when Jackson's characters are regarded as the modern extensions of the nineteenth-century women, the "modernity" which may at first glance seem like promising relatively a more liberated stance for women, fails to offer any help in their emancipation, especially by the suburbanization movement in America which is explained by Betty Freidan in *The Feminine Mystique* (1963). Freidan argues that during the post-war era, while women are legally equal to men, not much is expected from them other than being a mother/wife, which caused severe repercussions on the mental health of the women isolated in a suburban, American dream.

The lack of freedom becomes synonymous with insecurity as Jackson's female characters, supposedly free to act as anyway they see fit from the onset of the novels, never really achieve a sense of security against the "uncanny" that they do not discern. The uncanny,

as Anthony Vidler puts in *The Architectural Uncanny: Essays in the Modern Unhomely* (1992), grows into a metaphor for the modern anxieties in the atmosphere of a very turbulent twentieth century dominated by wars and very rapid technological, economic and cultural developments. The notion of change clashes with the notion of unshakable traditions, customs, and institutions of the society that manifests themselves within the familial space, especially in the position of the women in society and family. This clash becomes a battlefield for Jackson's characters who are in a constant attempt to manifest their own individuality, power and sexuality while they are trapped in, as Lefebvre notes in *The Production of Space* (1991), institutionalized spaces of history produced by the modern capitalistic societies. Mark Wigley in *Deconstruction of Architecture – Derrida's Haunt* (1995) remarks that houses as the paradigm of security emerge as spaces of inevitable uncanniness since one is always to fail to remove "mechanism of institutional violence" which remains hidden in the house (p. 120).

In the second chapter of this study, the violence created by the Halloran House and its effect on the females of the family in *The Sundial* will be examined through the detailed description of the interior and exterior grounds. The novel starts after the funeral of the only healthy male of the Halloran family, leaving behind an old and wheelchair-bound father who has lost his control over the estate for a long time, making the deceased's mother Orianna Halloran the sole matriarch of the Hallorans. The transition from patriarchy to matriarchy, which is achieved through an insinuated, yet highly probable murder committed by Orianna, as the new matriarch, to secure her own power, only gets worse: Orianna becomes a ruthless tyrant as the hierarchical dynamics continue as before.

The first thing to be analysed in this chapter is the similarity between Orianna and Aunt Fanny through the passion they have for their home, from which they secretly desire to get away. Both characters, who have contrasting dispositions on the outside, become each

other's double as they are both revealed to be the victims of the house which stands for the deceased, ruthless father. The relationship between the father and the house can be traced in the meticulously depicted architecture, which is told alongside the history of the house. Every object of the house, including the writings on the walls, his portrait in the drawing room, the grand symmetry, his ostentatious and flaunting nature projected onto the structure of the building, and the garden with the sundial, all continue to remind each individual in the house of the hypocritical, hollow morality of the dead father. This witnessed yet unspoken duality leads to an uncanny haunting for Aunt Fanny which is primarily ignited by two instances: the news of her entrapment in the tower of the house and her repressed sexuality which is surfaced through an uncanny experience of getting lost in the garden. By holding Freud's claim primary, considering Orianna's dream in which she has her own little house in the woods where she lives alone, and Aunt Fanny's little apartment on the upper floor of the grand house which is decorated by her dead mother's furniture, despite their best efforts to cling to the house, the father's house proves to be nothing but an uncanny cite for both women.

The third chapter will start by explaining the intertextual correlation between the two novels, *The Sundial* and *We Have Always Lived in The Castle*. Since intertextuality, first used by Julia Kristeva, is one of the key elements of postmodernism that defends that a text by itself is not an isolated structure but a correlation of previous texts or historical facts, the story of the Stuart family in *The Sundial* requires special attention as to analyse the story of Blackwood sisters in *We Have Always Lived in the Castle*.

The story of the Stuart family, who are brutally killed by the daughter, emerges in *The Sundial* as what at first seems like an irrelevant interpolation. Stuart family introduced in the *Sundial* is explained as a borrowed concept from the actual and infamous case of Lizzie Borden, who is also a daughter that killed their parents in 1892. Later, this historic incident

takes on an intertextual turn when the Blackwood Manor, where the sisters kill the family members, appears as a descendant of Stuart House in *The Sundial*. Even though the names are different, the destiny of the Blackwood Manor in Jackson's last novel had already been signalled in her previous work. The Stuarts, an obvious monarchical name referring to the ultimate institution of English history, is divided into two sisters in the last novel, Constance and Mary Kathrine Blackwood, who by many critics are thought to be doubles of each other. Constance, whose name inevitably suggests "constancy", is the alleged murderess and the story is told in the first person by her little sister, Merricat (nickname for Mary Catherine), who by all means acts against the nineteenth century decorum for women while she tries to help her sister in the household management. Before it is revealed that Merricat is the real poisoner of the family through the end of the novel, we witness both Merricat's and Constance's interaction with the setting and those interactions will be used in the analysis.

To explain their peculiar behaviour within the house, firstly, the history of the house will be clarified through the sporadic but consistent memories of the characters. After having established a past that coincides with Sandberg's definition of the uncanny, which pertains to an "antagonistic" history of the house, sisters' habitual life will be examined. Within this context, Sandberg determines two actions of the characters; one is to clean the space to retain the effects and the quality of it, whereas the other solution is to raze it when the history of the house by no means allow a different future for the dwellers.

The father's pocket watch and its significance to the setting will be examined through Lefebvre's assertion of the organic coherence of space and time, which entails a balanced regulation in the past. The father's watch, which is re-started with Charles, will be associated with the father's previous unjust reign within the house which Merricat struggles to eliminate the effects of that temporal notion that disturbs the trio's eccentric harmony.

When Merricat fails to stop the patterns of their previous life, which is rekindled by the patriarchal cousin Charles, she chooses the conflagration solution that is defined by Sandberg. After Merricat burns the house, and the villagers destroy the surviving items, sisters remain affected by the outside though they completely shut themselves isolated from the rest of the world, where the castle image emerges in Merricat's mind, and this time for the actual, outer resemblance. This roofless ruined castle continues to be an uncanny setting, even more so, by relying on Derrida's claim that the inside and outside of a building does not differ in terms of the paternal logos. Sisters prove this assertion right as they retain their habits and fears which are very much determined by the outer world that they deem the other and they shape their new life under this fear.

Two novels in this study deploy the conflagration solution of Sandberg: In *The Sundial*, it is symbolized by the end of the world, though Jackson leaves the end unclear. We do not know whether is an actual apocalypse or wishful thinking that results from the unconsciousness of a victimized woman. Either way, the effects of the anticipated doomsday do not change in terms of the space, which is demonstrated utterly tainted by its patriarchal history. In the *Castle*, too, Merricat resorts to razing, yet she fails in her attempt. The fire does not consume the house entirely to give the chance of building a new space on new terms. Instead, it only burns down the façade of the house, leaving its castle quality overt.

Jackson's uncanny houses seldom offer a feeling of security for the women of the family, not even on the surface. Her houses, though they lack an authoritative male presence within the family, are more often isolated behind walls, structured as grand in dimension and crowded with symbols and household items to suggest wealth and the unquestionable power of the patriarchy. Each female character illustrates the repercussions when twentieth-century women are forced to comply with the previous century's moral standards.

Darryl Hattenhauer notes that these houses become such restricting places that when her characters cannot cope with such an overwhelming force, they merge with space (2003, p. 4). This inevitable problem, namely becoming inseparable from the space, leads the female characters of her novels either to suffer psychologically or resort to the extreme act of violence.

Jackson's female victims are nothing like the early Gothic fiction characters, depicted as fragile, archetypal heroines, who are under the threat of bodily harm or irrevocable dishonour. They have their voices, and most importantly, they act for that voice to be heard. However they do not, or rather cannot do it without harm when they are trapped in "cultural signs of estrangements" which entails angels in the house (Vidler, 1994, p. 11). Yet the site of the uncanny still triumphs even after the most drastic measures they take to achieve a ground for safety, as it is argued in the conclusion.

1. THEORETICAL FRAMEWORK

1.1 Gothic Setting

The word "Gothic" is perhaps among the most difficult genres for which to offer an inclusive definition. As the derivate of barbaric "Goth", the term "Gothic" is first used by Renaissance art historians to refer to medieval architecture with its pointed arches, vaults and towers (Hogle, 2006, p. 15). It is used pejoratively when they are compared to their modern neoclassic buildings even though it is believed that historically there is no correlation between that Germanic tribe with the "gothic" buildings (Hogle, 2006, p. 15). In fact, Jerrold E. Hogle calls this correlation "counterfeit" and before it had its first new meaning as a mode of modern literature with Horace Walpole's *Castle of Otranto* (1764) it had been a pejorative title ascribed to "Moors and other orientals" and all the "others" of the aristocratic and educated minds (Hogle, 2006, p. 16). John Ruskin positions "gothic" against the classic and

though he is a lover of the gothic architecture, when he theorizes the gothic elements in “The Nature of Gothic” (1854), savageness comes first among the faculties he remarks.

Thus, it is only natural that when “gothic” in architecture and art finds itself a new room in literature, the dichotomy between the refined and the savage reshapes itself into a dichotomy between the logical and imaginary in the age of Enlightenment in a resisting manner against reason which is the century’s invariable tenet. The way it is used to describe a collection of literary works, it gathers together the novels written between 1760s and the 1820s as the “original gothic” (Punter, 1996, p.1). In this context, the first novel written in the gothic genre is Horace Walpole’s *The Castle of Otranto* (1764) which is a hybrid of two sets of romances; ancient novels that centres nature, chivalry and questing and modern novels written under the influence of the Enlightenment when people were a lot critical towards supernatural themes. This hybridity quickly became highly popular, especially for women readers in British Islands, Europe and partially in the United States (Hogle, 2006, p.1). Walpole’s novel has defined the first tropes of the genre as settings of old castles or abbeys which evoke the prestigious past of aristocrats and priests, deployment of unnatural and terrifying phenomena, a morally crushed villain most commonly an inhabitant of the setting and a sufferer who most of the time is a young woman who tries to battle to retain her dignity and values of the given age that the novel is written.

It is also important, according to David Punter, to pay attention to how these “original” forms coincide with the birth of “historical novel” and both of them are “outcroppings” that challenge a mind-set which is dictated by realism (Punter, 2013, p. 27). Punter, in his “Gothic, Theory, Dream” (2013), calls America one of the most difficult locations as to delineate specific genealogies regarding history and geography. Like most critics of the gothic, he too asserts that “the theory of the gothic is the theory of the origins, of beginnings...” (Punter, 2013, p. 23). Consequently he draws attention to the difficulty in

defining a certain trope or single anxiety on certain land, by offering multiple and various problems from fear of miscegenation, invasion, and contrast between the uncivilized lands versus man to the haunted house trope as he mentions key names such as Stephen King and H.G. Wells. Punter believes the history itself creates these gothic tropes and since America is a collage of many different components, its gothic, too, has a very liminal quality full of uncertainties, and we cannot put them into a single definition but only try to follow back these different themes in history separately.

Gothic has gone through some changes. Starting with the original gothic that deals with the aforementioned tropes as argued by Punter which inevitably signals a past that cannot be buried, after two hundred years, gothic has found its place both in the unconscious. Today, a majority of the critical works on gothic studies are analysed by the approbation of psychoanalytical theory, since modern literary criticism can best validate itself through scientific knowledge and gothic fiction turns out to be the best medium to demonstrate that correlation (Botting, 1999, p. 15).

However, gothic fiction does not operate only at the level of unconsciousness which is now almost synonymous with repressed, immoral desires and passions. The gothic genre became the age's dominant fiction in 1790s and Ann Radcliffe's novels, who wrote five novels, including her most popular ones that are thought to be now genre defining; *The Mysteries of Udolpho* (1794) and *The Italian* (1797) (Punter, 1999, p. 54). Punter claims that her works gain attention not only as a result of her success at creating suspension, but also through the deployment of character psychology, especially their need for freedom despite the conventions of the age. (1999, pp. 59, 64). Thus, her works can be regarded as a document of the relationship between the inner self and the outer world (1999, p. 64) Yet, Botting argues that Radcliffe's novels are not totally subversive in terms of a search for order, a protective father figure in the domestic setting, poetic justice that roots for the morals and values of the

age (Botting, 1999, p. 28). In this respect, gothic turns into a reciprocal genre between “psychological and social forces” (Veeder, 1999, p. 54). The combining of the two, with a turbulent and divergent past of various geographies ruled by wars, different ideologies, rapid development of technology etc. determine the setting of gothic innumerable and as diverse as the history of humanity can be:

“...a castle, a foreign palace, an abbey, a vast prison, a subterranean crypt, a graveyard, a primeval frontier or island, a large old house or theatre, an aging city or urban underworld, a decaying storehouse, factory, laboratory, public building, (...), an office with old filing cabinets, an overworked spaceship, or a computer memory.
(Hogle, 2006, p. 2)

1.2 American Gothic

American gothic reshapes itself from the aristocratic castles of Britain and Europe to the wealthy family mansions and farmhouses on a new continent. Dale Bailey argues in his *American Nightmares* (1999) that the haunted house of America which has its first roots in Poe’s *The Fall of the House of the Usher* and Nathaniel Hawthorne’s *The House of the Seven Gables* where the supernatural elements are explicitly brought forward and the sentience of the house, along with the malign intentions are frequently mentioned before the rising action. House and its premises, being the sole setting of the text, hold their ground as the “destiny” of the Gothic fiction “and it's been so from the first (referring to *The Castle of Otranto*)” (Bailey, 4).

Horace Walpole’s fictional castle, later to be an actual one (Strawberry Hill) in the reader’s world to be inhabited by the writer himself, is regarded to be the first of its genre and it has not only anchored the gothic genre’s setting; it has anchored the setting as the heart of the gothic fiction. A remarkable density and profoundness as a source of terror require massiveness and ancient architecture. Leslie Fiedler argues in *Love and Death in the*

American Novel (1998) that these old and ruined buildings are structured to express the ideologies which are resisted by the individual when all the institutions of community that are thought to be the backbone the society fails them (Fiedler, 1998, p.111). Fiedler believes that the first Gothic texts are “hysterical attack (s)” on all the institutions that stands for authority, whether religious or secular. (1998, p.111-112). By holding this definition central, Fiedler also claims that American fiction is the most influenced by gothic of all the Western literature, moreover, it is “essentially” gothic (1998, p. 125).

However, Americans did not have the ancient abbeys and castles with subterranean mazes that the Europeans had. It is now commonly accepted among critics that American gothic is built upon the British gothic that manifested as a response to the Enlightenment. Fiedler argues that it dealt with primarily a history that is Protestant and a highly rational understanding which the American continent had lacked during the rise of gothic fiction (1998, p. 128). Although they borrowed the common tropes of the “original gothic” such as villainous aristocrats, clergy and members of clandestine groups, Fiedler asserts, the first gothic writers in America did not know about the new social status of these borrowed concepts in this new setting (1998, p. 128). Furthermore, it created a “paradoxical” situation, through the nature of this new setting, which promised liberty and “pursuit of happiness”, free from a tyrannical history (Savoy, 2006, p. 167). The gothic created on new land with little to no past had to deal with a new mode of gothic that conveys transformed fears. According to Leslie Fiedler; these transformed fears emerge as a struggle for cultural and economic freedom of the upper middle class against the two most influential and powerful groups in the society: the clergy and the aristocrats. Where The Church and aristocracy had little effect compared to England, the middle class’s new fears evolves around feminism and anti-intellectualism (Fiedler, 1998, p. 129). Anti-intellectualism, because Fiedler locates the first American novels to be sentimental novels which first emerged in Europe and Britain as a

resistance against the Augustan tenets which, by the western logos, subjugates the “heart” compared to “mind”. Feminism, because of the huge impact of the American female sentimentalists like Suzanna Rowson who reigned the age with their novels written for women audience, which left the great American male authors like Melville, Hawthorne and Poe in great economic distress (Fiedler, 1998, p. 67). Fiedler argues that the feminist approach is not only achieved through economic superiority but through their implementation of the male characters as vile, immoral seducers versus the moral, victimized yet somehow still unyielding women characters.

However, there is another form of the first American gothic fiction replaces the evil that is constituted by abbeys and castles with the “uncivilized” lands, forests, caves, and “coloured man”, as in the texts of Charles Brockden Brown who made a significant influence on Poe and Hawthorne, and whom Fiedler believes to be the pioneer of the American novel. Fiedler argues that these two modes, one created by women writers for women readers and the one created by male writers as he calls “for boys” that never deals with any female characters such as Melville’s are the first novels of the United States.

Shirley Jackson did not openly claim that her most anthologized story “The Lottery” is set in New England, however, critical views hold this assumption due to the characters’ unreasonable persistence in practicing certain traditions of history, especially scapegoating, the setting evokes the Puritan customs (Ringel, 2013, p.144). Ronja Vieth describes this scapegoating as a gothic trope which originates in ancient Greek and continues to express the fear of others and it emerges by the elimination of the others who are irrationally thought to be the source of evil (Vieth, 2013, p. 398). Ringel claims that in New England, these scapegoats are designated as immigrants and witches (Ringel, 2013, p. 146).

Therefore “The Lottery” is a twentieth century version of a subgenre called the New England gothic which originally started at the end of the eighteenth century. This genre which

compounds the original gothic tropes with a new and highly superstitious new geography, deals with the uneasiness primarily caused by the new anxieties that stem from feminism, oppressiveness, unconsciousness, guilt, and conformity. Hogle determines the reason behind these themes as the emergence of the two major theories; one is the psychoanalysis and the other is as Leslie Fiedler explains, the class-base nature of the first gothic novels of America which denies the old, catholic and aristocratic ideologies of Europe. (Hogle, 2013, pp. 5,6). Feminism, however, emerges under the dominance of the female writers as the genre of a new middle-class, as mentioned previously.

The traditional gothic tropes that are imported by the new settlers of America in New England re-emerged in the domestic setting and they carried a certain “nostalgia for a medieval” age. Lacking their European ancestors’ haunted castles imbued with the cruelty of their aristocratic pasts, the setting of the American gothic found its new locale in the “colonial golden age”. (Ringel, 2013, pp.140-147). Thus, the hybrid of the medieval castle and the colonial mansions, along with the new anxieties of the nineteenth century such as the position of women and the theory of the unconscious created this new subgenre of many famous gothic writers including H.P Lovecraft, Nathaniel Hawthorne, Edgar Allen Poe and Charlotte Perkins Gilman.

1.3 Female Gothic

The female gothic as a subgenre of gothic is a term coined by Ellen Moers in *Literary Woman* (1976) where she describes it as the work of women writers who share the common tropes which are ascribed to the gothic genre since the eighteenth century, a period when the anxieties regarding the soul started to emerge due to the decreasing religious fears, and the gothic functioned as “therapy” (Moers, 1976, pp. 90-91). The two short chapters that Moers writes about female writers and their travelling heroines are regarded to be the leading argument for both the gothic genre and the women’s literature in a more general concept

(Wallace, Smith, 2009, p.1). The first female gothic writer in this context is Ann Radcliffe whose female victims are in a constant mode of escaping from the threat of the gothic villain in the text. Eugenia C. DeLamotte in her *Perils of the Night: A Feminist Study of Nineteenth Century Gothic* (1990) asserts that even though Ann Radcliff might have borrowed the gothic tropes of subterranean passages from Horace Walpole, her contribution to the genre is to add the notion of fear of violation as it is portrayed in Samuel Richardson's epistolary novels.

Richardson's novel *Clarissa* (1748) tells the story of a young woman named Clarissa and how she turns into a victim entrapped between the worlds; one belonging to her parents which forces her into an unwanted marriage, the other belonging to Lovelace, who persuades her to run with her while destroying her reputation. DeLamotte argues that Radcliffe borrowed this seducer villain type from Richardson and the "claustrophobic sense of Otherness" which is found in *Clarissa* turns into a gothic setting that stands for Lovelace's domineering ego (DeLamotte, 1990, p. 31) By this displacement, the gothic villain becomes synonymous with the castle trope in Radcliffe's novels: "solitary, powerful, attractive, ruined", who holds the control over the boundaries of the sufferer since "[t]he castle is his; the key is his, the strength is his; he knows the secret door" (DeLamotte, 1990, p. 32). With such an overpowering notion, the female gothic is, first and foremost, a fiction of domestic entrapment which is the first thing that a female character has to overcome.

Moers suggest the concept of travelling heroism as a subversive attempt for emancipation in such an enclosed setting and she notes that when Radcliffe wrote her novels, since it was a time that even mere walking might have caused a suspicious situation on behalf of the women, fiction that deals with adventure seeking heroines could only involve indoors travelling and she asserts that all the texts that produced by literary feminism are metaphors of this limited walking (Moers, 1976, p. 130). The approach Moers adopted is also important in the context that when she wrote her arguments, a new wave of feminism had already taken

place by Betty Friedan's *The Feminine Mystique* (1963) in the United States which enables a reading of Gothic as an expression of women's entrapment in the patriarchal domestic setting (Wallace, Smith, 2009, p.2).

Betty Friedan's *The Feminine Mystique*, first published in 1963, perfectly coincides with the way Jackson had been portraying the white women in the suburbs of America. As Friedan demonstrates, almost all of Jackson's female characters are suffering psychologically within the familial sphere. What Jackson had been scrutinizing had no name until Friedan wrote that feminism had already been dead before the 1920s for the American women when they once fought, triumphed and finished for the rights to vote (Frieda, 1977, 93). While most women, especially white and protestants were now legally equal, with rights to attend higher education, to work and to vote, the culture produced by magazines, advertisements, films and books had been telling another story. This new assumed freedom created a great paradox when a girl was at the brink of deciding for her future, that it was either the ostracised bread winner, or being a housewife indulged in childrearing and cleaning since it was deemed to be the proper role destined for the new American dream. In her book, which helped many struggling women find a reason for their dissatisfaction and feeling of entrapment at home, Friedan also confesses having dreaded thoughts of becoming a successful career woman whom she thought of as "other kind of women" who had no children or husband. Friedan asserts that behind this problem that had no name, was this lack of "private image" versus "public image" which forced women into the isolated suburbs while creating a "role crisis" (1997, p. 68). Domesticity is an important feature in Jackson's fiction, and it explains the concept of womanhood as something defined by culture and implicit judgment (Shotwell, 2013, p. 122). Almost all of Jackson's texts, especially for all the women characters in *The Sundial* and *We Have Always Lived in the Castle* issue this role crisis among women. When

characters are forced to choose between the public and the private, both enforced by patriarchy, they choose neither and become criminals.

The entrapment of the domestic setting is further discussed by Kate Ferguson Ellis in *The Contested Castle* (1989) which is initially underpinned by the “separate spheres” ideology that does not only separate man and woman, but also sets the different locales for the middle and the lower-class people. Through this double separation, the gothic novel does not only operate to demonstrate the gender constructions that have been prevalent in a capitalist society, but it turns into a problem belonging particularly to the middle-class women who live in the suburbs in their own isolated houses (Hoeveler, 1992, p. 658). In the introduction, Ellis states that all the literature she analysed regarding the security of homes offered a contrary reading and created a paradox by offering a dark opposite, a site of insecurity and danger which manifested itself as a gothic castle (Ellis, 1989, p. x). Ellis follows a similar logic with Friedan, that women were no longer under the supervision of men while their husbands were at work, children at school, and the women alone in the house. This system which leaves the women isolated from rest of the world in the twentieth century, continue to consolidate the former image of the woman of earlier centuries as “ignorant of corruption, immorality, and violence” (Ellis, 1989, p.11). Irrespective of the class, of aristocrats or bourgeoisie, this setting that restrains women into angelic norms finds itself a significant room in female writer’s gothic texts, and its castle/manor became a medium of this isolated woman’s “enlarged space” where they could dwell and go through an adventure without going against the decorum since they remain within the boundaries of a house (Ellis, 1989, p. 17).

However, one of the most influential female literary criticism has been Sandra Gilbert’s and Susan Gubar’s *The Madwoman in the Attic* which psychoanalytically theorizes that since the nineteenth century’s literary women’s texts were produced in a male dominated society, as art and literature were produced within the same structures, their writings can be

read as an expressions of their anxieties over space and authorship that convey “a single secret message” (Wallace, Smith, 2009, p.2). Pen as a phallic counterpart in the creation process of a writer stands for the patriarchal Western society and bestows men to generate life, thus creates the “aesthetic patriarch” (Gilbert, Gubar, 2000, p.7). Starting from the ancient Greek to more recent influential names, including Austen and Chaucer, they present the shared notion of the literary authorship belonging to the “fathers” and fiction as their property which they have the sole control throughout the text. However, the act of creation becomes problematic with this “property” concept since there is another deep rooted tradition in Western societies which reduces women “to mere [sic] properties” (Gilbert, Gubar, 2000, p.12). This problem gives birth to a long literary and cultural history which starts with the mythologies that are created by man, and for man (Gilbert, Gubar, 2000, p.12). Female image in literature that is solely created by men causes another paradox; as man is in power to create, he is in power to “silence”, to “kill” figuratively. The central idea that gives name to Gilbert and Gubar’s study is that writers of all ages, especially in the nineteenth and the twentieth century, sometimes create characters only to be silenced. Mad characters, “figure(s) of rage” like Bertha Mason and Frankenstein’s monster, or like Chaucer’s Wife of Bath, must not just be acknowledged as an antagonist but as characters that subversively seek their own authority who are portrayed as “hag, the monster, the witch, the madwoman” as opposed to the meek, docile and loving. Furthermore, they assert that these female monsters in fiction are the altered version of their female writer’s own identification, almost like a double (Gilbert, Gubar, 2000, p.79).

1.4 Shirley Jackson’s Gothic

Critics believe that Jackson’s own domestic life help to shape her own gothic fiction in which she writes about female characters who are psychologically trapped in their familial environment. In them, she frequently portraits her protagonists as sufferers, not only as a victim of the male villain, but also as a victim of the mother who is in compliance with any

given social value including the dominancy of the father, such as the absent mother of Blackwood Manor.

Shirley Hardie Jackson was born in California in 1919, in a suburb of San Francisco and she was a prolific writer: Since then, she wrote six fictional novels, four children's books, more than one hundred short stories, countless book reviews (as book-reviewing was one of her husband's early professions), essays, and three non-fiction novels portraying her domestic life as a mother of four and the main breadwinner of her house next to being a renowned author. Her husband Stanley Edgar Hyman whom she married in 1940 was also a man of letters; a literary critic, a writer and a teacher whose influence on his wife's professional and domestic life has remained a subject of critics.

It is now accepted by many critics that Shirley Jackson, although known for her authorship during her lifetime, received academic attention only recently. One of the reasons is that Shirley Jackson, being both a writer and a housewife, involved childbearing and daily chores into her writing and this caused a "devaluation by traditional male critics" while her texts remain as "inchoate postmodern" which comprises various and complex themes that make her texts hard to categorize (Hague, 2005, p.73). Teresa Hakaraia points out Betty Friedan's comment on Shirley Jackson in *The Feminine Mystique* that Jackson herself is at fault by not identifying herself as a writer but rather as a housewife and mother (Hakaraia, 2019, p.2). Friedan notes that capable women writers of the 1950s such as Jackson "denied the vision and the satisfying hard work" that has been put into their literary works, and through this denying, they deny their own individualities (Friedan, 1977, p.50). Ruth Franklin, who is the writer of biographical *Shirley Jackson: A Rather Haunted Life* (2016) claims that the main reason is Jackson's own character, who constantly depicted in her fiction the hypocrisy prevalent in the society she both witnessed and suffered from made her work critically less appreciated after her death. However, there's been a revival of interest and a

new critical appreciation for Jackson's works recently, in the field of women's literary studies. These recent studies include Ruth Franklin's *Shirley Jackson: A Rather Haunted Life* (2016), Anderson's and Kröger's *Shirley Jackson, Influences and Confluences* (2016), Hattenhauer's *Shirley Jackson's American Gothic* (2003) and the most recent one, Jill and Melanie Anderson's *Shirley Jackson and Domesticity* (2020).

When one tries to find a shared theme among Shirley Jackson's texts, apart from her short stories in which she adapts myths and fairy tales into their postmodern versions, such as when she interpolates in *The Sundial* as the tyrant matriarch Orianna Halloran's dream in which the witches' cottage is ravenously eaten by heartless children. In another short story called "The Man in the Woods", Grimalkin the cat is no more female. Before contemporary feminist writers played with the myth in the form of retellings in the twenty-first century, or years before *The Feminine Mystique* cued for the second wave feminism, a single theme emerges remarkably; that she wrote about women in houses. Jackson confesses her obsession over houses in her essay called "The Ghosts of Loiret";

I love houses. I love to look at them the way they just stand there, and I most particularly love old and big and fancy houses. . . . I don't need to own them or live in them or even go inside; I just like to look at houses. (Jackson, 2016, para. 1)

Of course Shirley Jackson does more than just look at them. Anybody who has the slightest interest in Shirley Jackson, acquiring the knowledge that in fact she is a mother of four and a wife who had to miss the private showing of the movie *Lizzie* -made from her novel *The Bird's Nest* in New York- because her son Barry had chickenpox (Jackson, 2015, Private Showing, para. 1), would start to speculate about her motives behind all those fright stories. Especially one should keep in mind that one of her most frequently observed theme is the familial dysfunction which she seldom tries to hide to the extent that, the opening chapter of *The Sundial* starts with the crude remark of a grandchild whether she should push her

grandmother down the stairs as her grandmother did with her father. In the opening paragraph in *Life Among the Savages*, Jackson gives a depiction of her own life and house in her usual ironic tone:

Our house is old, and noisy, and full. When we moved into it we had two children and about five thousand books; I expect that when we finally overflow and move out again we will have perhaps twenty children and easily half a million books; we also own assorted beds and tables and chairs and rocking horses and lamps and doll dresses and ship models and paint brushes and literally thousands of socks. This is the way of life my husband and I have fallen into, inadvertently, as though we had fallen into a well and decided that since there was no way out we might as well stay there and set up a chair and a desk and a light of some kind; even though this is our way of life, and the only one we know, it is occasionally bewildering, and perhaps even inexplicable to the sort of person who does not have that swift, accurate conviction that he is going to step on a broken celluloid doll in the dark. I cannot think of a preferable way of life, except one without children and without books, going on soundlessly in an apartment hotel where they do the cleaning for you and send up your meals and all you have to do is lie on a couch and—as I say, I cannot think of a preferable way of life, but then I have had to make a good many compromises, all told. (Jackson, 2019, para. 1)

Though the paragraph is written with a certain humour, Dale Bailey points the significance of words that Jackson uses to describe her family life. The well image as a “gloomy underworld”, metaphorically stands for her “other self”, namely, a writer who utilizes a chair and a desk. This is not just a substitute phantasy of a parallel universe, but a “better existence” without any domestic burdens. Yet worse, Bailey asserts, this imaginary hotel room is not a space of one’s own to create as Virginia Woolf believes imperative for female writers, but “merely” a call for recess from the active and exhausting life of a

housewife (Bailey, 1999, p. 27). He also notes that the “devastating understatement” behind the mentioning of comprises she had to make veils a “more terrible personality, a madwoman in the attic” that Gilbert and Gubar theorized for suffering female writers within the literary world and Jackson’s anxieties find an expression in her fiction (Bailey, 1999, p. 28).

Many critics now have turned to Jackson’s facts versus her fiction. At first glance, in her texts where she humorously wrote about middle-class women in America and their daily endeavours of motherhood and family life in magazines and in her two non-fictional books, *Life Among Savages* and *Raising Demons*, where she shares her experience with her own children, creates a very clear contrast against her gothic novels in which her discourse and themes are much cruder. However, on Lacanian terms, Eric Savoy claims that her fiction is a continuation of her domestic life while the word choice of “savage” and “demonic” which she uses for her children in her non-fiction texts, albeit humorously, signals an inner conflict of Jackson (Savoy, 2017, p. 829). Savoy claims that even the choice of words for the titles, just as Bailey believes, signals a far more depth than being mere metaphors and “*all*” [sic] her texts, whether fiction or non-fiction, delineate her own traumatic experiences belonging to her domestic life (Savoy, 2017, p. 829).

It is known that Shirley Jackson had suffered from nervous diseases and in fact when she finished her final novel, *We Have Always Lived in the Castle*, in which Merricat kills all the family members except her sister, she was greatly suffering from agoraphobia. As mentioned before, Jackson never openly embraced in her own domestic circle the resistance against the familial conformity which dictates women to be the mothers/angels in the house and a meek, affectionate giver both to her children and to her husband. As critics profess, this denial emerged as a manifestation of fantasy and gothic. Elaine Showalter, too, remarks in *A Jury of Her Peers* that Shirley Jackson had two separate selves; one is a successful writer and a critic who published humorous stories about her domestic life in American women’s

magazines, and the other is a “bad girl, a desperately unhappy, angry woman who became morbidly obese, addicted to alcohol and tranquilizers,” and that these separate selves are revealed in Jackson’s novels which deal with the “nightmares” and inner conflicts of 1950’s American women (Showalter, 2010, "Bad Girls,").

Showalter also mentions that Shirley Jackson’s husband, Stanley Edgar Hyman, was an influential force on her, more negatively than positively. She was first pushed towards Marxism by him, and later to psychoanalysis and the split personality. He was also the editor of the American classic *Indivisible Man* (1952) and his editorial guidance was welcomed by many writers. He was a gate to the academic world for Jackson, though he was also known as an “obnoxious little tyrant” in their academic and close circle, who controlled everything related to Jackson’s writing career. He was, Showalter claims, an exploitive husband who put Jackson on a strict schedule between doing daily chores and writing to earn the main income of the house. Showalter likens Hyman to Sylvia Plath’s “fascist daddy” whom the women suffer from yet still attracted to (Showalter, 2010, "Bad Girls,"). Contrary to Marxism and psychoanalysis, feminist theories were never on the table within the family.

In her fiction, a certain aversion and distaste against the images of wealth is evident, in fact as it is in *The Sundial* and *We have Always Lived in The Castle*, her tone is critical towards the image of middle-class as an extension of the aristocracy. The criticism towards the inequality of income combined with family dynamics that can be described as peculiar and deleterious (murderous children, heartless mother figures, invalid and silenced males) constitute Jackson’s uncanny fictional settings, especially in her last three novels in which her focus is more shifted towards houses. To better understand the function of these gothic houses, the most beneficial concept in terms of the setting has been Freud’s “uncanny” for almost all narratives of gothic.

1. 5 The Uncanny

Sigmund Freud, in his essay called “The Uncanny” (1919) starts off rather semantically, by inspecting various meanings of the German word “unheimlich” which is translated into English as “uncanny”. He claims that the reason he is interested in what seems to be an aesthetic problem is the contingency of aesthetics and feelings, since he deems art and its aesthetic value to be an inseparable part of human emotions. In this light, by the most common definition of the word, anything that “arouses dread and creeping horror” is given the adjective “uncanny” (Freud, 1919, p. 1).

The inspection Freud does is first underpinned by Ernst Jentsch’s previous work *On the Psychology of the Uncanny* (1906). Jentsch claims that when one is faced with a novel and unfamiliar situation or an object, an “intellectual uncertainty” entails fear. Freud asserts that Jentsch’s argument does not go far than that and he begins by semantic instances in which there are numerous situations and examples on the application of the German word “unheimlich” which is literally “unhomely”: not known, not familiar, not native, not homely and therefore frightening. However, Freud points out the second meaning of “heimlich” according to Daniel Sanders’ *Wörterbuch der deutschen Sprache* (1860), which is “Concealed, kept from sight, so that others do not get to know about it, withheld from others,” (Freud, 3). After providing other additional examples where the signification of the word is many times used as its reverse, “heimlich” becomes “unheimlich”. On to this idea, he adds Friedrich Schelling’s opinion which coincides with the definition of the word as it is given in Grimm’s dictionary;

Heimlich; adj. and adv. *vernaculus, occultus*; MHG. *heîmelich, heîmlich*. (...)

9. *The notion of something hidden and dangerous, which is expressed in the last paragraph, is still further developed, so that “heimlich” comes to have the meaning usually ascribed to*

“unheimlich.” Thus: “At times I feel like a man who walks in the night and believes in ghosts; every corner is *heimlich* and full of terrors for him.” Klinger. (1919, p. 4)

The word “occultus” meaning “hidden” enables Freud to give the notion of uncanny a psychoanalytical perspective by benefiting the foundation of his theories which frequently rely on suppression. However, before arriving at a direct conclusion about the theory of uncanny itself, he returns to his previous psychoanalytical studies and reminds the reader of the connection between the fiction which is regarded as uncanny and the infantile complexes; the victim of “The Sand-Man” of E.T.A Hoffmann and the parallelism between the castration complex and the fear of going blind, the feared father within the same fiction as an embodiment of the Oedipus. By suggesting Hoffman’s fiction as the “unrivalled master of conjuring up the uncanny”, a text that Freud deems to be full of infantile anxieties, he shifts his investigation towards those anxieties belonging to the child (1919, p. 9). Therefore another concept, “Der Doppelgänger” is brought forward, a double of the perishable human body as well as the vulnerable ego, which is caused by the primary narcissism of the child, in the face of death. The very same notion that drives the primitive men to paint doubles on their final resting places as an insurance for immortal life, soul being the first double of man. According to Freud, this double, which has a great potential to create uncanniness for the protagonist of any fiction, does not go away when one is over with their primary narcissism stage. It transforms into a form of “conscious”, enabling the ego to watch, criticize as a tool of self-observation and at particular times repress the volitions of the ego. Freud believes that the apparition of the double which belongs to a forgotten past of the child becomes a source of terror when the double is introduced to the individual in his older age.

Other “uncanny” circumstances include coincidental repetitions in daily life which will force the individual to ascribe a meaning to those random incidents, such as coming

across with same number over and over again, or finding oneself in the same location even though when one wants to get away from that particular place (in a maze, in a forest, streets of an unknown city etc.). These “involuntary repetitions” makes us feel uncanny in the light of a principle called “repetition-compulsion” residing in the unconscious mind pertaining to the instincts surfaces, becomes stronger than the intellectual mind which is believed to be liberated from superstitions. Other examples Freud provides still stem from the “uncanny” coincidences such as uttering a random wish and then the granting of it or receiving news from an old friend right after merely thinking of them. Evil eye, as a form of projection on the fear of envying the other and perhaps a subtle desire to hurt the other is also mentioned in his work. He calls these last examples as a patient of him calls “omnipotence of thoughts” signalling the primitive men and their old beliefs in animism which centres the death against the immortal soul and he believes that every human being has such a state similar to the primitive men in the maturing of the mind. Irrespective of being primitive or fully developed;

There is scarcely any other matter, however, upon which our thoughts and feelings have changed so little since the very earliest times, and in which discarded forms have been so completely preserved under a thin disguise, as that of our relation to death. Two things account for our conservatism: the strength of our original emotional reaction to it, and the insufficiency of our scientific knowledge about it. (Freud, 1919, p. 13)

Freud inquires about our repression of death; according to him, even though the educated mind denies the dead joining the living in the forms of ghosts, the helplessness in the face of death induce the same emotional reaction. Therefore he identifies reaction to death, the power of thoughts, anything related to magic and spirits, coincidental recurring and infantile complexes as uncanny instances. When one is faced with a reminder of these

childhood complexes or the primitive beliefs once we had resurface through an incident, that incident is called “uncanny”.

However, Freud asserts that the uncanny caused by the re-emergence of the old superstitious beliefs are different than the ones which are in relation to affairs such as castration complex or womb fantasy, though the majority of the common uncanny instances belong to the former and the latter ones belong to the infantile complexes though he also confesses that the two may not seem all together distinct. Moreover, he also claims that “uncanny” in real life is different from the uncanny in fiction by offering examples from old folk tales in which when one would be terrified to witness all macabre yet unfrightening situations if they happened in real life. Thus, he ascertains that to achieve an uncanny effect, even in fiction, the setting must be according to our secular attitude, away from distortions where the intellectual mind has overcome the old tales of superstitions since the uncanny derives its power from that conflict between the rational and the metaphysical. For him, Dante’s *Inferno* or the ghost in *Hamlet* does not cause an uncanny feeling as the settings are already called for a suspension of disbelief where ghostly apparitions are regarded as a natural trait of that fictitious world they inhabit.

For the analyses in the second and third chapter of this study, the uncanny will be examined from a spatial perspective as theorized by Vidler, Wigley and Sandberg who directly borrow the term “uncanny” and apply it to the history of the domestic sphere which manifests itself as a form of violence which disturbs the individual’s psyche. To further explain the dynamics of this violence caused by the space, Lefebvre’s theory will be applied to the physical qualities of both Halloran House and Blackwood Manor.

1.6 Uncanny in Architecture

In gothic literature, space has been many times identified with the “uncanny” that enables hauntings, doubles, and multiple fears and repressions that Freud mentions in his

study. Anthony Vidler notes that uncanny can be read as a metaphor regarding the inhabitability which stemmed from the anxieties of modernity. He notes that writer's such as E. T. A Hoffman whose text is closely examined by Freud and Edgar Allen Poe used to deploy a very similar notion, which is the opposition between a seemingly secure home and the fear of invasion by an alien force. Vidler believes that this anxiety belongs to the newly established bourgeoisie, induced by the will to protect the material proximity within the boundaries of the home starting from the eighteenth century. Then, the uncanny continues to accelerate as the two devastating world wars shocked and traumatized millions. In this respect, it is seen as an aesthetic and psychoanalytical reaction which points out a general homelessness caused by either wars or income inequality (Vidler, 1992, p.4-9).

Architecturally speaking, when Kant in *The Critique of Judgment* (1790) remarks that the sole interest of an Iroquois sachem in Paris seems to be the cook-shops, or a palace of magnificence would mean much more than a hut for a man who is deserted on an inhabited island (Kant, 1982, p. 23), he was certainly pointing to the nurturing and protecting aspect of a building and how easily it may triumph over the aesthetic power of an architectural structure. Similarly, yet in a different fashion, Gaston Bachelard remarks that inhabiting is the most important function of the building (Bachelard, 1994, p.4). Similarly, because he adds that richness is insignificant in terms of finding a shelter which is the most primal need of human beings. Differently, because while Kant tries to demonstrate how aesthetics of architecture can easily become inferior compared to other forms of art such as poetry (which is completely free of any pragmatic concerns), Bachelard cherishes the idea of a humble dwelling as it is the site of imagination. For him, any house that shelters the human being well enables the inhabitant to dream/daydream which are, for him from a phenomenological perspective, as important as thought and experience. He sees those interior moments when

one is alone in any house (new, old, temporary) as one of the main tools of topoanalysis which he defines as a systematic investigation on the human psyche from a spatial aspect.

Bachelard elaborates the vertical analogy between the unconscious/reason and the cellar/attic, all belonging to different sets of time -cellar being the oldest- which Jung wrote in *Modern Man in Search of a Soul* (1933). During the day, the attic (reason) is free of the fears that night has brought but the cellar (the unconscious) remains dark even during the day (Bachelard, 1994, p.19). Leslie Fiedler uses the same vertical analogy in *Love and Death in the American Novel* when he writes that “Beneath the haunted castle lies the dungeon deep: the womb from whose darkness the ego first emerged, the tomb to which it knows it must return at last” (Fiedler, 1998, p.112). For many of Poe’s tales, and for many other major gothic fiction, subterranean areas depicted in the narrative have stood for a representation of the unconscious which is commonly left in the dark and unhinged by the past. This correlation between the past of the site and the unconsciousness appears to be the most common aspect of any architectural analysis as an “uncanny” threat onto the present. Though the problem of an unshakable and forceful past remains as the onset for each theory, the question of a secure, “homely” house’s probability differs in arguments. For Bachelard, it is possible;

In order to analyze our being in the hierarchy of an ontology, or to psychoanalyze our unconscious entrenched in primitive abodes, it would be necessary, on the margin of normal psychoanalysis, to de-socialize our important memories, and attain to the plane of the daydreams that we used to have in the places identified with our solitude.

(Bachelard, 1994, p.9)

Bachelard claims that psychoanalysis’s suppressed desires do not have to come with repercussions on the psyche, on the contrary, those desires can be brought to the surface in the most intimate place of the individual since whatever is rooted in the unconscious is inseparable from the relief of shelter. Through the surfacing, they can be transformed into

forms of art through imagination. For him, a secure house, unlimited by the past of any habitation, can be achieved on two conditions; one should be alone (like a poet), and one should put his imagination into action since it is a “principle” of the phenomenology that it “liquidates the past and confronts what is new” (Bachelard, 1994, p. xxxii). Bachelard’s theory seems to be the only solution to offer an escape from the house’s uncanny effect, irrespective of its past. However, his positive perspective does not manifest itself for female characters in both of Jackson’s novels.

In addition to the aforementioned image of a building which is regarded as a vertical analogy of psychology and history in Jungian terms, another metaphor is brought forward by Mark Wigley when he attempts deconstruction on buildings in *The Architecture of Deconstruction-Derrida’s Haunt* (1993), by referring to Derrida’s various texts that dissect numerous western philosopher’s works, primarily those of Heidegger’s. Wigley starts (as Derrida does) with the traditional analogy of philosophy as a form of architecture as the way it is “repeatedly and insistently” mentioned by Heidegger. He many times alludes to how Kant uses the word “edifice” as the metaphor of metaphysics and how the edifice must be built on unshakable ground. Whatever a philosopher is asserting must be on stable ground lest they be degraded as “groundless assertions”. The same analogy is also used by Rene Descartes who depicts the philosophy as a construction of a tower and this construction is noticeably institutionalized by Kant in his own writings. According to Wigley, “metaphysics is no more than the attempt to locate the ground. Its history is that of a succession of different names (logos, ratio, arche, and so on) for the ground” (Wigley, 1993, p.1-7).

Consequently, in order to shake the structure and expose its cracks and its ground, when deconstructing a building, a reassessing of the authority of institutions is required. However, a key transition must be mentioned here; by referring To Heidegger’s “Letter on Humanism” (1947), Wigley calls attention to the sentiment of “language is the house of

being” and he asserts that Heidegger’s rhetoric of the edifice as a metaphor of the philosophy changes its route to a domestic concept. Another argument Heidegger offers in *Being and Time* (1927) is that the notion of space has been gradually institutionalized throughout Western history and to dismantle the tradition, he frequently used the words relating to the house, shelter and enclosure to whose authentic functions we have become alienated. The institutional trait of domesticity has always been there, only they are brought up to the surface and became more visible by the “violence” of modernity. Thus, the edifice of philosophy does not stay as mere literal buildings nor as figurative school of thoughts but it changes itself into a more domestic notion by the shift in Heidegger’s discourse which replaces the previous “edifice” with the “house” (Wigley, 1994, p.97-99).

The edifice of metaphysics is necessarily a house. Within every explicit appeal to the necessity of stable construction is an implicit appeal to the necessity of a secure house. The philosophical economy is always a domestic economy, the economy of the domestic, the family house, the familiar enclosure. Deconstructive discourse must therefore be first and foremost an occupation of the idea of the house that displaces it from within. (Wigley, 1993, p. 106)

In Derrida’s texts, there are numerous scattered referrals to the uncanny. The argument starts from *Of Grammatology*, as he identifies speech as inside the house with its structural quality, and writing as the outside of the house with its superstructural quality (Wigley, 1994 p. 106). From the perspective of binary oppositions which distinguishes two poles belonging to a singular term or concept on a hierarchal basis, speech is deemed to be the superior one by structuralisms since writing only substitutes the primal medium of language, speech, in the absence of the speaker. This logocentric thought, which privileges speech over writing is used like an analogy by Derrida, since speech is regarded more close to thoughts, Derrida locates speech on the binary opposition in the sphere of home, which is a more intimate place when

compared to outside (Wigley, 1994 p. 107). However, since Derrida many times questions this logocentric dichotomy, this problem of the inside and outside turns into an undecidable for him, which is a terminology of deconstruction when a term or concept cannot be surely placed on one side of the binary oppositions due to their ambiguous nature. Derrida claims, the dichotomy of an inside and outside of a house is such an undecidable, just as he claims in *Of Grammatology* that speech/writing opposition needs a middle ground. For him, the inside of the house is controlled through the logic of the outside and effect the outside, and vice versa. For example, the so-called walls can be used as a tool to reject the “other”, by “taking shelter in the most familial of dwellings” (Derrida, 1985 qtd. in Wigley, 1994 p. 106).

Whatever is excluded from the domestic sites continues to be inside. The problem of “uncanny” violence caused by domesticity turns into an undecidable for Derrida when the double nature of the threat is considered, since it comes from both the inside and the outside. In other words, when the domestic, hierarchal interior which is masked by the edifice and its ground (the first source of uncanny) tries to exclude the outside, the excluded (the second source of uncanny) continues to threaten the ideologies that the edifice stands for within the house. Regardless of the source of the uncanny, uncanny functions as a tool to unveil what has been hidden (with a vast range of any effect of any ideology) in the most intimate surrounding, namely, a house, from the individual, who most of the time fails to determine his repressed restlessness which most theoreticians regard as a form of violence (Wigley, 1995, p. 108-109).

While Lefebvre is building his theory of spaces, he too, refers to the structural characteristics of the houses. He likens the traits of spaces to those of language and just as he denies the fixed “substantial reality” of the language as it is essential in post-structuralism, he denies the “naturalness and spatial opacity” of space and calls the pureness of space a myth (Lefebvre, 1991, p.29). For him, space is produced along with all other human productions

yet it is also embodied by those which are produced (knowledge, history, art, products, and people, thus principally it has a social trait. Thus, it is the result of history (Lefebvre, 1991, p.73). In these social spaces subjects perform actions, since they are born and until they die, they establish their own selves in accordance with the liberty and limitations produced by the social space. Therefore, social space becomes an important determiner for interpretation of the society.

Buildings and their adjacent surroundings may have different representations than the ones in their habitant's minds and the incongruity caused by these two have a key role in their daily lives. This "error-or illusion" of social space causes its own concealment and turns into an "absolute space" (Lefebvre, 1991, p.94). Though the name suggests a positive, a prior meaning, Lefebvre explains these absolute spaces as man-made sites, which are chosen by their conveniences of natural qualities like being close to a river or a mountaintop. Later, by the approbation of these natural sites, they are turned into "political realms", stripped of their natural quality. Natural places, as the precursor of absolute space, are occupied by all the elements of socio-political forces; family, lineage, affiliation, clergy, rulers and their armies. Even when the regimes change, the religious and political absolute space does not disappear but constitutes a ground of "historical space" and even survives as a "representational space" regarding the concept it served for (Lefebvre, 1991, p.48). On to this "absolute space", he adds another step: Capitalism and accumulation of wealth and resources including the technology, works of art and symbols. Lefebvre calls such sites "abstract spaces" since in Capitalism, the labour's counterbalance is lost within the economy, or as he puts it, "labour feel prey to abstraction" (Lefebvre, 1991, p.49). In today's terms, social place is a production of the superstructure while the state and all of its institutions, groups, and systems (law, morality, family, city, trade, etc.) require for space, thus if one can speak of a reality of space, it is formal and material (Lefebvre, 1991, p.85). Through this transformation, from natural to

absolute and from absolute to a further illusory state, abstract; people goes under a similar transformation. The individual cannot differentiate their own individuality from the space and cannot come up with an opposing thought. Space becomes a very powerful tyrant and the subjects lose their critical skills. This condition creates a very similar concept, a term frequently used by the Marxist approach: “false consciousness”, but Lefebvre underlines the importance of space in the formation of such a consciousness and broadens the concept of this veiled criticism against every institution and symbol of the State.

When such a production (both material and the space itself) is narrowed onto the family in terms of biological, social or political production, social unity in a broader concept reconstructs itself in the familial space in a capitalist society and it continues to have its dominance even when the social connections are lost within the “symbolic space of ‘familiarity’”. Consequently, the familial space turns into a trap, and again, the situation remains hidden from the consciousness under the false, “hallowed”, “fetishized” familiarity (Lefebvre, 1991, p.233). Later in his work, when he further explains the transformation of absolute space to an abstract one, he frequently refers to this intervention of the institutions as violence just like Derrida and Heidegger do and deems being “violent” as a faculty of the abstract spaces.

Another study that deploys this insecurity and violence rooted in the house is Mark Sandberg’s book on Henrik Ibsen’s plays called *Ibsen’s House, Architectural Metaphor and The Modern Uncanny*. After a comparative close reading on Ibsen’s multiple plays and poems, Sandberg notes that Ibsen used the notion of “uncanny” as a tool to shock his audience, by first offering a “homely” stage (usually a “modest” bourgeoisie interior) as an opening that anyone can quickly feel attached to that domestic bliss, and then destroying that familial comfort at the end of his plays (Sandberg, 2015, p. 29). Sandberg called Ibsen the “master of uncanny”, not only for his deployment of the “uncanny” in the fiction, but also

from a receptive standpoint since most of his plays makes the audience of his age “sickened” when faced by such an attack on multiple levels of the society, including The Christmas, thus, religion, patriarchy, safety, tradition and theoretical pillars of the family that structured on intuitions (Sandberg, 2015, p. 44-45).

Sandberg notes that for Ibsen, who continuously destroyed the peace at home in his plays, a “proper” home is only a false idea, constructed by abstract notions. It is an ideal that does not take place in real life and if one mentions of a “true home”, it is linked to a “not feeling at home” (Sandberg, 2015, p.87). This anxiety of the notion that home is “somewhere else” is dealt with Ibsen’s characters by two apparent solutions. The first one is through cleaning, airing by opening windows, an attempt to rejuvenate the house, which is characteristic with keeping the foundation and the social structure. It is an effort to preserve and architecturally this manifest itself as renovation. The other solution is to completely “raze” the entire site to construct a new one. This attitude is a direct contrast to the renovation, which concludes that “compromise with the past” is unthinkable since past is seen as a limiting notion and it does not allow the present to manifest. Even though both approaches imply an optimistic feature, that two solutions are brought forward in an attempt to signal a future, in either of them the past remains as a very persistent element of the space (Sandberg, 2015, p. 130-131). The “tenacity” of the architecture brings about a question on the probability of a “homely” home. Sandberg claims that Ibsen’s houses have always stayed “uncanny” until the end of his career. A “burial” of the past is created by him in either way, so that the past would reappear as an “uncanny force” (Sandberg, 2015, p. 134).

When faced with such a large scope of the “uncanny” (and many other approaches deployed by various other names such as Walter Benjamin, Julia Kristeva, Homi Bhabha, Theodor Adorno are excluded in this study), it becomes difficult to specify an integral or a distinctive form in terms of the setting of “uncanny” in fiction or in art. But Vidler asserts that

in any representation of the uncanny in buildings and in spaces, more often they retain similar and distinctive qualities, like a haunted castle/mansion of the gothic literature which carries the “cultural signs of estrangement” for a specific age of history (Vidler, 1992, p. 11). In this sense, there is really not a thing as uncanny architecture but there buildings that regarded as uncanny for different reasons in different phases in history. The signs of “estrangement” may pertain to history, culture, tradition, or as Lefebvre puts it when he speaks of this “violence” that space generates, it is an act of “Power” with a capital P, whether it is induced by “God, Price, Father, Boss or Patrimony” (Lefebvre, 1991, p.162) or by another form of hegemony.

More often gothic fiction took place in the grand buildings (representational places) of this Power, and through the depiction of the setting, the Power and its influence on the characters is given as a base without ever mentioning them. For all of Jackson’s novels, this had been a significant tool to create the uncanny effect, and especially the two novels within this study -therefore two family houses- offer similar and distinctive relationships between their characters and familial hierarchy.

From this context, Shirley Jackson’s gothic can be called a melting pot of three main aspects: The gothic of a New England that deals with old superstitions mixed with modern anxieties, the gothic as a “female genre” that coined by Ellen Moers who opened up a new, unexplored critical area that has been long debated since, and an isolated yet still socio-economical “uncanny” setting, almost like Crusoe’s island (which is also a common intertextual tool for Jackson’s various texts, as Samuel Richardson’s novels are) that is generated primarily by a fear of insecurity and intrusion which cannot be prevented despite the security that is promised by the house under the control of patriarchy.

The analysts mentioned in this chapter many times stress the importance of history when the gothic setting is in question and Jackson’s gothic is presented as female gothic which is a subgenre that is best elucidated with the portrayal of female protagonists who are

both emotionally and physically limited to the house. Within the two next chapters of this study, Jackson's female protagonists who are pictured as the hag/witch stereotypes will be explained by implementing Gilbert and Gubar's mad woman description, which is created for the evil woman who subversively seeks her own authority in an uncanny setting.

For the uncanny setting, the primal theory is undoubtedly chosen as Freud's seminal essay, which is furthered by Wigley, Vidler, and Sandberg into the architecture. Their various yet similar assertions which coincide with a certain hidden "violence" of the space will be clarified in terms of the concealment pertaining to the history of the house. To better understand the dynamics of this concealment through the elements of the space, including signs, writing, and clocks, Lefebvre's theory will be deployed onto Jackson's two houses, Halloran and Blackwood manor.

2. THE SUNDIAL

The Sundial is Jackson's fourth novel, before *The Hill House* and her final, *We Have Always Lived the Castle*. Starting with this until her death, Jackson wrote about houses that stand for the fragility and uncertainty of female characters' identities against a seemingly protective and paternal site that shelters them from a world which is alien and full of threats (Rubenstein, 1996, p. 315). *The Sundial* centres this notion of promised security which conditions the paternal site as the sole space where people can survive the doomsday which is heralded by the voice of the dead patriarch. In this chapter, the uncanny elements of the Halloran Manor will be investigated through the framework presented in the first chapter which demonstrates a clear connection between the gothic genre and the past.

Following Lefebvre's and Wigley's arguments, the house is approached as an uncanny site, fuelled primarily by the unwritten rules of the past, concealed yet embedded in the architecture. The deceased father will be proved to be a tyrant in the novel, and it will become apparent that the Halloran house as an architecture still stands for the father, who is the "gothic villain" in the castle trope as DeLamotte identifies. Both Aunt Fanny and Orianna,

though the former thought to be a mad woman, and the latter a heartless matriarch, are surveyed according to Gilbert and Gubar's warning that the female antagonists who are portrayed as a hag, a witch or a mad woman should be regarded as suppressed women who subversively seek out their own authority. Jackson, with her satirical voice, depicts the story of different women in their relation to a castle-like mansion while they prepare themselves for an apocalypse which stands for Aunt Fanny's desire of the conflagration of a world that solely belonged to her father.

The novel *The Sundial* starts right on the first page, with a chilling yet absurd atmosphere. After the funeral of Lionel Halloran, "in the large lovely entrance hall", his daughter little Fancy, who could have perfectly enjoyed the funeral day if she had not been forced to wear a long black dress, asks her mourning mother whether she should push her grandmother off the stairs the way the grandmother, Orianna Halloran, had pushed her son. In a quite contrary manner as to the expected response from a member of the conventional family, the mother instead of hushing her daughter in disbelief, encourages her to speak up the truth: "Say it again, Fancy baby," "Granny killed my daddy" (Jackson, 2014, p.13). The contrast between the lovely hall and the shocking nature of a family secret, which is a topic not to be mentioned in the family except for Fancy, is perhaps the first tell-tale sign that the architecture of Halloran Manor is fabricated to be "uncanny". Anthony Vidler points to that all it takes is a latent or revealed secret to cue for the transition from a "homely" house into a "haunted" house (1994, p. 32). Jackson, before giving a detailed description of the manor, secures the fundamental quality of this ill-omened family dwelling as anything but homely. Throughout the text, despite the unreliability of the narrator, through the household dialogues and villagers' conversations, the past pertaining to the house and the founder becomes overt, shrewder and darker. The third person narration's unreliability, which is gradually revealed

within the text, keeps the attention of readers to make them question their interpretations of the story, especially regarding how the characters are first presented.

After her son's death, Orianna decides to seize control of the estate despite her living husband, since he is in a wheelchair and also in a poor mental condition. Having attained the power through an invalid husband, Orianna declares her will to get rid of the remaining members and workers of the estate except Fancy (to be raised as her inheritor), since she coldly professes a "house cleaning" would be convenient after the recent loss of her son as it was a "refreshing and agreeable" change (Jackson, 2014, p. 28). After this exposure of threat, the following morning Aunt Fanny hears her name being called by the voice of her deceased father, first a warning of an apocalypse, then a promise of survival and safety with the condition of staying in the Halloran Estate that once belonged to him. When Aunt Fanny shares this revelation with the family, they first seem to be reluctant to consider it as a fact until a snake, which according to Aunt Fanny had an ethereal quality to it with "full of light" (p. 48), appears, then having slipped next to Orianna's feet, disappears behind the bookcase after Orianna's mocking remarks about the apparition of Mr. Halloran. These two apparitions gradually become the reality of the household and they undertake a full preparation for the sake of becoming a new Ark of the new promised world. New people start to join the household and they prepare themselves for an apocalypse under the contentious reign of Orianna and her sister-in-law Aunt Fanny who seem to have two very distinct personalities. Hours before the beginning of the end, Orianna is found dead at the end of the staircase just like her son and the book ends with an inconclusive waiting for the end of the world while the people in Halloran House barricade themselves in, cordially gathered in the drawing room, drinking and reflecting upon their new life.

2.1 Aunt Fanny as the double of Orianna

The term double, as mentioned in the first chapter in Freud's "Uncanny" (1919), appear as one of the origins of uncanniness and it acts as a break for the ego's desire while it criticizes it. Though it has various forms, in this context, it helps to determine what has been suppressed in order to define the uncanny, since the contradictory doubles reveal that common desire and shared anxiety.

Though Aunt Fanny and Orianna seem to picture a clear contrast, there are multiple notions that bind these two different women and the most noticeable one is the seemingly pointless obsession towards their home. These women, Aunt Fanny and Orianna, who are in a constant battle for the dominancy, vigorously attach themselves to the mansion. Even when there is a prophecy of an apocalypse, Orianna cannot bring herself to put nails into the woodwork for barricading the windows. "The lovely window frames? They were carved especially for the house." Essex tries to remind her of the futility of the furniture: "The house is not so important today, Orianna.", but Orianna resists for a while: "The house is always important, Essex. But I must reconcile myself..." (Jackson, 2014, p. 244).

Just like Orianna, Aunt Fanny too is irritated by the neglect of housekeeping. In the maze shaped as her mother's name, "Anna", when she is lost for the first time in that maze, she gets furious by the sight of untrimmed hedges: "When I get out I shall tell Orianna Halloran that the hedges are a disgrace" (p. 118). She also becomes "struck at once with its air of mournful neglect" of the grotto (p.200). It is apparent that the house and the duty of keeping it immaculate carry significant meaning for both women. In fact, what is unknown to Aunt Fanny is that Orianna is quite aware of the neglected garden, and equally disturbed by it. After the death of her son, the first conversation she holds with her husband reveals the bad management Lionel had executed. "Now that Lionel is gone ..., I am going to have to get someone to manage the estate. ...I will have the hedges trimmed" (p. 16). Until her death, she

many times refers to the house and land using the possessive “my” and Aunt Fanny retaliates with her deceased father, naming her own wishes as his: ““My instructions from my father,’ said Aunt Fanny mysteriously, ‘have been far more detailed than many of you realize’” (p. 144). Though the narration often depicts these two women as having two different dispositions, they have exactly the same spatial concerns regarding the Halloran Manor which also becomes the instrument of a battle over freedom, which is associated with the male authority by both women.

Apart from the passion both women hold towards the house, the iterations of the names and authority fight, too, suggest the doublings of Orianna and Aunt Fanny. In fact, Critics like Darryl Hattenhauer and Roberta Rubenstein believe that there are multiple doubles within the text. One is suggested via the naming of two women, for the mother figure for Aunt Fanny; her deceased mother whose name was Anna as the good mother (idealized yet absent) becomes a double of Orianna, the bad mother, the dark double, despotic and alive (Wilson & Wilson, 2016, p.16). Hattenhauer also points the usage of similar names and he furthers it, by drawing attention to Francis as being both the name of Aunt Fanny and Fancy (2003, p. 139). However, perhaps the most significant double is Aunt Fanny and Orianna, as Rubenstein believes that through their fight for authority, Orianna emerges as a dark double of Aunt Fanny (1996, p. 315).

Even though they never miss a chance to exchange disdain, after Orianna’s death, Aunt Fanny behaves least expectedly by smoothing her hair and surprised by her own remark when she says not once but twice: “I *am* [sic] going to miss her”. (Jackson, 2014, p. 250). After having barricaded the front door, Captain and Essex do not want to bother themselves with the heavy work of putting Orianna’s body outside. Aunt Fanny objects: “She was my brother’s wife and ... must leave the house with dignity. I cannot, for my part, consent to ejecting Mrs. Halloran from an upstairs window... she must go out the great door.”

Meanwhile, she also reveals a fact which is neglected by the critics; Orianna was not just a woman who married for money and the house, but also a servant. This fact is twice suggested. Once, when Aunt Fanny orders Orianna's body to be brought outside through the main door, she mentions that "the great door is not the one she first came in by... she used the servant's entrance" (p. 251). The other hint is given through Orianna's own remark when she is talking to Essex: "...just as you have lost the ability to leave, I have lost the ability to serve" (p. 207). Aunt Fanny, a woman who throughout the novel never shies away from being condescending to people other than her class, acknowledges Orianna's blind passion as to cling to a house which symbolises both the upper strata's hegemony and the father. She sympathizes with a woman who erroneously believes that the key to emancipation is being on top of that social ladder which privileges men and reveres Orianna's strife to climb that ladder against all odds.

Though both are irrevocably attached to the house, there is a subtle yet significant difference as to their anticipation for their days after the expected apocalypse. When Gloria, Orianna's nephew, turns out unexpectedly, in the pursuit of acquiring more information regarding Aunt Fanny's enigmatic experience of the deceased father's foretelling, she acquires an essential role as the medium of family, seeing the new future through a mirror by following the directions of Orianna's friend Mrs. Willow. Gloria, via her clairvoyant experience into the mirror, witnesses a conflagration and terrible tempest that leave her terrorized and speechless and the incident will be followed by a sudden calm and pastoral future and determines the end date as the thirteenth of August. After having learned the date, the household, led by Aunt Fanny, starts to buy and accumulate truckloads of equipment, canned food, cigarettes, medicine, toilet papers, coffee to name a few. Though Orianna agrees to follow Aunt Fanny's preparations, she feels like losing her authority over the house and becomes restless by the logistic management of her sister-in-law who appoints tasks to people with the pretext that everything she knows is directly coming from her deceased father and

they are his instructions. As a retribution to ensure her dominancy, Orianna passes everyone a paper with instructions, comprising the tasks of the judgment day to be executed with an attitude of “proud dignity, cancellation of the old calendar, banishing leaving the vicinity, “wanton running, racing, swimming, play of various kinds” on “The First Day”, and free mating, as Orianna is to be responsible for assigning couples for the following days (p. 201).

While Aunt Fanny hopes for a brighter, unrestrained future, Orianna makes it clear that she wants nothing to be changed by referring to the days after the thirteenth of August and the fate of the Halloran mansion: “It is my house now, and it will be my house then. I will not relinquish one stone of it in this world or any other” (p. 207). Whereas for Aunt Fanny, the house will become;

...a kind of shrine, for our children and for their children. Living in the fields and woods as they do, living under a kindly sun and a gentle moon, with all their wants supplied from nature, *they will have no thought of houses*, and a roof will become to them synonymous with an altar; we may yet live to see our grandchildren worshipping in this house... I am—instructed, as I said, by my father—arranging to accumulate in this house all those items of practical value we might otherwise leave behind. There are things which may be useful to the innocents of that other world, and they will find them here, in the shrine of their gods. Tools, for instance. Jewels, which may seem almost magical to them. The lovely lines of the stairway; we must not let a sense of beauty vanish from the world. (p. 133, emphasis added)

In Aunt Fanny’s paganist new promised world, she is willing to let go of the house and all the grandeur it bears, the wealth in her practical life in which the aristocratic privileges completely, and unfortunately, solely, becomes her identity. Instead, she longs for a future where there are no houses, no roofs, and she is willing to give up her valuables in order to share with other people, not to use them for herself as objects of the upper class, but

representations of an ancient belief system which only stand there for their aesthetic values. Without a doubt, she still remains infatuated by the house which represents her father and creates an altar out of the house yet at the same time, she concedes and gives up, even reproaches her “baubles of rank” as she calls them later into the novel (p. 213).

However, Orianna strongly objects to this new world where commodities will be “possessions of god” while thinking of her treasures: “‘My silver service,’ Mrs. Halloran said drily. ‘Not in *my* [sic] lifetime’” (p. 134). While Orianna and Aunt Fanny are not so different, their approach towards the new world distinguishes them significantly. In fact, in the old world, Aunt Fanny is the proudest one who irritably reminds everyone of the past, of the decorum, of the ostentatious British culture of nineteenth century and how they should abide by those unwritten rules if they do not want to tarnish their name. Throughout the novel, she refers to her past and the tradition of the family like how she would not touch “soiled” playing cards since her father always played with a new set of deck, how her education was limited to nineteenth century’s decorum for ladies, free of any positive science, how she had been raised not to interact with people other than her “own class”, and how they “have *never* [sic] had anything to *do* [sic]” like true aristocrats (pp. 74-68-77). Yet ironically, she is also the one whom everyone ignores before her prophesy.

The image of the house in the future gradually turns into a complete paganist altar for everyone except Orianna. One morning, when Orianna has breakfast with her husband in his room, Gloria rushes into the breakfast room where everyone else is to inform them about the warm, prelapsarian, peaceful future she had seen in the mirror when she was combing her hair: “they all sat quietly, listening. ‘And there were birds singing, and—oh, I wish I could remember, and make you all see how lovely it was!—and flowers, and everything was so gentle and warm and light; it is going to be so beautiful’ (p. 208). Everybody in the room gets carried away by adding a new imaginary detail of their own choice, even tacit Maryjane

“shyly” remarks that “We can put flowers in our hair, those red ones, and dance under the trees” after Fancy says that they “all have to follow [her] and dance” with the flute Essex makes for her using reeds (p. 208). When Mrs. Willow “indulgently” concludes everyone’s dream as a “pagan abandon” Orianna suddenly breaks her silence from where she had been secretly listening to them: “‘Pagan abandon, indeed,’ said Mrs. Halloran dangerously from the doorway. ‘Can you not realize that you are already breaking my laws?’” (p. 208). Orianna does not accept the transition of the father’s house into a site of what Lefebvre calls “ludic space” of “magic and sorcery” as a site opposing the traditional “religio-political space”, where dancing and music are “cursed” and “baleful” unless specifically done for that existing social place (Lefebvre, 1991, p. 35). Halloran House, being a social family dwelling that reproduces that religious and political structures of the state, is associated with “prohibition” by Lefebvre. Thus, when Orianna is singled out by her stand and eventually, she decides to ascertain her authority by wearing a golden crown and a dress and the characters’ doubling start to dissolve as Aunt Fanny gradually agrees to let go of her father’s house.

Even though they have contrasting dispositions, these two wealthy women, one by birth, one by marriage, hold similar passions towards the house. Both have been subjected to the limitations of a house and a social structure that leaves no room for an identity that truly and independently reflect themselves. Orianna’s death symbolizes her failure of realizing that truth, though Aunt Fanny acknowledges their similarity somewhat unconsciously. Regardless of their social stratification, they are both victims of the archaic family institution which privileges men while silencing, suppressing and ostracising women. While the space, namely Halloran House, becomes a site of an uncanny apparition of a dead father, the time and place of these incidents will be analysed in the following sections to define the uncanny that is professed by Freud and elaborated by others as mentioned in the first chapter.

2.2 The Concealment in the Architecture

At the beginning, after Jackson's deliberate display of the unconventional family relations in which a grandchild can freely speak of a murder in the family, the next thing Jackson does is to present a very detailed description of the Halloran mansion which suggests that the setting coincides with that apparent dysfunction. Therefore, in order to understand Aunt Fanny's and Orianna's shared interest in the house, the exploration of the space and the house within the context of its history, symmetry and father's decorations is required.

The narration starts the depiction with an ironic remark after Fancy shocks the reader; "[t]he character of the house is perhaps of interest" which is of course a deliberate understatement as to the influence of the house (p. 21). The Halloran Estate is, as John G. Parks notes, a gothic "monstrosity" with all the imaginable manifestations of vanity (1978, p. 84). The house, which is erected by the first Mr. Halloran who found himself "suddenly extremely wealthy", sits on a vast land, surrounded by a wall to signify that "all inside the wall was Halloran, all outside was not" (Jackson, 2014, p. 21). Of course, despite Aunt Fanny's best effort to imply, he was by no means an aristocrat. He was a middle-class man of the city, who migrated to an already established town at the time that coincides with the first tides of "suburbanization" when people start to leave cities and settle in the suburban areas to create their own "miniature worlds" starting from the beginning of the twentieth century to the post-war era in the United States (Pascal, 2000, p.100). He starts to build his own empire, not as an immigrant who is after making new connections within his new town, but as a "colonizer" who is willing to leave the rest of the world outside which is in his regard, utterly "other" (Pascal, 2000, p. 101).

As the novel later reveals, he is not just a despotic brute with a gang of bullies, but also a criminal who usurps land from people. On account of a kid who died at the construction site and a villager notes, before saying what a "fine man" Mr. Halloran was, he could still

hear his reaction at the dead body: “Get him out of the way...this is where the terrace has got to go” (Jackson, 2014, p. 229). For the land that he had illegally seized, he had sent the rightful owner’s son to high school in the city. Despite the unreliable narration that asserts him as a generous man who had sent many other promising children of the village into higher education, after his deed are learnt through dialogues of the old village men, it becomes apparent that these were his acts of bribery for his other illegal activities.

He hires all sorts of people from various professions for a grand construction and commands unlimited decoration. As he has little artistic passion and less interest in education, he agrees with the decorators on the necessity of pictures and books as a preposterous sign of wealth, thus a drawing room and library are added to the house. There is a meticulous symmetry to the house: “twenty windows to the left wing of the house, and twenty windows to the right; because the great door in the center was double, on the second floor there were forty-two windows across and forty-two on the third floor...” (Jackson, 2014, p. 22). The narration continues with symmetry and numbers of the tiles and pillars and steps, the shape of the garden, the number of trees all in perfect order. The only flaw within this site of order is the “badly” off-centred sundial which is set in the garden in the middle distance to be seen from all the windows of the house with the inscription on: “WHAT IS THIS WORLD” (p. 23). To further adorn the house, he wants his own “practical” maxims to be written on the walls but they are denied by the decorators and architects. The nephew of the main architect who has a master degree in English literature persuades him to use “more learned and poetic” versions of his maxims not to violate the walls (p. 197). The student, in a “kind of Strawberry Hill intoxication”, tries to copy Walpole’s gothic castle and for that sake, he once again persuades Mr. Halloran to add a grotto which overlooks a lake (p. 198). Mr. Halloran consents yet finds it irritating since it was damp, difficult to construct, the swans in the lake

were quite hostile, and there were no ladies to say “hark; are the gentlemen back from their riding?” since his wife fell ill and died shortly after the construction (p. 199).

Jackson’s blatant irony signals a severe contrast between the effort put into the house to create a flawless manor and the character of the first Mr. Halloran. S. T. Joshi believes that by alluding to Strawberry Hill, Horace Walpole’s peculiar gothic mansion, Jackson acknowledges him as the originator of “gothic castle” and pictures Halloran house in *The Sundial* and Blackwood manor in *We Have Always Lived in the Castle*, as miniature versions of it to indicate the intricateness and corruption of both the castle and the inhabitants as a gothic trope (Joshi, 2015, p. 28). Margot Blankier likens Walpole’s castle to Jackson’s houses in terms of the function of the setting: a grand building with little known history at the beginning and the control it has over its inhabitants. She also notes that the deployment of symmetry both for the building’s exterior and interior stresses Freud’s uncanny which results from duality and doubling, and these doublings function as a reminder of the subversion of a seemingly balanced and pleasing environment in order to stress the uncanny (2014, p.13).

Another reason to seek a grand property and decorate it endlessly, Sandy Isenstadt argues, is the mentality that is shaped through the transition from the nineteenth to the twentieth century which advocates that the characteristics of a house represent the inhabitant’s personality. This representation bestows an inanimate structure like a house with a human faculty like “virtue”. The property, materials and the land around it stand for the occupant, on a greater scale, to represent the occupant in the society. Thus, both the land and the house itself enables an argument that houses may carry a “home’s moral tenor” and have value systems like human beings and they may be direct indicators of the occupant’s characters (Isenstadt, 2014, p. 246). For example, asymmetrical buildings may indicate a negative attitude of the family towards order and decorum (p. 247). Following the same logic, the

meticulous and exaggerated symmetry of Halloran House suggests a very deliberate, yet ostentatious message conveying conformity to the dominant culture's morals.

At the beginning of the novel, Jackson purposely depicts a ridiculous amount of symmetry, decoration and abundance to draw the attention of the reader to the manor in order to question its primal function; not to offer a habitable house, especially for the women, but to remind them that they live in a grand monument which is constructed for the father himself as his personal castle to ascertain and impose his own rules. Later, as the father is unfolded as a tyrant both for Aunt Fanny and the villagers, the house with the father's moral tenor becomes his accomplice in terms of the patriarchal violence which is masked by the space.

Henri Lefebvre asserts that all the buildings, regardless of whether built for private accommodation, like a house, or for the state, like a church, enforce supremacy through their decorated façade, which is artificially built in order to express a certain character to the outside, to the spectator which has nothing in common with its concealed inner mechanisms, namely, its function. They conceal their inside primarily through the deployment of symmetry as human body and face, since they play the utmost importance for defining selfhood. Houses, having lost their primal function of habitation, offering security, personal space and freedom, have to be designed with a certain notion of symmetry which becomes a tool that connotes familiarity through resemblance. Pillar as legs, wings as arms, domes as heads and windows as eyes (Lefebvre, 1991, p. 274)

The relation between the human body and the haunting façade of the house is common in many examples of gothic fiction that deals with a sentient house. In "The Fall of The House of Usher" (1839) Poe depicts the windows as vacant eyes, and façade as a soulless face. Victor Hugo too depicts the windows of a house in Pleinmont which is believed to be haunted as "two gouged-out eyes" (Vidler, 1994, p.20). Jackson in *The Hill House* (1959) writes that the whole house resembles a mother's body, though a crooked one, and always on the watch.

The Halloran manor too, has a “character” that “surveys” its land (Jackson, 2014, p. 21). The controlling and surveying character of the house is not only emphasized by the architecture. The first Mr. Halloran insists a picture of himself to be hung over the mantel of the drawing room, which is ironically the room that inhabitants would lock themselves in for the duration of the apocalypse. Also, throughout a rather long narration, almost every incident, every gathering happens in this room as if there is no other place of importance to be mentioned. The centrality of this place suggests the hovering authority of the father which direly affects people who live in his house.

Mark Wigley points that orderly facades erected in the traditional way are meant to disguise an internal derangement (Wigley, 1993, p.71). As one of the sources for the uncanny, Wigley mentions Derrida’s foreword of *The Wolf Man's Magic Word* (1986) which incorporates Abraham and Torok’s cryptonymy that deals with the historic family trauma which stays hidden, thus cryptic, passing onto the new generations. He asserts that any orderly building should be questioned in terms of an inner and covert mechanism (p. 179).

Throughout the novel, Aunt Fanny insistently professes what a proper man her father was. To validate the security of the house against the impending danger, she asserts that “[w]rong is wrong and right is right and Father knows best” (Jackson, 2014, p.122). In the party, which is unknown to the villagers that it is actually an “end of the world” party, she keeps reminding what a generous man he was, always looking after them like a righteous king towards his subjects. Though the opposite is implied by Orianna. She says with certain disdain to Aunt Fanny at one of these moments when Aunt Fanny is again speaking highly of her father; “Some of your father’s activities in the village, Aunt Fanny, were luckily discontinued with his death. But I see no reason why you should be kept away from your subjects” (p. 110, emphasis added). Aunt Fanny only accepts her father’s “unkindness” during she hears his voice by the sundial. Other than a brief moment, which will be analysed later,

she desperately represses his ways of doings. Pascal notes in “The American Miniatures” that his character speaks for a whole nation’s morality of 1950s America that, according to Robert C. Wood, sanctifies the suburban family and their house.(Pascal, 2000, p.100). For Aunt Fanny, the problem is not just the house but the whole world is full of “germs” and they should be “put in the incinerator”;

“...that is just what they are going to do with this diseased, filthy old world. Right in the incinerator.” “Did your father really tell you all this?” Maryjane asked. “It is as though something I had known all my life, and believed without ever really knowing what it was—some lovely, precious secret—had suddenly come into the open. When my father spoke to me he only reminded me of what I had always known, and forgotten. I am very happy about it” (p. 54).

Surely, it was not some lovely, precious secret. On the contrary, it was a bundle of accumulated impressions in her unconsciousness; how she was kept from the rest of the world in utter inequality of the sexes, deprived of proper education, parental protection, sexual freedom, and a single meaningful relationship. Aunt Fanny’s wish to change all; her meaningless sexual repression and his previous unkindness (perhaps a tyrant to his children as he is to the villagers) which will be analysed in the following section, trigger the prophecy. These repressed and built up notions manifest themselves, as Freud suggests, by turning Halloran House into a site of the uncanny on two levels. In the first chapter, it is discussed that Freud suggests two sources of uncanny, one is “when repressed infantile complexes have been revived by some impression” and the other is “when the primitive beliefs we have surmounted seem once more to be confirmed” (Freud, 1919, p. 17). Aunt Fanny repressed complexes ignited by her entrapment in the tower that her father had built. It finally led to a prophecy right after her repression of sexuality, defined by Freud as “repressed desires and archaic forms of thought belonging to the past of the individual” (1919, p. 15). The uncanny

occurs for the rest of the family when they are fuelled by “primitive beliefs”, starting with the very simple incident of the mysterious snake which is the most substantial sign of evil in almost any culture, whether Christian or not.

Therefore, in *The Sundial*, a haunting, not only psychologically but also literally, takes place for Aunt Fanny through her father. Though some critics like John G. Parks calls her experience a hallucination of a mad woman, Jackson’s narration deliberately leaves the reader in doubt whether an actual haunting is happening or not. Nevertheless, the house, built on hubris, crime and greed, grows into an uncanny site which incites Aunt Fanny to make a prophecy regarding the end of an outgoing order through her father’s voice. The ghost of the dead father, who should have stayed dead like the old regulations, traditions and beliefs regarding social practises, continue to affect each individual in the house. Despite this incident which ridicules the modern positivism of the family members, an “uncanny” haunting grows into a wishful and positive change which bring tears to Gloria’s eyes when she joyously describes the paganist world she witnesses in the mirror, and might be the reason why everyone was readily willing to believe Aunt Fanny’s prophecy. First, their superstition and then their hope for a better future make inhabitants leave behind their modern-day reason and decide to acknowledge that there is actually a possibility of the ghost and its warning on the end of the world.

2.3 The Sundial and Time

Following Lefebvre’s theory that spaces hold signs put by man and designed in a fashion to remind the spectator of the human body through symmetry, his heart is certainly the sundial. Spatial analysis, according to Lefebvre, though it semantically refers to space alone, cannot be done without an inquiry on time which is the other fundamental component of the setting. Lefebvre, in *The Production of Space (1991)*, notes that time and space are inseparable since when space is thought in isolation, it becomes an abstract notion. The

relationship between time and space is explained by him as such: “When we evoke 'space', we must immediately indicate what occupies that space and how it does so... within a time frame. When we evoke 'time', we must immediately say what it is that moves or changes therein” (Lefebvre, 1991, p. 12).

When change is in question, time feels like it stands still and both women try to turn the clock again. Orianna believes that it is done by the death of her son: “‘The essence of life,’ said Mrs. Halloran gently, ‘is change...Our one recent change—I refer, of course, to the departure of Lionel...has been both refreshing and agreeable’ (Jackson, 2014, p. 27). Though commonly it is believed to be a remark of Orianna’s coldblooded nature, it also shows an unspoken consensus since one seems to be shocked or indignant by the words “refreshing and agreeable”. Right after her remark, she takes her desire of change a step further by announcing it: Fancy’s mother, Maryjane, is to be sent to the library where she had worked before marrying Lionel, the unmarried daughter of the first Mr. Halloran, Aunt Fanny to be excluded into the estate tower which had been built by the first Mr. Halloran, Ogilvie the governess into a boarding house and Orianna’s lover Essex, who seemingly had been hired to catalogue the library, is to be sent to find a new career, as now Orianna is interested in finding a new employee to paint her murals.

Under the threat of entrapment in a tower, which suggests the Tower of London that is used for generations to silence anybody who is deemed to be a danger against authority, Aunt Fanny naturally comes up with the ultimate promise of a change. Within this context, the time and place of Aunt Fanny’s revelation is quite significant. After Aunt Fanny learns that she will be banished by Orianna, in the middle of the night, prior to the morning of her prophecy, Aunt Fanny calls Essex behind his locked door, begging him to let her in. After failing to appease her lust, early in the morning she decides to have a stroll in the garden with Fancy. There, before she loses Fancy’s sight, one of the last things she stumbles upon are the marble

statues in the secret garden. In the cold, blinded by both darkness and fog, she inadvertently catches hold of a warm marble thigh which belongs to a statue that “looks down on her tenderly”, frees herself another “marble embrace” and a “marble mouth reaching for her throat” in utter terror. (Jackson, 2104, p. 38). To calm herself, she sits on a warm marble, “unexpectedly” thinks of Essex, feels nauseated by that “warm pressure”, yet manages to control herself by tucking her hair in and crossing her legs “decently” and thinks “I may go mad, but at least I look like a lady” (p. 39). Then loses her train of thought in the images of roses, birds, dolphins, flowing waters on her neck and breasts and all her clothes which ends with an orgasmic daydream in which she imagines how “impatient... mad... burning...” she had been for Essex (p. 41). Her repressed sexuality comes in waves and her inner conflict becomes apparent right before she hears her father.

In the end, she yields to her guilty conscience when she finally finds herself touching the sundial and hearing her father’s voice calling out her name. Father, though the original oppressor, heralds the only way out for Aunt Fanny’s: a very abrupt and horrifying end which will be followed by a peaceful, pastoral future. This transformation also suggests Sandberg’s razing theme which is a metaphor for the destruction of the old and a clean slate for the new. It is apparent that, despite her best effort to advocate the opposite, Aunt Fanny is aware that her father had never been a protective figure. When the apparition asserts that “...the father will guard the children. Go into your father’s house...” before another fit of anxiety, she “*brokenly*” says “Father... You were never so kind to me before” (p. 42, emphasis added). In her guilt of the lustful moment, she hears the father’s voice, next to the sundial which is the only ornament in the house that he wanted to be implanted except for his own portrait.

Richard Pascal draws attention to the depiction of the sundial: “intruding purposefully upon the entire scene, an inevitable focus...set badly off center” and he believes that it signifies father’s unavailing attempt to impose his hegemony and his intrusiveness.

Furthermore, he asserts that the inscription “What is this world?”, is an acceptance regarding the modern men’s failure of losing the concept of reality (Pascal, 2000, p.108). Ruth Franklin informs that a regular inscription on a sundial traditionally deals with the immortality of men and how fast time flies by, such as “Tempus fugit” or “Carpe diem.” She mentions that in an earlier draft of the novel, Jackson thought of using some biblical references but preferred to use “It is later than you think” but then she changes it to its final version, which is an excerpt from Chaucer’s “Knight’s Tale”: “What is this world? What asketh men to have? Now with his love, now in his colde grave, Allone, with-outen any companye” (Franklin, 2016, p. 376).

Franklin believes that the inscription, which suggests humanity’s failure of sensibility, is convenient considering the period that the novel was written, when the first hydrogen bomb, which is a thousand times more devastating than the Hiroshima bomb, was tested in 1954 (Franklin, 2016, p. 370). Since Halloran house is regarded to be a microcosm by many critics, the idea that the sundial’s cryptic message involves a more general meaning regarding the atomic age is very well likely, whereas according to Parks, it emphasizes a personal warning for Orianna and foreshadows her death since she insists on not seeing the reality, namely, her blind hubris and her sinning (Parks, 1978, p. 78). Indeed, it becomes her epitaph at the end of the novel, where she lies alone and without company.

When Orianna dies, captain hurriedly asks in the storm where to take her body and Essex “not hesitating” says, “Sundial— where else?”, though he too is surprised by his own thought, wondering why he thought of the sundial since she hated it (Jackson, 2014, p. 253).

According to Lefebvre, houses had gone under a transformation throughout history; ...buildings and dwelling-places have been dressed up in monumental signs: first their facades, and later their interiors. The homes of the moneyed classes have undergone a superficial 'socialization' with the introduction of reception areas, bars, nooks and

furniture (divans, for instance) which bespeak some kind of erotic life. Pale echoes, in short, of the aristocratic palace or town house. (Lefebvre, 1991, p. 223)

Therefore, the Halloran house with the sundial in its garden is not just a family house but a monument for the village like it was in feudal times. A gigantic contracture, a shell of a protective and loving land lord that always reminds the villagers of the majestic and moral nature of their master. The grandeur of a monument, Lefebvre asserts, is to give the impression that through its beauty, it transcends death and it is seemingly bestowed with eternity, thus: “a monument transmutes the fear of the passage of time, and anxiety about death, into splendour” (Lefebvre, 1991, p. 221).

Orianna desperately holds on to the house as her monument to evade death. In doing so, she hopes to stop the inevitable and retain the new power she had come into. According to Lefebvre, a monument does not have a single “signified” value, it comprises many other codes and “subcodes” that generate a “supercoding” which tries to hide the violence and hostility of the social practises and when the monument starts to lose its previous esteem, like aristocratic dwellings are meant to lose in gothic fiction since the castle is defined as a subversive trope pertaining to a dying class, the retention can only be achieved through oppression and repression (Lefebvre, 1991, p. 222).

2.4 Yearning for Their Own Spaces

Apart from the two women’s seemingly passion for the house mentioned in the first section, another concept that brings them together is their secret desire of the opposite: a different space, other than the house they seem to love. For Orianna, this occurs on a subconscious level where she discerns the oppression and repression. In bed lying, after she thinks of a place of her own, she dreams a little home in the forest where she lives alone and only the things she loves are in it;

The woods around are dark, but the fire inside is bright, and dances in moving colors over the painted walls, and the books and the one chair; over the fireplace are the things I put there. I will sit in the one chair or I will lie on the soft rug by the fire, and no one will talk to me, and no one will hear me; there will be only one of everything—one cup, one plate, one spoon, one knife. Deep in the forest I am living in my little house and no one can ever find me. (Jackson, 2014, p. 124).

In a house which is depicted in utter contrast with the Halloran house, she sees two lost children who have the face of Essex and Gloria. The children eat her house, call her an old witch and as their mother comes, they threaten to come back with more people to punish her. The house-dreaming scene suggests one of Jackson's common themes which are public shunning and scapegoating.

One of the key traits of postmodernity is the deployment of intertextuality and subverted well-known themes that offer a different vantage point onto embedded social values prevalent in the text. Through a postmodern retelling of a well-known fairy-tale as Orianna's dream, Jackson reminds the reader that Orianna is not just a senseless victimizer but also a victim of a social construction that restricts women into a single role in the society, which is to be a mother and a wife. More than once, she tells herself how happily she lives alone. Not in a society, not with a husband and children, just alone. In her daydream, when the children are talking to each other as to go into the house which they do not know whom it belongs to, the girl asks "Suppose they don't want us?" The boy answers self-assuredly: "Don't be silly. We're lost, aren't we? And besides, we're only children" (Jackson, 2014, p. 125). This dialogue signals how society sees it impossible for a person to reject having children. The idea that perhaps Orianna had never wanted to marry or become a mother comes to the surface and in her dream, children turn into ruthless monsters who ate her own happy little place.

The house does not only picture a clear cut contrast from Halloran House by the location or the number of people living in there, but by the lack of grandeur. Rather than having unused chairs, rooms and other endless furniture and materials which come in excessive amounts like in Halloran House, Orianna dreams of a house that has only one of each necessary item. In this context, Halloran House is not just a castle that shuts women inside to force them into a predetermined role, but it is also a world of commodities where every item had lost its primary function and they turn into representations of wealth and class distinction. Lefebvre claims that commodity fetishism is a faculty of abstract places and those commodities that had become “a semantic void” first of all affects the subject’s body and creates an alienation (Lefebvre, 1991, p. 308). Darryl Hattenhauer claims that *The Sundial* is a “satiric Marxist palimpsest” that deals with, through allegory and retelling of myths, characters without real identities who do not have any other option than abiding by the social-political norms (Hattenhauer, 2003, pp. 145-146). Orianna cannot see an escape from this abstract space, thus she, utterly alienated from herself and from the others, strives to retain a false identity that she deems necessary for her survival.

Space does not only grow into abstract via capitalist societies’ commodity fetish which disregards any value other than the exchange. While spatial critics believe that all spaces have an inevitable relation to history which imposes Western values and traditions, Lefebvre asserts that this imposition stems from the original notion of Pater-Rex in Rome, where the head of the family is the Law of the family, which is another factor of this abstractness. According to this notion, the father is not just the master and owner of the land, but also of women, children, servants and slaves (Lefebvre, 1991, p. 243). In order to mark his jurisdiction, he puts signs around his vicinity, on natural objects like stone and more importantly, he does this through writing. Thus writing becomes a tool of ownership and authority in the familial space, and there is not a space that man does not put signs on to

demarcate (Lefebvre, 1991, p. 192). The house had not just been embellished by classic decorations as pictures or statues but also has inscriptions that represent the father's beliefs and values.

While Orianna, by believing that there is no place to run away from this spatial abstractness and violence, deems absolute authority as a form of self-protection, Aunt Fanny too longs for a space that belongs only to herself. Though, unlike Orianna, she actually attempts to create micro-spaces that might offer her some protection against her father's new money house. One of these places is the maze constructed in the letters of her mother, Anna. Mazes, according to Lefebvre, were not just the symbols of the womb as a protective space, but even before that, they were military and political spaces used as a refuge and shelter against the coming enemy (1991, p. 233). Aunt Fanny had been using her mother's maze as a defence mechanism since her childhood to evade the house: "I used to try to lose myself on this very path—this is where I used to come and hide when I was unhappy...I used to come along this path pretending I was lost and could never go home again" (Jackson, 2014, p. 120). One of the aspects of her hiding in the maze is to find a reunion with her deceased mother (Rubenstein, 1996, p. 315). However, there is another reason that she runs to the lost mother's embodiment. Aunt Fanny, by hiding into her mother's womb, had been in fact looking for a protective barrier between herself and the house, but of course "she had never yet *succeeded* in losing herself in the maze" (Jackson, 2014, p. 118, emphasis added). Trapped in a house that comes with so much obligation and restriction, as a woman who had not developed an identity for herself, she also creates herself a fantasy world, or as Fancy puts it, "a big doll house" without dolls (Jackson, 2014, p. 192).

On the third floor of the big house, near the end of the right wing, was a great room which Mrs. Halloran had never visited, although she surely knew of its existence... the big house was so extremely big the great room on the third floor was rarely

remembered, and visited only by Aunt Fanny; in it were the worldly possessions of the first Mrs. Halloran—not the diamonds which Aunt Fanny wore, nor the satin sheets and tiny golden chairs from the bedroom where she died, but the solid, well-chosen, and real possessions which the first Mrs. Halloran had known she owned (Jackson, 2014, p. 185)

For Aunt Fanny, the Halloran House's "core" was this space in which she gradually built the exact apartment of her childhood by placing her mother's furniture and items in their correct places. Aunt Fanny is proud of the intactness of her mother's apartment as her mother once was so proud of it. There were only two boxes that she had not opened; one contained the wedding presents belonging to her mother, which had never been put into their apartment since the items were thought too of high quality and reserved for a better, bigger house. However, when they started the construction of the Halloran house, Mr. Halloran had "insisted arrogantly" that the house should be completed before his wife came into the house with items that would not look "inferior" or "vulgar" like the one in that unpacked box (Jackson, 2014, p. 190).

Hattenhauer asserts that in her texts, Jackson employs an ideal family picture as a reassuring anchor during times of turmoil. When a character feels lost, they cling to that false image that a perfect family will be the answer to every problem and Aunt Fanny keeps the apartment to remind her of the "right conduct" (Hattenhauer, 2003, p. 151). By holding on to the memories of her ideal family from a time when her mother was alive in a small space, she believes she will stay intact and protected, like the apartment she created in the attic. However, there is certainly another aspect of the truth that Aunt Fanny may not be aware consciously, and that is her struggle to keep not just the family as it was before, but a space that marked entirely by her mother.

If the new Halloran House was her father's with the new and expensive items, the old house belonged to the mother with its imitation materials built to endure. The narration tells not once, but twice that Aunt Fanny did not care for the "big house" that her mother had spent so little time in it: "If Aunt Fanny had cared to, she might have lived entirely in the apartment inside the house ... If Aunt Fanny had cared to, she might have dropped from sight altogether into this apartment in the big house" (Jackson, 2014, p. 191)

Aunt Fanny brings Fancy into the apartment and when Fancy asks confusedly about the place, Aunt Fanny replies "My mother's house" where she can play as her mother in that huge doll house. We learn that how unhappy Aunt Fanny is in her father's big house which has no spatial relation to her mother other than being the space of her illness and death. It is also suggested that her mother, without a place of her own, lived miserably under this new roof, since her last words are "take care of my things" which were the only "real possessions" she owned (Jackson, 2014, p. 185). While the separate spheres ideology put women into the house, the commodity fetishism of Mr. Halloran destroyed the only space that a housewife is allowed to have a voice in it. Aunt Fanny's mother becomes the ultimate victim of the violence that had been created by and upon the space and her death symbolizes this inevitable homelessness created by the father. Hiding into her mother's apartment which functions as an enormous doll house does not promise any salvation, since though walls seem to separate one space from another, the outside still fundamentally continues to affect the inside (Lefebvre, 1991, p. 87).

2.5 Fancy the Uncanny Child

The grandchild Fancy who is depicted as the most sinister character of the household emerges as a contrast to the rest of the family. When Aunt Fanny, as a victim of this uncanniness, tries to tell everyone how it is crucial that this apocalypse happen, Fancy with her all her honesty, opposes the idea. She and Gloria get close since the two are the youngest

females in the house. Gloria is irresolute as to how she should handle the fact that the world is soon to end. Being seventeen, at an age that she knows a little, she longs for a future that may end up satisfying and pleasing for her. Fancy, though younger than her, warns Gloria against her naivety which would lead her to frustration; “you all want the whole world to be changed so you will be different. But I don’t suppose people get changed any by just a new world. And anyway that world isn’t any more real than this one” (Jackson, 2014 p. 176.). She is also the only straightforward person who sees them as they are: grandmother as a killer, Essex, a charlatan and a spy, Aunt Fanny and Mrs. Willow as old women who had already conceded to the ways of the old world and thus lived a life in deception. She questions their motives in blindly believing the end; “What do they think can possibly happen nice to them *now*? [sic]” (p. 195). She also addresses their arrogance and self-absorption:

...when I think about it this new world is going to have Aunt Fanny and my grandmother and you and Essex and the rest of these crazy people and my mother and what makes anyone think you’re going to be more happy or peaceful just because you’re the only ones left?” (p. 176)

John G. Parks notes that the novel also deals with a notion called “presumptive eschatology”, a secular idea that foresees a new world according to a group of people’s own values systems, in which they believe to be the only rightful survivors since they regard only themselves worthy of survival. (Parks, 1984, p. 24) Fancy seems like the only person who conceives the futility and absurdity of the situation, and the hubris of her family. According to Richard Pascal, she is “uncannily adult” considering the rest of the family, especially Aunt Fanny who many times acts like a child (Pascal, 2000, p. 106)

Nonetheless, since she is merely a child and Gloria is the only addressee she has, she does not have a voice in the realm of adults. At the beginning, the narration tells the reader that she is a “...liar... she enjoyed teasing people weaker than herself. Not a servant, or an

animal, or any child in the village near the house, would willingly go near her” (Jackson, 2014, p.50). However, the reader learns that in fact she is not allowed to interact with people other than her class, including the children in the village since they are “too good a family” to play with the villagers’ children according to Aunt Fanny (p. 176). Later, the reader also learns how lonely Fancy feels, being the only child growing in solitude. Gloria condemns her for being spoiled and not grateful for living in such a house whereas she tries to tell Gloria that her privilege is nothing but a constraint. Gloria, who cannot bring herself to disregard that power of wealth, tells her that they will be safe in the house no matter what happens. Fancy snaps; “Who wants to be *safe* [sic], for heaven’s sakes...I’d rather live in a world full of other people, even dangerous people. I’ve been *safe* [sic] all my life. I’ve never even played with anyone, except my dolls” (p. 194). Gloria insists that being safe is the most important thing, Fancy too insists: “No...No, it can’t be” (p. 195). When Gloria once more attempts to tell her how wicked people are in this world, Fancy only becomes more resolute: “I don’t care how shabby it is. I’m not afraid of bad people, and of not being safe” (p. 196).

Fancy knows, and openly articulates the problem about the difference between being safe and being morally safe. Regarding safety, Mark Wigley points to Freud’s uncanny, the house being a site of repression and a concealed constitution, its mechanism of safety has been a false one from the begging and safety is not achieved by excluding the other, or enclosing the subject into a house (Wigley, 1995, pp. 130-131). Safety, especially “masculine” safety is a notion for Lefebvre that while it promises protection, it also “exploits... it holds the power; it oversees, regulates” (Lefebvre, 1991, p. 234).

Lefebvre also mentions the tradition of erecting a social object is related to power and time in a regulated space. For “primitive” man, what is a chief’s pole becomes a church for a modern man, or a clock tower (1991, p. 194). The father’s sundial, the most primitive version of a time measurement device being at the heart of the estate, suggests that this false security

has been long embedded into the culture and it will be a strenuous undertaking to negate its power. In fact, as it is suggested, it needs total annihilation, since when Gloria tries to have a glance at the new world, the first thing she sees, she thinks, is the sundial, but then she realizes that it not the sundial but a stone, and her depiction continues with a pastoral setting which will finally turn into a pagan shrine (Jackson, 2014, p. 85).

While Aunt Fanny and Orianna blindly strife for their own freedom by means of attaining power, albeit a masculine one, Fancy is depicted by narration as the most uncanny and devious one who heartlessly snatches the crown from her grandmother's dead body. In fact, she is one of the two important emergences of the uncanny in the novel, one being the space itself, the other is Fancy's blunt honesty which constantly exposes the horrifying secrets taken as the norm of the family. Both her aunt and grandmother hold onto the father; Orianna through the sundial and Aunt Fanny through his ghost while they both yearn for a different space, they are unable to discern that desire and Fancy is only a straightforward reflection of these two.

The Halloran house emerges as a castle, which becomes the site of uncanniness with the return of a father whose daughter has been victimized by all the aspects of the forceful family institution within the genre of female gothic. While Fanny and others all wishfully wait for an end to the existing world, her double Orianna remains alone in her struggle to maintain what has been profoundly embedded into the culture: being at the top of a hierarchal system that forces her to act against her real yearning, a life without family.

3. WE HAVE ALWAYS LIVED IN THE CASTLE

In this final chapter of the analysis, the same themes of the space, the past and time in *The Sundial* will be examined in Jackson's final novel, *We Have Always Lived in the Castle* (hereafter referred to as *Castle*). The analysis will be done in a similar fashion with *the Sundial*: Firstly, the history of the house will be examined by following Vidler's concealment theory. Then, Sandberg's renovation and razing metaphors will be applied onto the

transformation of the Halloran House, namely the fire followed by the villager's pillage. The father's watch will be associated with the regulations of the father by Lefebvre's assertion of time and space, and finally, the sisters' practices will be analysed through Lefebvre's appropriation which focuses on self-rhythm and actions, in others words, the lived aspect of the space. The sisters' language, being a significant tell-tale sign for their actions, will be explained by Derrida's assertion which claims that the inside of a house is ruled by the logos of the outside, no matter how severe the detachment seems to be.

Before the analysis, it is necessary to mention that these novels are indeed connected through the intertextuality they incorporate. The most important aspect of these shared themes is that both novels suggest a historical murder case, one committed in New England in Fall River Massachusetts where a similar setting of a family space and circumstances brought a young girl child to murder both parents with an axe. Jackson reminds the reader of this actual murder case, Lizzie Borden, as a separate, unconnected historical background which by no means has a direct effect on neither the plot nor on the characters. The essential perspective for this inquiry is to present that the murders committed in the actual case of Lizzie Borden and the fictitious cases both in *The Sundial* and *Castle* are parallel and they define the setting as New England in both novels. The murderesses of the *Castle*, Merricat and Constance are each other's doubles as argued by critics, primarily by Roberta Rubenstein. This doubling helps to identify a single desire and a single motive behind the parricide, which also refers to the Harriet Stuart case in Jackson's previous text, *The Sundial*.

Once again, the female in the house is threatened with banishment from the house which had been previously freed of a patriarch through murder. The remaining males are invalids so the patriarchy returns in the form of matriarchy of Orianna in the first novel. In *Castle*, it is Charles Blackwood who is threatening the safety of Merricat, who tries her best to dispel his presence in the house. In the first section, it will become clear that the house and the

inhabitants are still very much affected by the dead parents, who are revealed to be dishonest and condescending people carrying the morality of the nineteenth century when female children were regarded in low esteem.

Jackson's final novel, *Castle* is told in the first person narration of Merricat, an eighteen-year-old woman who lives with her older sister Constance and her invalid, wheelchair-bound Uncle Julian who is also struggling to remember things and thinks that Merricat had died in the orphanage because of neglect. They live in the largest and wealthiest house of the village, the Blackwood Manor, which rests on a vast land separated from the rest of the suburb with a wired fence. The deceased members, both parents, their brother and Aunt who was married to Uncle Julian, died of arsenic poisoning in an evening when Merricat was sent to her room without having her supper. Since Constance was the cook in the household, she gets arrested and Merricat is sent to an orphanage. Constance is later acquitted due to lack of motive and evidence. The family is condemned by the villagers who think Constance is guilty, though it is revealed that the actual murderer is twelve-year-old Merricat. Though two women live in constant unrest lest a stranger comes in and violate their privacy while Merricat believes that they are a happy family as long as Constance does not leave the house. She also believes in magic and through her totems such as her buried treasures, magical words or items that she scatters around the property of Blackwood Manor, she expects protection. One day cousin Charles, who looks just like their father comes to their visit, claiming that the trio's life together is unhealthy, insensible, and their monetary management is unaccustomed and wrong. Soon, he becomes Merricat's and Uncle Julian's archenemy and Merricat takes drastic measures to erase Charles's presence from the house, which ends with a huge fire and pillage that gives Uncle Julian a fatal heart failure and leaves no option to the sisters other than to live in complete ruin and isolation.

3.1 The Concealed History of Blackwood Mansion

Like Jackson's previous work, *Castle*, too, gradually reveals a secret throughout the novel which frames the setting uncanny. The history of the murder is revealed when Helen Clarke comes with a surprise guest. Mrs. Wright, who is terrorized by being in the house and near the food Constance cooks, is astonished by being at a place that had been long the subject of an extraordinary scandal and gossip. Jackson discloses details of the murder to the reader through Uncle Julian and Constance's cold-blooded explanations to Mrs Wright. Mrs Wright starts for an inquiry on the motive;

"Then why did she—"

"Yes," Uncle Julian said, "that *is* [sic] perplexing, is it not? My brother, as head of the family, sat naturally at the head of the table, there, with the windows at his back and the decanter before him. John Blackwood took pride in his table, his family, his position in the world."

"She never even met him," Helen Clarke said. She looked angrily at Constance. "I remember your father well." (Jackson, 2006, p. 44)

Instead of offering an answer as to the motive, he abruptly, and rather purposely mentions the sister's father and his place at the dinner table, which coincides with his position in the house and the world. His apparent hint as presenting the father as the root of the problems is confronted by Helen Clarke who sternly objects to the implied truth as she thinks highly of them. Uncle Julian brings the topic back to the places at the table, this time continuing with his nephew: "Across from me, the boy Thomas... He was ten years old and possessed many of his father's more forceful traits of character" (p. 44). Once again he underlines the "forceful traits" of his brother, which are later told in detail

Throughout the novel, it is often insinuated by Uncle Julian that John Blackwood and their father gained their wealth through deception. Once again the father's wealth may in fact

rely on deceit as his condescending attitude towards the people who are not as wealthy as he was, including his brother Uncle Julian, creates the ultimate reason why the villagers hate them. This fact is also revealed through Merricat's first person narration which many times mentions the wired fence that separates the family from the rest of the people in the village. Merricat notes how her mother "disliked the sight of" people taking the path as a shortcut which belonged to their property and their house is not a place for "common" people since "highway's built for common people" where they should use and "[her] front door is private" (p. 30). However, as Uncle Julian notes "times change", and people no more agree to be voiceless as they are in *The Sundial* (p. 78). In fact, their hatred towards the Blackwood family is fuelled by this arrogant bias which had also inevitably affected the sisters. Though Merricat's first person narration does not reveal much as to the conducts of her father, his effect on her becomes obvious and she begins observing class distinctions:

...up and down the driveway went the good people, the clean and rich ones dressed in satin and lace, who came rightfully to visit, and back and forth along the path, sneaking and weaving and sidestepping servilely, went the people from the village. They can't get in, I used to tell myself over and over... As far as I knew, no one from the village had ever tried to use the path since our father locked the gates. (Jackson, 2006, p. 30)

Uncle Julian's verbal fights with Charles, whom he thinks has a similar character to his brother, further reveals the history of the house. Now that Charles had declared his intentions to take control, Uncle Julian blatantly and frequently calls him "dishonest" and a "bastard" (Jackson, 2006, pp. 88, 89, 96, 97). He eerily questions why the arsenic was not in rarebit which would have killed everybody sooner and calls the dinner that caused their death his "favorite" (pp. 45, 58). It is also revealed that since he did not have any money, he had to live in his brother's house and he was not welcomed. It is also suggested by Uncle Julian that

he is indebted to his wife's and brother's greed when she was pouring the sugar on his share of blueberries, using very little of it which enabled him to survive. He even admits that he does not blame Constance even though back then she evidently wanted him dead with the rest of their family. Instead, he contentedly remarks that all people will eventually die (p. 47). Merricat refers to the poison as a form of threat when she confronts Charles, and similar bullying is performed by Uncle Julian twice; first he makes a long speech on the poisons materials Constance can get a hold and he repeats his threat when he firsts sees Charles, which forces Merricat to hide her laughter while halting Charles's indulgence for quite a while (p. 72). This dynamic between them suggests a reciprocal acknowledgement that while the sisters feel remorse in their action against Uncle Julian, he recognizes a possible rationalization to the killings and his voice becomes the narrator of the past deeds of the deceased father.

This realization is reciprocated by Merricat whom Uncle Julian believes to be dead due to neglect in an orphanage during the trial. She tries her best to suggest food that might benefit his health. She asks Constance to let her take Uncle Julian to the moon, which stands for the ultimate protective and magical space without any trace of civilization, where she imagines living happily with her sister. When Uncle Julian dies due to heart failure during the fire, Merricat discloses that she wants his presence to continue in the house. In the memory of Uncle Julian, Constance plants a rose and Merricat buries his pencil "by the water, so the creek would always speak his name" (Jackson, 2006, p. 137). For Merricat, a person who wants to be in control of her space where she regards other people's presence threatening, preserving Uncle Julian's existence becomes essential. He is the only family member that a natural shrine is built and Merricat certainly does not do one of her magical practices as a memorial and a eulogy for any other deceased family members. As a matter of fact, this is the first time in the novel that she buries something not for protection but as a tribute. Rubenstein

claims that the three surviving family members, one invalid male deprived of his capabilities, a mother figure who cannot leave the vicinity of the family and a child in a fantasy world, compose an irony of the traditional nuclear family (Rubenstein, 1996, p. 319). Lynette Carpenter argues the fact that Uncle Julian believes Merricat to be dead is a continuation of the Blackwood family's patriarchal scheme that banishes her. (Carpenter, 1984, p. 33).

Without a doubt, the trio picture a very unconventional family dynamic though I argue that in relation to the uncanniness of the Blackwood Manor, within this peculiar alliance, Uncle Julian functions not as a subverted male figure but as an advocate of the sisters, especially for Merricat albeit he thinks she is dead. In fact, this is the first subject that Uncle Julian wants to touch upon when he first meets Charles since his family had refused to take care of Merricat. When they hear Charles's steps from the upper floor Uncle Julian remarks that "Perhaps he can fill in some details on the behavior of his family during the trial" and he directly confronts him after mocking his appetite with the arsenic joke: "...where I recall that I made some slight mention of your cousin and his family, and their attitude during the trial. ...I am eager to hear your story" (Jackson, 2006, pp. 70, 73). When Charles remains silent by claiming that it happened a long time ago, Uncle Julian notes that in that case, he "shall be forced to invent, to fictionalize, to imagine" (p. 73). Indeed, he invents his own version of the past that Merricat had died, in disbelief that his family had rejected Merricat and Constance.

The concealed past of the deceased family members and Charles's disposition as their countertype is revealed mostly by the dialogues of Uncle Julian who becomes the voice of Merricat when finally he dismisses Charles out of the house. This affirms their tacit consensus and indignation towards the Blackwood's contemptuous attitude and conducts against people who they look down on. In addition to Uncle Julian's attitude, Merricat's memories reveal the deceased parents' greed and pride which is ignited by the hegemony of patriarchy that stands them superior against women, children and disabled people.

These three people are not just an ironic, but an “uncanny” alliance against a man who shortly after his arrival, proves Merricat and Uncle Julian right by showing that his only interest is to send Merricat away to a boarding school and Uncle Julian to a hospital while he seizes the financial control of the Blackwood Manor, and to Merricat’s dread, control of Constance.

3.2 Renovating and Conflagration

Dara Downey argues that *The Sundial* and *Castle* deploy gothic tropes such as houses being a gothic prison and that the women resort to the most unconventional ways, like murder and witchcraft, to achieve safety and independence while themselves turn into intimidating figures for more traditional women. Yet they also resort to more conventional ways like cleaning to gain their own authority and safety (Downey, 2013, p. 298). However, Downey argues, cleaning as an act of ownership, does not disperse the previous anguish and the dark gothic image. On the contrary, what is “a place of safety” in Jackson’s terms is in fact a manifestation of the previous dynamic between the villagers’ revulsion and the sisters’ stigma. (Downey, 2013, pp. 295, 301).

One of the key notions in the novel, as it was in *the Sundial*, is keeping the house as immaculate as possible. As mentioned above, Downey argues that through the relation between cleaning a house, one achieves control of their environment which leads to empowerment in the domain of patriarchy. However in the citations she notes, a contradictory remark appears: “Dirt offends against *order*. Eliminating it is not a negative movement, but a positive effort to organise the environment... In chasing dirt... tidying we are... positively re-ordering our environment, making it *conform to an idea*... it is a creative movement...” (1996, Douglas, as cited in Downey, 2013, p. 298, emphasis added). While Downey claims that cleaning is associated with control, doing it by means of conformity, since dirt is a threat against “order”, conflicts with the idea of a real emancipation. This conflict is theorized by

Mark Sandberg who argues that cleaning does not offer liberation but an effort to retain the previous qualities of an uncanny site.

Regarding cleaning in the uncanny architecture Sandberg offers two ways; one of them is the idea of “renovation” through cleaning, airing out, tidying the house when the existing social structures are thought to be unthreatening since it is concealed, thus, uncanny, and the individual who cleans the house is regarded to be a complicit with that foundation of the architecture. The other option is “razing” the existing building when the whole structure, including its foundation, is revealed to be “antagonistic and limiting about the past” which disables any chance of renovation (Sandberg, 2015, p. 130). House cleaning, including the father’s and mother’s unused rooms, has great importance, especially for Constance who is the conventional sister, yet Merricat obediently follows her sister on their weekly schedule even though she peculiarly admits that she dislikes washing herself at the very first paragraph of the novel when she introduces herself (Jackson, 2006, p. 15)

Throughout the novel, the act of cleaning the house, including the kitchen, their mother’s and father’s rooms, and the dining room is given in great detail, especially after the arrival of Charles. They wash the tops of the windows, the decorations, polish the floors, and mend “tiny tears in the rose brocade” (p. 35). Merricat believes that they look like “a pair of witches” while they walk around with their “dust cloths and the broom and dustpan and mop (p. 76). They even sweep the ceiling until they get dizzy. For Merricat, it is also a way to get rid of Charles’s presence; “I dusted our father’s chair thoroughly, although it was small use if Charles was to sit there again tonight. I would have to clean all the silverware” (p. 76). Moreover, Merricat does not only clean and tidy the house as Constance demands, but she neatens her hidden space made from branches and rocks. She washes her rock, renews the leaves she uses as her beds and dusts her blanket, putting “in everything fresh” (p. 94).

Following the idea that cleaning a house connotes a feeling of ownership and authority, the primary spaces for sisters differ. While for Constance the house has greater importance, the only place Merricat neatens willingly is her refuge. This again creates a contrast between the two sisters. While Constance, the angel in the house, believes that there is great pride in keeping the house intact, Merricat's attention is more driven to nature.

Since cleanliness and neatness means a sign of ownership, for Merricat an act against it means destroying that ownership. After she is done with breaking her father's clock, she concludes that the best option to start erasing his presence is to create an immense mess in his room which used to be her father's. She replaces all the items including the books, clothes, and blankets with the pieces of branches, leaves, scraps of metal and glass that she gathers from the garden. She smashes the mirror when Charles reveals his plans to send her away. She tears down the curtains and throws them on the floor, pours water onto the bed. At her final assessment she notes: "He...would be lost in a room of leaves and broken sticks...I looked at the room with pleasure. A demon-ghost would not easily find himself here" (Jackson, 2006, p. 92)

Merricat, believing that now the house is irrevocably tainted by Charles's presence, first hopes that "the house, injured, would reject him by itself" (Jackson, 2006, p. 84). Later, she decides to take action one more time in his primary space, namely, her father's room. Instead of creating a great mess like the first time, she resorts to fire. What Merricat hopes to be confined within the four walls of her father's room, quickly spreads to the rest of the upper floor. During the fire, Constance's only remark of the incident is "We neatened it just the other day...It has no *right* [sic] to burn", which underpins the assentation that cleaning is done to cling to their previous life (p. 105).

The following morning, the sisters realize the damage done by the fire and the people. With the roof gone, and the house destroyed, the sisters try their best to secure the house by

barricading and salvaging the surviving items, they stand in shock after the first damage assessment in the kitchen. Merricat offers to clean the house, which is the only thing that sisters do; a futile persistence in the face of the uncanny that still reminds them of their previous life. In the light of metaphors that Sandberg notes, it could be argued that cleaning for both sisters means retention of the previous state of their family lives, albeit they despised it to the extent of murdering them. Even the parents are out of the picture, the embedded social values are still influential than both women realise, especially for Constance. As a last ditch effort, Merricat resorts to fire to erase both Charles and John, yet ironically, the fire leaves the white wooden decorations in their mother's room in black soot, which is suggested and foretold by the naming of the family as Blackwood. Instead of taking the chance given by this razing, which is explained by Sandberg as an opportunity to build a new structure without its uncanny elements, sisters do not even contemplate another option. This halted critical thinking is explained by Lefebvre as the transformation of space from natural to abstract. The family dwelling is so under influence of the father that the individuals cannot distinguish themselves in the abstractness of the space.

3.3 Time in *Castle*

For a novel that centres on spatiality, once more Jackson draws attention to the connection of time and space. Like in *The Sundial*, time has a fundamental yet ambiguous quality in *Castle*. While the sisters seem to follow a schedule of their own, they remain unaffected by the dates and seasons since none of the family members has any affiliation to the outer world, such as school or work. After Constance's acquittal, Merricat and Uncle Julian returns to the manor where they follow a weekly plan to manage the household. On Tuesdays and Fridays Merricat has to go into the village for shopping and delivering library books since Constance can only go as far as to the gates for fear of meeting with someone from the village. Every Monday they neat the house including her mother's and father's

unused rooms. On Thursdays, which Merricat calls her “most powerful day”, she goes up into the attic and wears their mother’s and father’s clothes, probably roleplaying as she does in the summerhouse as it is revealed later in the novel (Jackson, 2006, p. 51). On Wednesdays and Sundays, Merricat controls the fence around the house and the locks on the doors since “it was necessary... to check constantly” to make sure that they were safe (p. 51). On Saturdays, it was Helen Clarke’s day, the only visitor they had since the killings, a woman who regards herself as their “own kind” and tries to encourage Constance to mingle with the wealthy group of their society again.

Considering Lefebvre’s assertion that when time is in question, a change is in question, and even though Merricat abides by the strict weekly schedule, time for her seems like a negative notion as she many times portrays a great aversion to change. She believes that the village which deploys a severe hostility towards her and her family has its own time which signifies a style that stands for “ugliness” and “contemptuous haste” whereas in their home, time seems like an invalid, unchanging concept (Jackson, 2006, p. 19). In their house where time feels like it stands still, a major change means to restart the time of the house in accordance with the time of her society and Merricat feels “chilled” whenever the subject of a possibility that Constance may be ready to mingle with the community comes up. According to Merricat, the ultimate change which is the arrival of Charles was foreboded by Constance’s teasing remarks of leaving the house and more importantly, by the falling of one of the protective totems she had nailed on a tree which ironically used to be her father’s notebook that he recorded the people who were in debt to him. When Merricat feels that her protective totems are becoming insufficient and Charles’s presence in the house becomes too compelling inasmuch “eliminating” him “from everything he touched was almost impossible”, she concludes: “[t]he first thing to do was stop our father’s watch which Charles had started” (Jackson, 2006, p. 91).

Lefebvre claims that when a sign of time, such as a watch or clock tower, is used within the space, it means that the site is being regulated in accordance with the rules of the men who had put that sign. Also, space can avoid being abstract if it is let to become an organic community without any outer invasion or political force. Then, time will be the centre of this space within this harmony granted that history gives such a chance, which is a rare instance (Lefebvre, 1991, p. 234). Both in *The Sundial* and *Castle*, watches and clocks are deployed as disparate items in the setting to suggest that the history in both family houses has never let the space manifest itself to be organic and harmonious: in *The Sundial*, it is marked with its conspicuous off-centrality whereas in *Castle*, it is their father's gold pocket watch that had been long silent since the killings. It is restarted by Charles when he finds it while going through John Blackwood's items in his drawer. The gold watch causes great controversy among the inhabitants of the house when Merricat makes it a totem by nailing it on a tree and Charles cannot understand why and the others remain indifferent.

While the watch stands for the father's authority when he was alive, its silence is depicted as a tool for protective magic against a cousin who sleeps in the father's bed, uses his personal belongings, sits in his chair in the dining room and looks like their father. Charles's return ignites Merricat's fears of disruption of their own rhythm which is not a part of the outer world and the rules of the three surviving family members who differ from the society with their social practises.

3. 4 The Castle

As mentioned before, the return of a concealed truth is associated with spatial uncanny by Vidler. The truth, which is indicated by the title of the novel, that they have always lived in a metaphorical castle, reveals itself as an actual castle by its architecture. For the first time that sisters wake up at Merricat's cave-like hiding place after the fire and approach the house and try to "understand [the house's] ugliness and ruin and shame", a long depiction starts

regarding their burnt down house without its roof (Jackson, 2006, p. 116). At the end of that observation, Merricat remarks that their “house was a castle, turreted and open to sky” (p. 122). Castle, being a gothic trope, transforms itself into a secluded and restricting Victorian house with its ostentatious decoration and furniture in nineteenth-century American fiction which conceals a cruel family secret (Rives, 2006, p.9). Considering the title of the novel, that they have always lived in a castle, it becomes apparent that through the fire, a secret which had been hidden before becomes overt through the actual architecture. A family house which used to be beautiful and proud by appearance changes completely into an ugly “ruin and shame” like Merricat confesses, yet the problem remains, that they have always lived in a castle, and they still do, even more so after the fire.

It is argued that the sister’s final situation creates a space for privacy and safety due to their frightening reputation as child eating witches, unlike their previous house which was a site of danger while both sisters were vulnerable to threats coming from the hating villagers. (Downey, 2013, p. 316). However, even though the sisters are now free of Charles’s foreshadowed threat along with the rest of the society and they believe that they live in absolute happiness which is the key notion in their new life, they are still affected by their previous practices and fear which restrain them into an even more limited space than before. After the fire, Constance bans Merricat to go beyond the kitchen garden and her magical protective “safeguards” are no longer marbles, coins or pens but “the lock on the front door, and the boards over the windows, and the barricades along the sides of the house” (Jackson, 2006, p. 145).

Stuart Woodruff, in “The Real Horror Elsewhere” asserts the actual source of horror in *Castle* is not the act of parricide by a “disturbed” child or an unconventional, isolated and “abnormal” family of the three surviving family members, but the way the readers can breed empathy for Merricat who hides behind the walls of castle against a world “[s]o mean and

small, so lacking in love and understanding,” and the mob hatred she has to endure in her weekly visits to the village (Woodruff, 1967, pp. 152, 154).

Later, the same mob mentality appears after the fire that the gathered crowd watches with contentment. Two women, watching their house being destroyed by the villagers, fail at their attempt to run away unrecognized and another act of violence starts outside. People gather around the sisters, singing the nursing rhyme of the killing, jeering and laughing, and each time the terrified sisters seek an opening to escape, a new face from the village forces them into the middle of the circle until they learn that Uncle Julian had died in the house. Meanwhile, Charles, who asks many times for somebody’s help to salvage the safe in the father’s room, interferes neither with the demolishing of the house nor with the emotional violence. Critics like Edwina Keown and Bernice Murphy assert that this mob act indicates class resentment fed by “physical barriers” which separates the “new American aristocracy” from the rural folk while for Merricat, their peaceful house is the centre of the universe (Keown & Murphy, 2017, pp. 66, 74, 77).

However, the house is not a safe castle for Merricat, or a peaceful house as Keown and Murphy claim even after the death of the parents and the threat is not just from the outside. In fact, it is not a safe castle neither for Constance since Merricat is not the only murderess in the novel. Even though Merricat is the one who had put arsenic in the sugar, Constance admits that she had known the sugar was poisonous and she is the one who deliberately feeds the sugar to them when Merricat is in her room, punished (Jackson, 2006, p. 131)., As mentioned earlier, Rubenstein claims that Merricat and Constance seem to have contradictory dispositions, but through their share of same fears and desires, they are each other’s double.

In the female gothic, castles are gothic tropes that mean a domestic and patriarchal entrapment which is shaped by a moral code of the nineteenth century. Considering the Victorian values which privilege the male child’s well-being and education over the female

child within the family institution, Merricat's rage towards her parents become a factor in defining the castle. Furthermore, considering that the struggle to overcome the physical restriction of the house is another element of the female gothic as argued by Moers, Merricat's limiting walking which could have been a somewhat liberating act becomes impossible due to the class resentment of the villagers. Merricat, without a space of her own, welcomed neither in the house, nor outside, chooses to take action against her family, though she thinks of killing the villagers too during her trips to the village where they ostracize her.

Merricat's rage, and Constance too, resulting from being entrapped in a castle becomes explicit after a close reading of the part when Charles demands Constance to punish her. Merricat runs out to a long forgotten and ruinous summerhouse in order to cling to an imaginary past, in which she is adored by her family. She recreates the dinner table in her mind with the correct positions and imagines a dialogue between her dead parents which allows her to buy the books she wants, eat the meal of her brother while she is promised not to be punished again. The chain of thought ends as "Rise when our beloved daughter rises. Bow all your heads to our adored Mary Katherine" (Jackson, 2006, p. 99).

Following the fact that this is an imaginary display that stands for the most fundamental notion of the text, namely her punishment, it is right to assume that she had been deprived of many things like, as many of the critics claim, parental love. Rubenstein notes the "punitive rejection" by the Blackwood family force Merricat to split the image of the mother figure into two; the "good", nourishing mother Constance and the "bad" mother who utilize food as Merricat's punishment (Rubenstein, 1996, p. 320, 322). She also argues that it may mirror the same mother-daughter relationship that Jackson had with her mother by relying on Judy Oppenheimer's arguments (p. 322). According to Muñoz, while Merricat's mother stands for the whole family, her resort to punishing Merricat by withholding food is a metaphor for "negation of love" which incites rage, jealousy and homicidal urge (Muñoz,

2018, p. 86). We also learn from the first imaginary dialogue that Merricat had not been allowed to the books she wants. In fact, neither of the women give any indicator of a proper education, which is another common faculty of the nineteenth-century which is represented by the castle. In fact, Constance is only interested in cookbooks while Merricat, the “wild, disgraceful child” is interested in history books. It is also apparent that Thomas being the only male children, had the most value within the family, and perhaps the only one who had received parental attention due to his sex whereas Merricat had been made to feel secondary and she had been neither “guarded” nor “cherished”. It is also important to mention that their primary target is perhaps Thomas, since “he used the most sugar” (Jackson, 2006, p. 44) This dreadful scene ends with the emergence of an unhealthy need for supreme authority in Merricat, that reminds the reader of Jackson’s previous tyrannous character, Gloria in *the Sundial*, who seeks authority at the expense of becoming a murderer.

3.5 Old Practices

The sister’s final moments can be analysed from three theoretical perspectives; Lefebvre’s approbation for representational spaces, Sandberg’s razing/cleaning metaphor (as explained in the second section), and Derrida’s idea that elimination of the boundaries of the inside and outside through language/logos.

Lefebvre determines three elements for the social place what he calls “a conceptual triad” (1991, p. 33); The perceived, conceived and lived, for which he uses a different terminology when it comes to space: spatial practice, representations of space, and representational space (1991, p. 40). Respectively they stand for the society’s relation to space, the objects or codes that impose the “order”, and a space comprising all these codes and inhabitants who live in accordance with them. Lefebvre associates this representational space with subversive connotations, such as artists among those inhabitants, and their strife to change and appropriate this abstract space into a liveable one through the usage of history

along with creativity and imagination. In this sense, his term of appropriation, which he positions against dominancy (hegemony), is very akin to Bachelard's theory. Bachelard, as mentioned before, offers imagination and creation to negate the deleterious history of the space, whereas Lefebvre underlines the importance of self-rhythm, time, practices and symbols belonging to the inhabitants (Lefebvre, 1991, p. 42). From a feminist point of view, he also believes that appropriation of space is women's undertaking against a "sterile space of men, founded on violence and misery" (Lefebvre, 1991, p. 380).

When the abstract Blackwood Mansion is analysed from the perspective of representational space, the sister's own rhythm and time, symbols and practices become helpful to determine their final situation along with Sandberg's metaphors. Sisters certainly appropriate the place. In fact, their whole endeavour can be regarded to be appropriation. Nonetheless, the dominant side between the two sisters also emerges as Constance, who is associated with the stereotypical female gender rules.

I discovered that I was no longer allowed to go to the creek; Uncle Julian was there, and it was much too far from Constance. I never went farther away than the edge of the woods, and Constance went only as far as the vegetable garden. I was not allowed to bury anything more, nor was I allowed to touch stone. Every day I looked over the boards across the kitchen windows and when I found small cracks I nailed on more boards. Every morning I checked at once to make sure the front door was locked, and every morning Constance washed the kitchen (Jackson, 2006, p. 140).

Merricat "discovers" that she is not allowed to do many things she used to enjoy doing before, as though it happens incidentally and without her knowledge. Even though her imagination leads her to believe Uncle Julian is alive by the creek, her previous practices, like running in the garden and playing with natural objects while imagining them to be different

things, are changed by Constance. Merricat's previous rhythm or role is reduced to be a guard who touches the lock to "make sure it was fastened" during Charles's visit (p. 142).

Regarding the time, Constance asks Merricat how they would know what time it is and Merricat replies: "Why do we need to know what time it is?" which Constance does not give an answer to (p. 125). Even though Merricat sees her sister's unavailing strife to hold on to the old ways, Merricat tries to comply with them. Though she knew her sister wanted to know in order to re-enact the old daily customs at their proper time, Merricat behaves her best by saying that "Tomorrow I will guess for you what time it is" (p. 127). Her attempt to guess the time by looking at nature opposes Lefebvre's idea of abstractness of space, where time is no more defined by natural indicators. The sisters' duality once more emerges, yet Constance's dominancy, thus the abstractness of the space, seems to be the stronger juxtaposition.

While Merricat is forced to abandon her old practices, Constance continues to perform them to the best of her abilities. She even "[takes] apart and put[s] back together again according to her own rules for beef stew" when people leave stew at their doorstep, which is again a practice to assert her own rules (p. 139). While Constance's authority seems prominent in the house, Merricat starts to believe they are finally very happy in their new home only after she is sure that Constance finally sees Charles for what he truly is.

As for the symbols of the space and the new pattern, or the rhythm as Lefebvre calls, Merricat explicitly determines them:

Sometimes I thought of the drawing room and the dining room, forever closed away, with our mother's lovely broken things lying scattered, and the dust sifting gently down to cover them; we had new landmarks in the house, just as we had a new pattern for our days... (Jackson, 2006, p. 145)

The rejection of their mother's space is precise in Merricat's thoughts, with the contrasting image of "lovely" and "broken things lying scattered" and covered with dust, as though she is enjoying the chaos and disarray of the drawing room. It can be argued that the violence created both by the mother and the father is now inefficient as their primary places are closed, and covered with dust. Nonetheless, they are now their "new landmarks" and regarding their "new pattern", all they do together is to sit behind their front door and listen to the conversations of people coming next to the house. They spend their time doing only one thing, apart from the separate roles of Constance's cleaning and Merricat's scouting: listen to the "strangers, with their wide staring eyes and their evil open mouths" (p. 140). Lefebvre distinguishes what he calls "a real appropriation" which is derived by the desire to do something and create, from "abstract signs [sic] of appropriation serving merely to mask domination" (Lefebvre, 1991, p. 393). Merricat's imagination, such as dreaming to be living on the moon, succeeds to turn their final and bizarre situation into a habitable reality and it might be considered to be an actual appropriation. However, such an appropriation is hardly concluded within the text regarding Constance's practices since all she ever does is clean and listen to the outside world with contempt. The novel ends while the sisters agree that the strangers they have been listening to "have so much to be afraid of" since they hear the jeering rhyme about themselves from a couple of children nearby (Jackson, 2006, p. 146). Constance replies: "Well...I am afraid of spiders" and Merricat assures her: "Jonas and I will see to it that no spider ever comes near you. Oh, Constance...we are so happy" (p. 146).

Jackson's calculated irony, especially for these two women who are always in vigil for a threat, suggests two things. They have still "so much to be afraid of" and their only protector is a cat and a young woman who had lost her sense of reality to a certain degree to orient and accommodate herself, or as Lefebvre puts it, to appropriate, to live in a house that

had already rejected her by the family institution and a town that resents her because of their family.

Wigley notes, through Derrida's argument that rejects the binary oppositions of inside and outside regarding domestic dwellings, that the need to control what comes inside the familial space results from the need to control the outside and the "paternal logos", that stands for the dominant values of the community still makes it apparent through language. After the fire, the first thing Merricat does right after waking up is to control the front door whether it is still safely locked. They had to be in constant watch both for visual and audial warnings since the barricade she builds is easily be climbed over but the noise of the falling boards would give the chance to "close and bolt the kitchen door" (Jackson, 2006, p. 134). Even though the sisters have gone through two major changes in terms of space, firstly with the death of their parents and secondly, with the fire, their language, thus their mindset and actions, thud their language, remain the same. They still speak, think and act as though they are not in an isolated ruin. Merricat, still feeling proud, worries over ludicrous things such as villagers' opinion on her "clumsily" built barricades. Right after she realizes, in embarrassment, that her barricade looks shabby, as proof to convince the villagers that they still take care of the house properly, Merricat thinks of fixing the step in front of the house which they will never use since it is outside of the house and only visible to the other people (p. 134). Constance, as defined by Merricat, is still "always in terror lest one of [their] two cups should break" and they will have to "use a cup without a handle" (p. 145). When Merricat suggests that they should let windows get dirty for safety, Constance "was shocked, and said, 'I wouldn't live in a house with dirty windows'" (p. 127).

At the end of the novel, their new living space is shrunk to the limited area of the kitchen, the kitchen garden and the hall. Their space transforms from a restricting, eccentric and shunned family dwelling into a complete witch's hut where people leave food at their

doors as atonements for the destruction they created after the fire. Still terrified, yet guilt-ridden, men from the village start bringing all kinds of food at their doorstep in silently the middle of the night, which Constance bitterly explains as “We are the biggest church supper they ever had” (p. 139). At one point, Merricat admits: I am thinking that we are on the moon, but it is not quite as I supposed it would be”, though later she changes her comment into being finally and happily on the moon, only after Constance becomes sure that Charles was indeed a hypocrite who is after their money.(p. 134). The sisters still hear the same rhyme about the murders sung by the children through the barricades, though the children “shiver” with dread lest they be victims of the sisters. The novel ends while Merricat jokes; “I wonder if I *could* [sic] eat a child if I had the chance” whereas Constance replies “I doubt if I could cook one” (p. 134).

Even though the sisters claim that they are happier in their secluded life, I argue that the uncanniness continues to affect the sisters. The metaphor of razing asserted by Sandberg does not occur, instead, sisters begin “neating” the house as they have always done, which expresses both ownership and retaining the old social values of their previous life that still happens to be an uncanny influence. They own whatever is left from the destruction of the house, which is now signed, as Vidler notes, with another “estrangement”; the sign of class resentment, like another layer onto sign of patriarchal family institution. Merricat determines this new signs estrangement as the ruined rooms of their house by calling them their new landmark.

Furthermore, they do not discern that through their language, anxieties and acts, they are still regulated by the outside, which is a general and inevitable outcome as theorized by Derrida and explained by Wigley. Regarding their old practices, their only spare time activity develops into listening the outsider’s ostracizing comments about themselves which can be hardly traced back into Bachelard’s oneiric house or Lefebvre’s appropriation.

CONCLUSION

This study surveys the spatial uncanny in Jackson's *The Sundial* and *Castle* from the perspective of Freud's uncanny which is redefined by Vidler, Wigley and Sandberg as the concealment of deep-seated moral practices imposed by any moral doctrine, mainly by the patriarchy. In the first chapter, a comprehensive theoretical framework is given starting with the gothic fiction's setting and its first spatial ground, castle, within the feminist gothic theories. By holding the castle trope central, which is characterized by archaic forms of architecture that signify Europe's dogmatic, estranged and authoritative past, the castle transforms itself into a prison that creates a constrained life from a feministic point of view, and Jackson's female protagonists, who are relatively younger than their peers, perform drastic measures such as murder for empowerment.

The theory of uncanny has been chosen for this study since it has been one of the most constructive approaches in gothic fiction, especially for spatial analysis done by Vidler, Wigley and Sandberg in order to define the cryptic mechanisms concealed within the most familiar dwelling, namely houses. Freud develops Jentsch's definition, which is an ambiguous and negative emotion stemming from unfamiliarity one feels in a familiar setting, as anxieties emanating from desires and childhood complexes and resurfacing of the primitive, mostly superstitious beliefs belonging to an underdeveloped mind despite the modern positivism.

Vidler places uncanny in the new middle class stranded between the modernity that has been ruled by devastating wars and ancient tradition that seeks to retain the wealth within the family like aristocracy. Wigley follows Derrida's and Heidegger's assertions that architecture symbolizes metaphysics and since metaphysics issues the essence of mind, body and soul, there is not a more intimate place than a house to search for them, especially on the matter of safety against the institutional violence. He asserts for spaces that "there is no violence without institution, no institution without space, no space without violence" to explain Derrida's undecidable of the house which fails to create safety for the individual since

whatever is left outside, continue to affect the inside, therefore, always remain uncanny (Wigley, 1995, p. 120). Lefebvre, from a Marxist point of view, asserts the same effect of institutions and power dynamics on the space without referring to uncanny, yet his theory on the space coincides with Wigley's and Vidler's arguments and offers a precise explanation for Halloran House and Blackwood Mansion. Furthermore, Sandberg appropriates uncanny onto family institution, especially the middle-upper class families in Ibsen's play, by pointing the past of the family dwelling as the source of the uncanny. He theorizes two approaches regarding the uncanny, one is retaining it through cleaning, and the other is an attempt to free the house from the past by razing it.

Jackson's last three novels are categorized as house novels by Rubenstein and within this context, in the second chapter of the study, her fourth novel *The Sundial* is analysed from the perspective of the castle trope in the female gothic which creates imprisonment for female characters while the setting becomes synonymous with the gothic villain. One of the first crucial step to identify the victimizer, in this case, the father, we needed to identify the victims of the Halloran estate as Fanny and Orianna through the peculiar and blind love they harbour for the house.

Literature review supports that Orianna and Aunt Fanny are doubles of each other through the iterations of "Gloriana" which is a nickname for Queen Elizabeth and also for the authority fight they both pursue. In the first section, examples from both women's lives concerning their passion for the house and their arrogant nature underline their similarity. However, Aunt Fanny's prophesy gradually turns into a prelapsarian garden in which the inhabitants of the Halloran house exercise paganist rituals in a life where there are no more houses. This transition takes place through wishful thinking of everyone in the house, except for Orianna, who cannot bear to give up the house, thus her throne, since the family institution has always sought an authoritative figure in the domestic space. This difference, despite the

mutual disposition, leads to Orianna's death since the morality she had been advocating is the exact cause of her demise.

In the second part, Halloran House's past is given in detail to prove that the first patriarch of the family is not what the narration professes him to be, nor what Aunt Fanny remembers him as. The architecture of the mansion is analysed through the usage of symmetry and glamour, which stands for a feigned morality and an ostentatious dwelling to cover the corrupt nature of the father, who had been a tyrant for the folk while being a gothic villain for Aunt Fanny.

At first glance, the sundial which is one of the two favourite items of the dead father, emerges as a cryptic and vague object and throughout the novel, Jackson never offers an explanation for the off-centred position. Furthermore, her overly detailed descriptions of both the inside and the outside of the manor and the decorations, her extraordinary characters, both young and old, and her puzzling narration prove Joshi right when he claims that *The Sundial* is Jackson's "inscrutable" novel (2015 p. 26). The most useful assertion regarding a time object, like a clock tower, appears in Lefebvre's text, which stresses the relationship between regulations and time management. Once again, the theories that determine the source of uncanny in architecture as an oppressive authority figure coincides with Jackson's choice of ornament, and with the title. While the sundial represents the father's regulation in the most primitive and ancient form as a watch, its archaic form signals the father's archaic moral code which is in relation to the castle trope as explained in the first chapter.

The sundial's off-centrality also suggests a discord between space and time. Even though it is an object, which eventually does not have an actual role in a temporal analysis, regarding the time of Aunt Fanny's haunting, since it is the epicentre of the prophecy, it gains certain importance. Two things happen almost simultaneously; Aunt Fanny feels guilt-ridden because of her sexual desires and a second later her father calls her name. Although this study

by no means carries a comprehensive psychoanalytic approach pertaining to Aunt Fanny's desires, I believe this concurrence is worth mentioning. Nonetheless, within the actual framework of this work, Aunt Fanny's uncanny experience can also be identified by a more direct assertion: the return of a concealed notion within the familial space. Aunt Fanny hears the news of her planned entrapment in the family tower, which was built by the father. This explicit image, which at first seems rather odd, irrelevant, unfamiliar, is the actual image of her life, surfacing and becoming uncanny as she fails to realize how unfortunately familiar it is.

Thus the sundial, as the heart of first Mr. Halloran, holds two different meaning for each woman. Orianna, who had struggled so much in order to become the ruler in that house which is still reigned by the ancient morals, cherishes it dearly, and eventually, it becomes her own epitaph. For Aunt Fanny, it is the spot of the ultimate return of the concealed, the tyrant father. Although these two women differ in terms of their persistence of what the father dictates, they remain as each other's double through the longing of being in eminently contrasting spaces.

Fancy, on the other hand, appears as a third party of the doubling of these two women; to her grandmother through her nature, and to her Aunt through the iteration of the names. Her function in the novel comes out as another source of uncanny, which tells the audience that whatever is kept hidden from them by the narration in terms of the history and the secrets of the space and dwellers. In this manner, she is akin to Uncle Julian in *Castle*, which has multiple comparable themes with *The Sundial*. Hence, the third chapter of the study begins with the intertextualities in the two novels which are bound to each other thematically: parricide in an isolated suburban dwelling which is the village's most prestigious mansion with the condescending nature of the inhabitants Jackson deploys the Lizzie Borden case as a subversive tool on the family institution in both novels by playing with the names of the

absolute institution of the British history. Her aim is, perhaps, to stress the need for authority for women: even the most powerful woman in English history had to comply with the patriarchal norms for her authority as the way she denies her “womanly feebleness” in her speech against The Spanish Armada. The other common reference, Robinson Crusoe, suggests the theme of building a new world, inevitably and unfortunately, by the deployment of the same social values.

There are many similarities between the houses such as the vastness of the land and the fence/walls around it. However, Jackson does not provide a meticulous description in *Castle* as she does in *The Sundial*. Though there is a depiction given by Merricat, the details are given through the sisters’ interaction with the house, especially through their cleaning. Nonetheless, The Blackwood Manor appears as grand as the Halloran House and even more uncanny without the supernatural elements.

As it was done in the second chapter, *Castle*, too, is begun to be analysed by its history. In this regard, Uncle Julian becomes a very helpful tool, who is ironically portrayed as a powerless and ineffectual man, utterly emasculated since he lacks all the expected traits of a man image; money, physical power and mental dexterity. Jackson ironically deploys such a character twice, since both houses are marked as the space of women, she creates male characters as the equivalent of a woman image embedded into the culture which demands financial dependency, feebleness and halted intellectuality, or its binary opposition, affection. Through Uncle Julian, the moral code of the house, which is tantamount to the morality of the father in the female gothic, is revealed as another villain in the castle trope.

Merricat’s uncanny results from Charles’s visit, which can be interpreted as the return of John Blackwood, since every single detail of him from his appearance and demeanour to his pipe, reminds Merricat of her father whom she loathed. Her rage stemming from the injustice for the female child that occurs in a family which is run with the nineteenth century

values, leads to a fire. However, this fire fails to be the change that is defined by Sandberg as razing. Instead, they choose to salvage and clean what is left from their family house, and this act is interpreted as to continue the effects of the ground, which is now tainted with smoke and “it would always be there”, as Merricat confesses (Jackson, 2006, p. 134). Thus, the space is double marked by uncanniness; the previous sign of patriarchal estrangement and the new sign of class resentment.

The sisters continue to live in constant terror for their safety, as Derrida argues, the separation of the walls does little good as to their marginalized stance. Jackson leaves no room for an actual achievement in terms of spatial freedom in both novels. In *The Sundial*, for Aunt Fanny who hopes for a different space than her father’s house, the waiting ends inconclusive, since the novel ends without any resolution. Orianna, who had already known in her dream that safety and freedom are only possible in an alternative reality where she will be shunned as a witch, frantically persists for her crown signifying the Power as the only way out. Likewise, the Blackwood sisters cannot achieve what they have been hoping for. The novel asserts that in order to acquire a sense of immunity against the patriarchy, women have to be prepared to face all the odds, which will eventually make a contemporary witch story out of them.

Almost all the theorists that are mentioned in the first chapter who produced assertions regarding the houses including Derrida, Lefebvre, Vidler, Wigley and Sandberg, consider houses as uncanny spaces since they cannot be easily freed from their past and they always carry a sign that would remind the dweller of that past which is restrictive and oppressive. The only solution is offered by Bachelard who claims that through imagination, especially through poetry, one can “liquidate” the past yet this is not in question for neither of the women in these two novels. Consequently, the houses remain as extensions of the father’s

presence by leaving no chance out of the family institution which entraps women in modern castles.



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