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The Gothic Qualities in The Haunting of Hill House by Shirley Jackson

Dissertation submitted in partial fulfilment of the requirements for the degree of *Master* in
Literature & Civilization.

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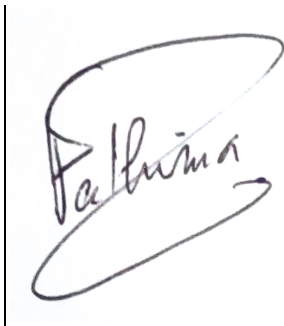
Declaration of Originality

I hereby declare that this submission is my work and that it contains no material previously published or written neither by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

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Signature:

A handwritten signature in black ink, enclosed in a large, loopy oval shape. The signature reads "Fatima" in a cursive script.

Dedication

This work is dedicated to every person who supported, guided, motivated me to achieve this research. I sincerely thank my beloved grand-mother, my parents, and all members of my family, and friends for their encouragement.

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Abstract

The gothic movement was a significant moment in American literature with its features that inspired many American writers. The goal of this research is to emphasize the most essential aspects of this movement and their influence on the remarkable novel *The Haunting of Hill House* by Shirley Jackson. The current research explains the notion of Gothicism and examines its elements through the main protagonist in the novel that constructs a picture of the human mind and its behavior. Thus, these research papers involve a glimpse into the history, characteristics of gothic literature. In addition, the basic Freudian perspectives permit to analyze the impact of gothic qualities on the character's psychology. Finally, it concluding by the exploration of the literary existence of the supernatural beyond the study of Shirley Jackson's novel, and thereby she was able to combine the haunted psyche and the uninhabited haunted house

Key words: Gothic movement, American literature, supernatural, Freud, psychology, *The Haunting of Hill House*

Table of Content:

| | |
|--|-----------|
| Declaration of Originality | II |
| Dedication | III |
| Acknowledgements | IV |
| Abstract..... | V |
| Table of Contents | VI |
| General Introduction | 1 |
| Chapter one: Gothicism | 5 |
| 1.1 Introduction | 6 |
| 1.2 Gothicism and Literature | 6 |
| 1.3 Origins and Foundation of Gothic Literature | 7 |
| 1.4 Movement Variations | 8 |
| 1.4.1 Victorian Gothic Literature | 8 |
| 1.4.2 British Gothic Literature..... | 10 |
| 1.4.3 American Gothic Literature | 11 |
| 1.4.4 American Gothic Romanticism..... | 12 |
| 1.5 Characteristics of Gothic Literature | 14 |
| 1.5.1 Setting and Atmosphere..... | 14 |
| 1.5.2 Language and Style | 15 |
| 1.5.3 Dreams Nightmares and Visions..... | 16 |
| 1.5.4 Supernaturals | 16 |
| 1.5.5 Characteristics | 17 |
| 1.6 Conclusion | 17 |
| ChapterTwo: Freud’s Psychoanalysis | 19 |
| 2.1Introduction..... | 20 |
| 2.2 Personality | 21 |
| 2.3 The Structure of Personality..... | 21 |
| 2.4 The Conscious vs The Unconscious..... | 23 |
| 2.4.1 The Conscious | 24 |
| 2.4.2 Procedures for Changing the Conscious..... | 25 |
| 2.4.3 The Unconscious..... | 26 |
| 2.5 Self-Actualization..... | 27 |
| 2.6 Perspective in Modern Psychology | ..29 |

| | |
|--|-----------|
| 2.6.1 The Psychodynamic..... | 29 |
| 2.6.1.1 Defence Mechanism..... | 29 |
| 2.6.1.2 Bornstein’s Assumption of the Psychological Perspective..... | 31 |
| 2.6.2 Humanistic Perspective..... | 31 |
| 2.6.3 Behavioural Perspective..... | 32 |
| 2.7 Abnormal Behaviors..... | 33 |
| 2.7.1 Psychological Disorder..... | 33 |
| 2.7.2 Post Traumatic-stress Disorder..... | 34 |
| 2.8 Freud’s Theory and Literature..... | 35 |
| 2.8.1 Freud’s Theory of Uncanny | 36 |
| 2.9 Conclusion..... | 37 |
| Chapter Three: The Uncanny Hill House..... | 38 |
| 3.1Introduction..... | 39 |
| 3.2Gothic Element in <i>The Haunting of Hill House</i> | 39 |
| 3.2.1 Hill House as a Setting | 39 |
| 3.2.2 Psychological Conflict..... | 41 |
| 3.2.3 Eleanor’s Ghost of mind..... | 42 |
| 3.2.4 Moral Ambiguity..... | 43 |
| 3.2.5 The Supernaturals..... | 44 |
| 3.3 Hill House Born Badly | 45 |
| 3.3.1 Eleanor’s Independence at Hill House..... | 48 |
| 3.4 Conclusion..... | 50 |
| General Conclusion..... | 51 |
| Appendixes..... | 54 |
| Appendice A..... | 55 |
| Appendice B..... | 58 |
| Bibliography..... | 60 |

General Introduction

General Introduction

Each writer has his or her unique writing style, and each writer attempts to transmit a message, represent a lifestyle and a period, or criticize a community, which causes readers to imagine, entertain, debate, and occasionally examine a novel. American literature has historical roots that date back more than 400 years covering numerous American authors of the early nineteenth century. “Gothicism” is one of the American literary movements.

Gothicism is defined as one of the literary styles of writings identified by the dark atmosphere and gloomy setting, whereby writers and poets revolted against traditional forms of writing and expressing this unique genre. It started immediately after writers published several suspenseful texts, such as Ann Radcliff’s *The Mysteries of Udolpho*, then it spread everywhere in America right after the collapse of the medieval Roman Empire that was contributed first by Germanic tribes referring to as barbarism by which some writers capitalized on shock and violence. Then the term Gothic was classified to a genre that depends on mystery, sublime, and bizarre; which always had an unclear, contentious definition that identified horror novels as a dreadful bodily response by portraying something physically disturbing rather than just a presence of some obscure and horrible events.

Between the eighteenth and nineteenth centuries, dark romanticism began as the second subgenre of romanticism, in which novelists dealt with character’s insanity, madness, murder, and psychological torment as major themes whereas horror and the uncanny as primary topics. Gothic novels have their unique set of characteristics which served as the significant instrument for distinguishing Gothic literature from other genres, establishing a sense of suspense and excitement. The genre also gained popularity throughout the Victorian era, which spanned the entirety of the nineteenth century. As the effects of Spiritualism and psychoanalysis in Victorian culture became more openly discussed and authors began to incorporate the supernatural, insanity, and paranormal activities as principal themes in their writings which turned into a rejection of the rational and transcendentalism movement revealing humans' other-side. On the other hand, American gothic

literary works aim to reflect the part of everyday life and social issues through dark and psychological perspectives to the individual's inner impulses and conflicts depending on the analysis of the human mind by The founding father of psychology Sigmund Freud, which emphasizes the illustration of the unconscious through pictures, symbols, and signals; though discussed as a personal representative of an individual's desires or repressed memories.

American novels are demonstrated by the gothic elements through depiction to what extent the character's thoughts and abnormal activities. Shirley Jackson is one of the prominent literary figures of the American gothic literary movement. She used to perceive herself as a foreigner and undesirable, which contributed to anxiety difficulties and a psychological disorder. She was depressed as a result of her self-isolation, lack of loyalty, and insecurity. consequently, her works illustrate topics such as her biography and address socioeconomic classes, stereotypes, American culture, and racism; as well as the psychological horror dark, and sublime displayed in *The Haunting of Hill House* reflecting the American society and literature of that period; creating a line between reality and the imaginary world as well as the use of psychological self-deterioration which gave her novel distinctiveness. Finally, the novel represents numerous dark atmospheres such as mystery, horror, and madness of character. For this reason, this study examines the use of Gothic elements in *The Haunting of Hill House* to discuss the uncanny mysterious implications and analyze the psychological inner side and social relationship of the character in the novel.

The current dissertation attempts to answer the following questions:

1 Does Shirley Jackson succeed in proving "Hill House" as Haunted?

2 To what extent do the characters of *The Haunting of Hill House* mix between the psychological and Supernatural phenomena?

Hypotheses for the questions above can be formed in this way:

1 It is possible that the novel starts and finishes as a means of Shirley Jackson demonstrating "Hill House" as Haunted, generating an unpleasant Dark mood for the reader; from the descriptions to the novel events and disasters and deaths.

2 It may object to determine whether Hill House haunts Eleanor or Eleanor is haunted by her mental state. The Haunting of Hill House reportedly includes a psychological character study with paranormal events that go into Eleanor, who is asked by Dr. Montague to investigate her psychic and mental condition, which may offer her a sense of displacement and belonging in which she commits scandalous suicide. It might also relate to another notion that the house's inhabitants and supernatural (ghosts) are to blame for her untimely demise.

This dissertation will be divided into three chapters. The first chapter will provide an image of American gothic literature and its emergence and origins. The second chapter will provide the main psychological features and abnormalities in reference to the Freudian theory.

The final chapter will analyze Freudian psychoanalytical theory of the Uncanny; will emphasize the elements of suspense and the supernatural; examining the protagonist's (Eleanor) psychological complex and trouble leading her to suicide, employing it as ingredients of the gothic fiction mirroring the American society in the 1950s.

Chapter One:

Gothicism

1.1 Introduction

Political theorists and social reformers, as well as Victorian house decoration and contemporary fashion, were influenced by the Gothic movement that was its start in the late eighteenth century and continued into the first two decades of the nineteenth century. It came as a rejection of the previous period, holding a new literary style of writings that are intended to illustrate human life through aspects of the supernatural phenomenon.

This chapter seeks to present the gothic movement variations established on its origins and real influence. It also lists the gothic characteristics that should be included in this literary genre, along with a comprehensive description of its qualities based on intellectual examples.

1.2 Gothicism and Gothic Literature:

Gothic refers to a genre that thrives on mystery; the term itself has always an ambiguous, debated meaning. Gothic often abandons true history, and the perception that the gothic is to be maintained is not described by observable themes and settings, however depending on the degrees of social and psychological complexity from which it is derived thought to have originated (dream, fantasy) or the psychology. It is supposed to provoke (fear, terror, and horror). In 1739, a commentary of Longinus translation by William Smith argued that King Lear's storm scenes were sublime not only because they were horrific and terrible but because the scenes presented "judicial horror." These pictures produced panic, terror, and even fear not just due to their impact on the feelings, vision, and sensation of the supernatural, but also because it somehow called for a sense of balance and control that reduced the power of uncontrollable fear. Instead, they created "thankful and frightful enjoyment." Ann Radcliffe suggested a key variation between the two central new emergent genres of literature of fear "gothic": "terror" and "horror." The former was "sublime," expanding the soul and "awakening" the minds to a high degree of existence, while the other "contracted," froze, and almost annihilated them, according to her. In other words, terror is

characterized by obscurity or indeterminacy in its treatments of potentially horrible events, the strong and delightful emotions arising from engagement with pain and danger that lead the reader at one point toward the sublime, imagination, fear, and anxiety (Angela Wright, 2014).

In contrast, a Horror novel is described as more unsettling moral and the realm of psychological complex, also it evokes a physical response by expressing something that is physically incorrect. Radcliffe (169) saw horror, not as an extension of terror, but as something quite different. By blurring one vision with another, frustration from horror leaves only a mess in which the mind can find nothing magnificent, nothing to fulfill its suspicions or uncertainties, or anything else to act on in any way. According to Julia Kristeva, a contemporary thinker, “The sublime is something introduced that stretches us, overstrains us, and makes us be here, as gloom, and there, as others and sparkling” (Kristeva, 1982). Radcliffe ultimately resolves the obscurity of her books, but she draws on readers' and characters' skepticism about the existence of what they consider to be supernatural events, where the sublime captures the reader's curiosity and opens their minds to explore concepts and ideas they would not usually believe possible (Watson, 2020). As a result, though asserting her creative ability, Radcliffe seeks to develop narratives that allow imaginative freedom in which readers may feel confusion or intense feelings when they doubt what is true and identifiable, as well as what is irrational or out ordinary. And, in such cases, the Gothic's affective influence produces radical empathy an openness to identify with it, and then another traditionally defined as other or distinct from oneself.

1.3 Origins and Foundation of Gothic Literature

In the eighteenth century, the word "Gothic" was used to describe barbarism and a lack of good manners. It derived from the term "Goth," which refers to one of several Germanic tribes who played a role in the medieval decline of the Roman Empire. The Goths made an incursion into Roman territory during the third century, and in AD 410, they took Rome under King Alaric and

Chapter One: Gothicism

founded kingdoms in France. As well as Italy, the goths have long been associated with truculence, barbarism, and grace. Furthermore, the term is often used to frighten children (Pang et al., 2015, p. 17). These tribe's myths are much more significant than any biography of the true Goths, who are most famous as invaders and destroyers of the great Roman civilization, having left no literature or art of their own. Following the fall of Rome, nothing was understood about the medieval world until the Renaissance, when the definition of the "Dark Ages ' was extended to the time and "Gothic" became a term related to anything medieval (Cavallaro, 2002). Thus, in literary terms, the Gothic can simply be defined as a historical movement that began in the late eighteenth century. From the "Goth" tribe to the unique genre of the Gothic novel and with its emergence, which demonstrates this kind of literature deserves more writers to dedicate them to; it succeeded and will continue to do a lot for itself and other genres.

In the literary sense, "Gothic" plays a role in the body of fiction that emerged in Britain in the late eighteenth century and continued into the first two decades of the nineteenth century. Gothic literature made its first appearance novel by The English writer Horace Walpole, *The Castle of Otranto* (1764). This novel founded not only a genre but a whole style of writing. Gothic literature was among the most popular genres in Anglo-American Literary culture, it is equivalent to a novel in terms of major themes (such as the significance of the atmosphere, supernatural phenomena, the escape, the picture of the labyrinth, and so on). The novel's elements or the significance of fear and horror are useful in researching such novels, thereby the emergence of narratology in the twentieth century, and the Freudian theory might be useful in studying the gothic literary works. (Loiseau, 2011)

Likewise, Frankenstein *Mary Wollstonecraft Shelley's* first novel published in 1818, created a shift in gothic horror by transforming the traditional gothic protagonist from an evil man or mythical beast into an actual manifestation of human brought to existence by the force of science. Beginning

in 1839 with the publication of "The Fall of the House of Usher," Edgar Allan Poe was able to condense elements of gothic horror into his short stories; therefore murder, death, madness, grief, and psychological terror were popular themes, which connected the gloomy spirit of the Victorian period when Gothic literature and early works of horror started to rise. Poe continued to publish his stories and poetry in newspapers and journals, with varying degrees of critical success.

1.4 Gothic Movement Variations:

Gothicism is a literary genre movement that was very progressive, both aesthetically and politically; it emerged as a rejection to the age of the enlightenment, criticizing not just the aesthetics of the eighteenth century, but also the institutions of authority, the social order, and current social problems. It emerged through a period of political and spiritual and social crisis.

1.4.1 Victorian Gothic Literature

The Victorian era, which lasted the majority of the nineteenth century, was when the genre first took off. Although some may attribute the genre's sudden rise to a change in authors' and artists' concerns, it is difficult to neglect the numerous social forces that affected the creepy genre's rise. When reading and analyzing Gothic texts, it is easy to notice the prevalence of ghosts, strange haunting, and unexplainable sounds and occurrences. However, the theme of insanity of hallucinations, fear, and total mental deterioration is just as common, particularly in Gothic texts' weakest female characters. While the manifestations of insanity and the supernatural can seem to be ironic or unrelated at the society around such literature reveals a different tale. These, as a consequence, cause the reality behind Gothic literature's popularity that can be found in two of its most popular themes: the supernatural and madness. When the Victorian period advanced, so did the practice of Spiritualism, both in terms of practice and notoriety. Because of this growth of concern, the prevalence of séances and paranormal activities quickly attracted the public's attention.

However, as intellectual curiosity beyond developed the late Victorian rise of psychological ideas, such as Eduard von Hartmann's *The Philosophy of the Unconscious* 1902, set the basis for the advancement of philosophies that would ultimately result in mainstream psychology about the human mind, such as Freud's invention of psychoanalysis (Gardner, 2010).

As soon as the influences of Spiritualism and psychoanalysis in Victorian popular culture became more speakable where the Gothic genre started to take form and Victorian writers, artists began to integrate these themes into their works. Although seeming to be engrossed in superstitious and exaggerated myths about the natural world, spiritualist believers were simply quite inspired to discover the rational, empirical powers underlying the supernatural phenomenon they experienced. The metaphysical was an important part of the real world, as William James, the brother of author Henry James, demonstrated in his book *The Varieties of Religious Experience*. "The invisible area in question...produces effects in our universe...that which produces effects inside another reality may be called a reality itself, so I feel as though we [have] no philosophical basis for making the unseen or mysterious world unreal," (P, 461). By exploring events and experiences that escape the existing register of the physical senses," scientific discovery "opened up new pathways into the supernatural." (Smajić, 137). Thus the Gothic supernatural tries to make the impossible possible, yet the real horror of the Gothic supernatural is not the concept of specters or uncanny visions and sounds but the level of realism obtained by the Gothic style.

1.4.2 British Gothic Literature:

The Romans referred to this nation as barbarians at the time. Then, during the Renaissance in Europe, intellectuals adopted the term "gothic" to describe to a sort of arch-style architectural style that was known as the "hated pointed" in the Middle Ages. These structures included tall spires, limited windows, a gloomy interior structure, and complicated passageways that concealed dead bodies. According to these ideas, the development of this sort of architecture was trailing behind the

times, and it was a representation of a vicious and evil society. As a consequence, gothic was classified as savage, backward, horror, mystery, gloom, improper, and so on. Gothic literature was influenced by humiliated and rejected constructions. Classical British Gothic books have attracted generations of readers all around the world since their inception, owing to their distinct appeal. Many world literature artists developed classic gothic novels or utilised gothic methods in their works to reach enhanced subject or work results. Early Gothic works were often created in the middle Ages, and the site was frequently shrouded in mystery. In the southern part of Catholic, the subject was mostly centered on the representation of familial hatred and inheritance in order to demonstrate the evil side of humanity. The narrative attempted to express the violence and frightening atmosphere using words like conspiracy, and the gloomy picture or building such as churches (Zhang, 2014).

1.4.3 American Gothic Literature:

During the eighteenth century, America saw a massive phase or movement of literature known as the Gothic, or anti-transcendentalist movement, which was based on “subjectivity”, “the inner life”, and “imagination”. Because of the historical and social conditions at the time, gothic writers believed the tragic life that the American society was living thereby created a new literary genre wherein they represented themselves (Lloyd Smith, n.d). It is argued that gothic is a literary genre that evokes feelings of mystery, dread, darkness, and suspense. It usually includes the amount of support fantasy and the supernatural world and monsters. In early American literature, Claustrophobia, dramatic darkness, and the imminence of violence are generated. The American gothic tradition moves away from the overt manifestations of abandoned landscapes and houses, along with outward signs of the supernatural, and the inner fears of one's subconscious. Many American authors, including Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Emily Dickinson, Henry James, Ambrose Bierce, Stephen Crane, William Faulkner, Cormac McCarthy,

Chapter One: Gothicism

Toni Morrison, Stephen King, and Joyce Carol Oates, are categorized as “Gothicists.” These authors use Gothic themes to express their social, political, and cultural issues about what they see surrounding them (Louis S, 1989).

The American gothic genre is vast and complex, yet it is tied together by certain themes. Whereas earlier generations stressed the Gothic genre as escapist fiction with a “long ago and far away” feel, the American Gothic reflects on vital aspects of everyday life that, when presented in a Gothic nature, gives a new insight into social problems that might be too “ordinary” to consider at first. Charles Crow argues in his book *American gothic* (2009) that this genre allowed for "the creative representation of American fears and forbidden desires" .The American gothic goes in-depth further into the darker, sometimes psychological underside of daily life than older interpretations of the Gothic, which concentrated on ancient bloodlines and decaying centuries-old castles. Even in plot lines that seem to be “extraordinary” (a drinking party during carnival season, for example, as in Poe's “The Cask of Amontillado”), there is a focus on one's inner evils, drives, and latent needs. Poe, in general, regularly employs an inner "rational" character to reveal his struggles and murderous impulses. Slavery and the post-Reconstruction South are two Gothic examples. Depression, childbirth, and medical violence by men are all problems that women face. The tension between one's interests and the social limits of marriage and motherhood is explored in William Faulkner, “*A Rose for Emily*” and Charlotte Perkins Gilman's “*The Yellow Wall-Paper*”, where Gilman was a key figure in scholarship that re-examines the American literary "canon" and makes deliberate attempts to include more women authors in the discussion. Crow writes, " the American Gothic is no longer known as a narrow practice bound by those props," (Lloyd Smith, n.d) to expanding Leslie Fiedler's conception of the American Gothic in his seminal work *Love and Death in the American Gothic Novel* (1960) (Ruined castles, usually in foreign lands, and imperiled maidens). It is regarded as a legacy of oppositional writing, offering a cynical, contradictory interpretation of human existence and history in unsettling, even terrifying ways. In the lives of

people and nations, the Gothic reveals the repressed, what is a veiled, unspoken, and intentionally forgotten experience. Crow in his analysis of the American gothic takes priority to how the way things look on the surface may reinforce the thought, unnoticed terrors that lie underneath a person, culture, or country.

1.4.4 American Gothic Romanticism :

During the start of the nineteenth century, Romanticism emerged in America, breaking off from basic Enlightenment ideals such as individuality, connection with Nature as a source of creativity, and the pursuit of truth. The Romantics seek to investigate beauty in all of its forms, realizing that “everything is real, connected, and meaningful,” and they ended up transforming American literature. Cuddon, J.A, (1991) defined Romanticism as: “A movement in art and literature in the eighteenth and nineteenth centuries in revolt against the Neoclassicism of the previous centuries... Any list of particular characteristics of the literature of romanticism includes subjectivity and an emphasis on individualism; spontaneity; freedom from rules; solitary life rather than life in society; the beliefs that imagination is superior to reason devotion to beauty; love of and worship of nature; and fascination with the past, especially the myths and mysticism of the Middle Age” (Cuddon, J.A, 1991). Along with this movement, Dark Romanticism emerged as a second subcategory of romanticism between the 1800s and 1900s, led by Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville, who had anti-transcendental ideologies. As a result, they created works of fear and the supernatural that revealed the complexity and ambiguities of the human mind, as well as the controlling behaviors its attraction for the unfamiliar and the gloom, dark, and creepy because of its element of the supernatural as desolate landscapes, dark forests, medieval castles with dungeons, secret passages, winding stairways, and torture chambers; encompassing metaphysical, naturalist, and realist elements, with gothic emerging as the most populous and well-known subgenre. It

depicts the darker side of consciousness, shame, dread, and insanity, the unpleasant feeling of being in a dream world about to expose secrets of human psychology (Howard, 2015).

Throughout the rising events of a gothic novel and the psychology of characters and their sentiments, this portrays elements of Gothic literature, mystery, horror, and the character's psychosis. Also the uncanny is one of the characteristics that distinguish the gothic novels from any other type of writing, in which at the end of the tale, explain situations that appear unreal, or illogical, as well as incidents that are surprising, strange, or unexpected for the protagonist, those that emerge from people's imagined or real desires, conflicting with cultural rules assessed on the environment; and interacts with the shadow in the individual's humanity by converting it into something barbaric, portraying the inner side with a constructed portrait of the darkness that can be recognized and dealt with the situation with (Sigurðsson 2009).

To conclude, the Dark Romantics regard the natural world as dark, deteriorating, and mysterious; it unveils human truth, it is wicked and dreadful; while Transcendentalism perceives nature as a spiritual and universal creative mediator. Finally, Transcendentalists promote adaptation when Dark Romantic literary texts depict persons failing in their trying to build improvements.

1.5 Characteristics and Elements of Gothic Literature:

When, It comes to the term "Gothic" the first thing that comes to the reader's mind is: dark and supernatural, but Gothic novels have their own set of qualities, and these characteristics are the primary device that identifies Gothic fiction from other genres. As a result of the mesmerizing use of these elements, this genre has become extremely popular in recent years. Among these qualities of the medieval setting, the frequent risk of supernatural incidents bringing with them terror, dread, anxiety, and evil, the victimized women who are often powerful, the use of confined and gloomy environments (castles, monasteries, dungeons), the different struggle of protagonists, and so on.

1.5.1 Setting and Atmosphere:

The natural, manufactured, the political, cultural, and temporal world, which includes all that characters know and own, is referred to as the setting. Characters may be encouraged or affected by their surroundings, and they may struggle over belonging and priorities. Furthermore, when characters communicate with one another, they show how closely they hold the traditions and ideas of their age.

The standard gothic scene established a sense of suspense and excitement in a closed space. The atmosphere of this type of work seemed rather mystical, and it followed by the gothic tradition, which led to a vast number of settings in the strange gothic scene of British and American literature. Natural surrounding Grim woods, unsettling high mountains, frightening climatic conditions, and threatening storms living creatures were frequently used by writers; also castles, which were dramatized during the Middle Ages, played a significant part in early Gothic literature in which it may influence characters and their actions. For instance, the greatest work *The Collapse of the Urban House*, by the famous American short story writer Edgar Allen Poe, choosed an ancient place also disconnected from the rest of the world. The position of the chosen in the ancient land is almost an isolated urban house, the buildings are pale and sad, and the window just likes tired eyes, the exterior wall filled with several mushrooms, the gothic hall, arch, and the darkness. The gothic scene has been an essential feature in American literature for creating a dark atmosphere. This functionality is still prominent now. Since an old and great castle is the background of the entire book (Zhang, 2014).

1.5.2 Language and Style:

Michel Foucault 1996 describes Gothic writing's position in the world, taking into account one of the primary roots of horror - the maze of language: Even if it only attempts to accomplish a single

outcome, the choice of certain descriptive words and vocabulary of fear is committed to an infinite cost. It pushes itself out of each sleeping spot it can find. Sade and horror novels create an inherent imbalance in language works: they force them to be often excessive and productive out of desperation (Michel Foucault, *Language to Infinity*, p.65). The Gothic provoked emotional responses from its audience rather than developing a logical or properly cultivated response. As a result, the Gothic novel's perlocutionary influence aims to create a certain impact on the readers through the illocutionary act; where fantasy and emotional consequences take priority over logic.

Language is an essential element that presents a part of the framework of Gothic fiction, provides a variety of analyses, which tackles the dividing lines between life and death, and a sort of antagonism that appears illogical, cruel, and universal. Language as monstrosity serves to create ontological ambiguity, verbal self-fragmentation, and the monster's narrative showing that oneself is dominated through language and the hierarchical forms it requires (Maria Emandi 2016). Moreover, the use of the figure of speech such as metaphors and simile, when the author is trying to explain an idea or experience, this technique is helpful to compare what is describing to another picture or event, as well as providing the reader with a new, often shocking, way of visualizing what is going on. Also in which an object, a concept, or an animal is given with human characteristics; the non-human items are shown in such a way that the individual believes they can act like humans (*Gothic Literature*, n.d.)

1.5.3 Nightmares and Vision as Major Themes:

Dreaming is described as a type of mental operation that occurs when you are sleeping. Dreams elicit powerful feelings such as ecstasy, excitement, and fear in the dreamer. Dreams brought up these deep feelings and visions that gave a light on the dreamer, revealing what one can keep hidden throughout the day but which appears in sleep to torment and arouse the dreamer. Dreams are often used in Gothic literature, most likely due to this heightened emotional state. On the other hand,

nightmares have a long history of being associated with the act of foretelling, and they were once used to amplify the creepy elements of a novel's structure. Thus, writers may use hallucinations and nightmares to help depict their characters' thoughts in a more realistic and terrifying manner. Gothic literature gives form to ideas of evil's role in the human psyche (Pang et al., 2015). Furthermore, hereditary curses and prophecies are other important aspects of Gothic themes which may be categorized as daydreamings. The protagonist of the narrative is either facing an ancient genetic curse or suffering as a result of an old prophecy. Hence, the Gothic novel's prophecies, supernatural forces and visions function as a foreshadowing mechanism (Notes, 2021).

1.5.4 The Supernatural:

The supernatural may be central to the tale. This usually takes the form of a supernatural entity or thing, such as a vampire, witch, devil, or ghost, which is terrifying because it refuses to obey the rules of nature. The notions of infinity and mystery are associated with 'the sublime,' which is described as proportional, well-formed, and aesthetically attractive. If the one seeks to captivate the soul, the second inspires fear and terror by presenting what a logical mind cannot comprehend (Notes, 2021).

1.5.6 Characters:

The protagonist is indicated as the notion of a power haunting a character, who unceasingly behaves in a very negative way. This persecution often involves the notion of some kind of final curse or other kinds of condemnation and a completely impossible condemnation, which typically means a return to or holding on to conventional religious faith to punish the character for some actual or perceived wrong against the moral order. Furthermore, the female characters frequently face events that make them weak, cry, scream and/or get mental breakdowns. The central figure of the novel is also a solitary, sensitive, and suffering protagonist such that the distress and attention

are much more pronounced, in which case characters are all the more suffering because they are often humiliated, abandoned, and unprotected (Beidler & Haggerty, 1990). Furthermore, the character's medical disorder is sometimes caused by guilt over previous acts or crimes, while the reasons differ in many situations expressing a feeling, and most Gothic authors use the melodramas or "high emotion", passionate vocabulary that contributes to transmitting the fear and terror of many characters. Gothic novels of the 20th century portrayed the state of insanity also showed themes of madness and psychological suffering (Notes, 2021).

1.6 Conclusion:

. To conclude, Gothicism has its specific qualities that captivated many writers all over different regions. This unique style of writing depends on mystery, horror, fear, and sublime trying to depict the physical and mental disturbances that novelists contradict the traditional use of writing, dealing with gloomy and dark atmosphere taking into discussion the issues of madness, insanity, and psychological traumas. Gothic as a movement was developed to reject the previous rational period and focused more on the character's inner side and impulses, due to certain harsh past experiences but in a distinctive dark genre. This unique style of writing holds suspense for the readers offering them the right for imagining the situation of the story in which the supernaturals and the spirits take part. Finally, this study shows the results proved by psychoanalysts who argued that horror, sublime, melancholy, fear, anxiety, the fantastic, and the darker supernatural forces gathered in Gothic literature in which they reflect human nature's "dark side," irrational or harmful behaviors.

Chapter two:

Freud's psychoanalysis

Chapter Two: *Freud's Psychoanalysis*

2.1 Introduction

. The scientific study of behavior is best known as "psychology", it is defined as a discipline or the study of the mind and mental processes, soul and experiences, behavior, and social environment. The term "psychology" is derived from the Greek words "psyche," which means "existence," and "logos," which refers to "explanation. Psychology combines biology and philosophy and it has a wide range of schools of thought and sub-disciplines. On the other hand, Sigmund Freud's theories of the mind and psychotherapy methods are known as psychoanalysis which is a well-known school of psychology, distinguished by the interpretation of dreams and other Freudian theories.

Sigmund Freud began his work as a neurologist who was influenced by the evolution of his observations of his patients as well as self-analysis which recognized that neurotic behavior is not random or meaningless but goal-directed (Wolstein, 2000). Freud's theory of personality describes how human personality forms and acts as a result of the conflict between people's impulses, needs, inner willings, and social environment. According to Freud, childhood circumstances have an important significant impact on adult life in forming personalities. Thus, Anxiety resulting from traumatic experiences in one's past, as an example, is hidden from consciousness and might produce issues in maturity or the recent life of a person. Freudian analysis of personality was a significant step forward in the development of the new psychology since it proposed essential principles and characteristics connected to personality and the mechanisms of their functioning. (Wolstein, 2000)

Freud was the founder of psychoanalysis (1856–1939), which is considered as a treatment approach for men of the unconscious mind and dream analysis. Moreover, it is the first wave of psychotherapy development, and it has a significant impact on the growth of psychology as a whole branch as well as other psychologists.

2.2 Personalit:

Psychologists defined personality in various ways and that people have unique qualities that demonstrate certain behavior in different situations in which reflect the individual's personality. According to psychologists, personality is the whole attitude towards oneself and others that covers all about the individual, including the physical, emotional, social, mental, and spiritual composition. Personality encompasses much more than a person's physical appearance; it also comprises the biological drives, acquired actions, feelings, beliefs, ideas... that person shows in his social connections. It is mentioned that the mechanism of social roles enhances cooperative behavior and communication among society members. Thus, one's personality is developing according to their social and familial environment in a particular region, and family plays a significant function in raising a child's personality; within it, children grasp and learn the language, skills, values, traditions, and rules of their culture by which it influences behaviors whether the direct or indirect ways (Cherry, 2020).

To generalize, personality means the capacity to adapt to ever-changing natural factors. As a result, personality is a set of components that separates one person from another, and it comprises all of one's physical, socio-emotional, and personal traits. However, the values, beliefs, and expectations are all influencing the individual personality due to socialization and unique experiences, especially during childhood.

2.3 The Structure of Personality:

Chapter Two: Freud's Psychoanalysis

Sigmund Freud tried to clarify the ambiguity and explain what the human mind encompasses. According to him, the human mind has a large and carefully organized layout that guides human activity and interaction. Parts of this blueprint, or "Psychic Apparatus," exist from birth, while others grow through time. Each component equips people with a variety of distinct mental divisions ((Schultz & Ellen Schultz, 2015).

Freud's theory illustrates the brain through seeing the conscious, preconscious, and unconscious as an iceberg, likewise, he theorized three structures of the personality Id, Ego, and Superego. The "id" is a selfish, primitive, infantile comfort element of the psyche with no ability to defer satisfaction. The term "SuperEgo" is located in the conscious and part of the subconscious, it refers to absorbed social and personal norms of "good" and "bad", "right" and "wrong" behavior and this later is the result of education and identification with parents. "Ego" situated between the conscious and unconscious is the communicator between the Id and the Super-Ego who seeks compromise. Freud compared the id to a ruler, the ego to a prime minister, and the superego to a supreme priest. The id acts as an absolute king; he must be respected, pampered, arbitrary, and greedy; and everything he desires must be provided instantly. The id is mental and intuitive energy that drives humans to satisfy basic wants such as food, sex, pain, or discomfort. The id, according to Freud, resides in the subconscious and has no relationship or awareness with real moments and it is a strong personality structure since it provides all of the energy for the other two components. The id operates by the concept of pleasure, which is continually seeking pleasure and avoiding inconvenience.

Bringing attention to a developing kid who learns that he cannot do as he pleases and it is obligatory to obey the principles established by his parents. A child with a powerful need for reality and a drive to meet expectations will create a new personality structure, called the ego. The ego is dominated between two conflicting and defended forces and adheres to the reality principle by

Chapter Two: *Freud's Psychoanalysis*

attempting to accomplish individual desires that are restricted by reality. The ego is associated with the duty of accomplishing all tasks connected to reality and being sensitive to the aspirations of the people as prime minister which is the rational ruler of one's personality, Its aim is not to resist the desires, but to assist the id in obtaining the tension relief it seeks, however, because the ego is aware of reality and it determines when and how the id instincts may be most fulfilled. It chooses suitable and socially acceptable times, locations, and items to satisfy id urges. The ego does not stand in the way of id pleasure. Rather, it attempts to postpone, delay, or find a balance between their conflicting demands. For instance, the ego is the controller who can make people go to work because reality demands such behavior as an appropriate way of satisfying id needs. Driven by instinctual biological forces that it strives to satisfy, the personality walks a tightrope between the demands of the id and the demands of reality controlled by the ego(Schultz & Ellen Schultz, 2015).

Also a third set of factors at work, a powerful and usually unconscious set of commandments or beliefs that individuals develop as children: everyone's concepts of good and wrong. This innate morality is referred to as a conscience in daily language and that Freud named it the "superego". Freud considered that this moral element of the personality is often acquired by the age of 5 or 6 and that it starts with the norms of behavior established by parents. Children learn which actions their parents deem good or undesirable through admiration, discipline. Morality, an aspect of the superego, is created by the actions for which children are punished. By this strategy, Freud believed that children learn a set of rules that obtain either acceptance or rejection and ignorance from their parents. The superego does not seek pleasure (as the id does), nor does it seek to achieve realistic goals (as the ego does). Its primary goal is spiritual perfection. The id seeks fulfillment, the ego attempts to avoid it, and the superego prioritizes morality over everything else (Schultz & Ellen Schultz, 2015).

Chapter Two: Freud's Psychoanalysis

To summarise, according to Freud, the ego is under pressure and danger from three parts: the id, reality, and the superego. The development of anxiety is an unavoidable outcome of this tension when the ego is overly stretched (Schultz & Ellen Schultz, 2015).

2.4 Consciousness vs Unconsciousness of Human Mind and Behavior:

Sigmund Freud, the famous psychologist, thought that action and personality were generated from the continuous and unique interaction of opposing psychological forces acting at three separate levels of awareness: the preconscious, conscious, and unconscious. He thought that each of these areas of the psyche had a significant impact on shaping human behavior (Cherry, 2020).

2.4.1 Consciousness:

The conscious mind includes all of the ideas, memories, feelings, and desires that any human is aware of at any particular time. This is the element of the brain processes that is responsible for thinking, communicating, or even acting. This involves memories, which are not always conscious but can be simply recovered and recalled into awareness (Cherry, 2020).

When a hungry person eats an apple, he or she may consciously experience pleasurable sensations. When a person is wounded, he or she may be aware of the pain. These individual conscious experiences are an essential element of human life and are essential for correctly identifying the effects of consciousness (Chalmers, 1996).

People were exploring the phenomena of consciousness in various ways throughout historical development, generally while avoiding the use of the debatable term "consciousness," which was classified unprofessional throughout its existence. During the Behaviorist era (1919–1948), when the debate of consciousness was strongly demotivated, psychologists kept on examining the “conscious field” which was the subject of study during the earlier Structuralist era pioneered by

Chapter Two: *Freud's Psychoanalysis*

Wundt and Titchener in 1879–1919. Since the collapse of Behaviorism, a difference between conscious and unconscious processing made in every discipline of psychology and neuroscience research, but frequently without the use of the term "consciousness" only after admitting that there are conscious and unconscious processes in the natural human world and when people had to consider the phenomena of consciousness recognizing how the neurological program creates fundamental, low-level consciousness (Colzato, 2013). Self-realization is called consciousness which plays an important role in human experiences and life, in which the study of consciousness is essential for many psychological concepts and principles to distinguish not only between conscious and unconscious but also controlled or uncontrolled behavior, explicit and implicit memory (Petty et al., 1999).

Several philosophers suggested that the mind and the body are disconnected from each other. Even though other psychological theorists mentioned consciousness; the mind and the brain reside within each other. Indeed, psychologists think that consciousness is a reflection of the action of numerous neural links inside the brain and that individuals explore distinct areas of consciousness according to the activities and the actions achieved by the brain (Koch, 2004). This study of consciousness is also important to the basic physiological issue of free will. People can comprehend and think that part of the activity is determined by conditions outside of consciousness (i.e., unconscious), and that consciousness can lead the human being to think, keep an eye, plan, achieve goals, and perform moral actions while avoiding immoral behaviors; because of the brain's average situation and activity change, consciousness is temporary. For instance, when someone is anesthetized before an operation, or consume too much of alcohol may cause the loss of consciousness entirely as a result of influencing the change in brain activity (Koch, 2004).

Chapter Two: *Freud's Psychoanalysis*

Thus, consciousness consolidates feeling, expectation, emotion, and interpretation, frequently perceiving incidents in sequences that comprise possible explanation and lengthy narrative frameworks.

2.4.2 Procedures for Changing Consciousness:

Firstly, internal procedures that are presented by sleeping and dreaming are used to make an alteration in the individual's state of consciousness, whereby the hypnotist generates a calm, emotionally unstable condition in the issue, next to meditation, where a person can limit his or her focus and concentration to generate sensations of calm. In addition to the meditation-related method called "biofeedback" in which an individual employs tools to assess physiological processes. Secondly, external processes, which refer to the use of chemical medications that have a great impact on the level of human consciousness, and they are often called "general anesthetics" in most use for surgeries, "analgesic" to reduce pain and somehow to provide relaxation. Whereas "depressant" and "stimulants" that enhance central nervous system activity, they are found in alcohols and wine, cocaine, nicotine, and caffeine.

2.4.3 The unconsciousness:

The unconscious mind is characterized in Sigmund Freud's psychoanalytic theory of personality as a store of sensations, ideas, desires, and memories that exist outside of conscious awareness. Most unconscious contents, such as pain, fear, or conflict, are judged inappropriate or unpleasant under this concept. Sigmund Freud thought that the unconscious continues to affect behavior even when people are ignorant of it.

Plato's Socratic discussions contain references to the unconscious, Plato explains how Socrates, after convincingly explaining to Meno that one of his illiterate servants knew the Mathematical

Chapter Two: Freud's Psychoanalysis

calculation, claimed for the existence of untaught, unconscious, and inherent the science that might arise from inherited genetic and corporeal experiences of the human soul (Cornelli, 2019).

Friedrich Nietzsche conducted the first devoted phenomenological investigation of the unconscious as a regression to "primitive man's" (1876). In his book *Human, all too Human*, in which Nietzsche, the German philosopher, and writer during the romantic period investigated why the dreamer's mind drifts so far misleading although the same mind, when awake, is constantly cautious, attentive, and conservative in its handling with possibilities. This instinctual legacy of humanity reveals its presence within existence in the dream, in the light of the fact that it is the establishment upon which the superior logical capacity developed and keeps on growing in each individual. Dreams transport the person to the earliest phases of human existence. According to him, people can see how late rigid, rational reasoning, the accurate conception of right and wrong had to be in producing because the intellectual and rational mental capacities already regain to these uncivilized systems. Indeed the writer, the artist, gives credit to the causes that are not true to the sentimental and sensory perceptions (Nietzsche, 1876, P34). The *Studies in Hysteria* were released twenty years after Nietzsche's *Human, all too Human* (Breuer & Freud, 1895). Sigmund Freud, proposed that the human mind was controlled by a phylogenetically formed topography (Freud, 1910, P181-218.). Freud's psychoanalysis theory stated that humans are guided by strong biological and moral impulses and that psychoanalysts are tools to explore this otherwise external view of the human mind (Freud, 1933). Even though the intense and rigid clinical and theoretical opposition, Freudian psychoanalysis was used in group therapy for the greater extent of the twentieth century, as well as intra-psychoanalytic debate (Jung, 1928; Klein, 1946). Freud pointed out that psychoanalysis was a scientific principle and that unconscious repression was a genetically inherited characteristic that evolved according to Darwinian and neo-Lamarckian evolutionary

Chapter Two: *Freud's Psychoanalysis*

methods. He proposed that the unconscious has existed from the emergence of mankind's society as a reservoir for the repression of undesirable sexual urges (Freud, 1913, P51-211).

By the late twentieth century, psychology had almost fully committed itself to cognitive models of unconscious processes and became identified with them to some extent. Therein, the early theoretical concepts of unconsciousness were obliterated from psychology textbooks. Several modern psychologists assumed that just about any link with the unconscious investigation was an undesired and recall of a pre-scientific psychology's illegal past.

2.5 Self-Actualization:

During the 1950s and 1960s, humanistic psychology's perspectives supplemented psychoanalytic conceptions of personality. Humanists, in contrast to psychoanalysts, believed in the concept of free will. Humanistic psychologists concentrated on the basic motivations that they assumed leading personality, putting the focus on the nature of the self-concept, the set of beliefs about who truly people are, and identity, the positive feelings about the self, arguing that people are free to choose their own lives and make their own decisions. Kurt Goldstein, the first physician specialist in neuroanatomy and psychiatry who presented the idea of self-actualization in the early part of the twentieth century; according to him, the primary objective of all creatures is self-actualization. All acts and motivations, he believed, were expressions of this underlying goal. Nevertheless, it was American psychologist Abraham H. Maslow who pioneered the concept of self-actualization. Likewise, Goldstein, Maslow regarded the realization of his maximum advantage as self-actualization. Instead, he put the stress on individuals rather than all creatures in talks of self-actualization. Furthermore, his concepts announced that the urge to improve oneself will only arise as more realistically and terrifyingly motivation if several fundamental needs are satisfied. Maslow claimed that painters, authors, and musicians have to perform their thoughts and feelings

Chapter Two: Freud's Psychoanalysis

through painting, writing, or singing to be genuinely content and satisfied. This is an update of oneself. Though, he also emphasized that self-realization in all situations does not become motivating, even when all other desires and demands are satisfied. In doing so, it may take different shapes, for example, based on individual skills and aspirations. Frequently, as with painters or writers, the impulse is creative; nevertheless, maybe it would occur as a result that sports and good health can enhance the quality of one's social interactions or improve physical shape. Meanwhile, many cases of people living in poverty, loneliness, and poor self-esteem are still rare in realizing their efforts; for instance, Vincent van Gogh's suicide was caused due to plenty of his unsatisfied demands in his life (Maslow & Abraham, 2018).

Furthermore, individuals that realize self-actualization will not necessarily stay in that state. People can move between multiple levels of the hierarchy throughout their lives, depending on life situations and experiences, individual decisions, and mental wellbeing. This concept is categorized and associated with humanistic psychology proclaiming that when a person reached the level of acceptance of reality and otherness, sense of morality, ability to solve all kinds of problems, and being creative he/she can accomplish self-realization because self-actualization requires a powerful feeling of fulfillment and self-awareness, including the necessity of achieving one's fundamental needs (Maslow & Abraham, 2018)

2.6 Perspectives in Modern Psychology:

Psychologists employ a range of viewpoints while examining human behavior, feeling, and way of thinking. Some scholars concentrate on a single mode of philosophy, such as biology, whereas other adopted another varied approach that integrates various perspectives (Cherry, 2019).

Chapter Two: *Freud's Psychoanalysis*

2.6.1 The Psychodynamic:

Psychodynamic and humanistic approaches are presented to be particularly beneficial in examining behavior. The psychodynamic viewpoint explores the effectiveness of unconscious psychological processes, whereas the humanistic perspective studies the significance of human beings' free will, the significance of personal worth, and the primacy of human values. The psychodynamic approach refers to the therapeutic method and beliefs established and supported by Sigmund Freud. The neo-Freudians accepted basic concepts of psychoanalytic theory, including the impact of the unconscious and past experiences. They did, however, contradict several of his principles acknowledging the effect of the social environment (Brown, 2020). Psychodynamic is based on an experimental experience of the patient that allows the person to relax and express randomly all that is in the mind, regardless of how minor or weird, they may appear. Freud discovered that in this method, patients frequently relived unpleasant memories going all the way back to their childhood (Psychodynamic Perspectives, 2020). For instance, during a child's growth, the ego utilizes defensive mechanisms tactically to cope with anxiety caused by struggling impulses from the id (working on the pleasure principle) and the superego (using an internalized representation of the parents' value system).

2.6.1.1 Defense mechanism:

Defense mechanisms are unconsciously utilized psychological techniques to cope with difficult situations caused by undesirable thoughts or feelings (McLeod, 2020).

Repression: It is the act of keeping harmful or hurtful thoughts from entering one's mind and consciousness. Hidden thoughts, ideas, emotions, and memories that are resulted from emotions of guilt and shame are frequently from the superego and repressed by it providing anxiety and aggressiveness (Saul, 2020).

Chapter Two: Freud's Psychoanalysis

Reaction formation: It is stopping harmful emotions from being expressed by emphasizing opposing, unwanted behavior by using the reaction formation, the id is satisfied while keeping the ego in ignorance of the true motives.

Projection: Defined as attributing one's sentiments, flaws, or undesirable desires to others.

Displacement: Supporting feelings and urges toward a less frightening or more acceptable person or item. Displacement takes place when the Id wants to accomplish something that the Superego forbids. As a result, the Ego seeks another means to release the psychological energy of the Id. thus; energy is transferred from a buried entity to a more acceptable object.

Regression: Moving backward to a previous stage of development in response to stressful situations providing fear, stress, and primitive strange behaviors.

Sublimation: Trying to extend undesirable impulses into desirable actions which are constructive and socially acceptable, rather than destructive activities.

Denial: Being unable to recognize reality and behave as if nothing happened. If a situation becomes too hard for a person to bear, he or she may behave by refusing to see it or denying that it exists.

Compensation: Overcoming actual or perceived problems or shortcomings by highlighting other characteristics or succeeding in other areas.

Intlectualization: Distancing emotions from potentially dangerous circumstances by thinking and acting impersonally.

Fantasy: Fulfilling unsatisfied needs by using imagination. Fantasies can allow people look at alternatives to conditions that people are unsatisfied with, but having false expectations that they

Chapter Two: *Freud's Psychoanalysis*

will be fulfilled might drive individuals to lose touch with reality and take more practical activities to improve their lives (Freud, n.d.).

2.6.1.2 Bornstein's Core Assumptions of The Psychodynamic Perspective:

First, the primacy of the Unconscious: people's psychological methods are mostly unconscious, according to the psychodynamic approach. Most sentiments, intentions, memories, and other mental acts, are not consciously aware by people in certain situations. Second, the importance of Early Experiences in which Psychodynamic theorists believe that early childhood events are essential in developing one's personality. For example, not receiving adequate care out of the main caregiver might have a long-term detrimental impact on one's conduct. Finally, psychic Causality; according to the psychodynamic viewpoint, biological and psychological processes influence behavior. As a result, every thinking, sensation, or motivation is not random; everything has a purpose. Dreams, for example, aren't just random pictures or stories; they may reveal information about your aspirations, anxieties, and previous experiences.

2.6.2 The Humanistic Perspective:

Humanistic psychology or third force psychology, a school of psychology emerged in the 1960s 1970s. Credited to famous humanists such as Carl Rogers and Abraham Maslow. The humanistic perspective gives the importance of motivation in both cognition and behavior. Humanist psychologists investigate what motivates people to grow, evolve, and realize their full personal development, valuing self-disclosure, placing feelings over intellect, and an emphasis on the present. According to Rogers, everyone desires good respect from significant persons in their lives. When an individual is valued for who their true identity, they get unconditional positive respect and develop into complete functional individuals, trying to maximize their potential, and being self-actualized. Again, according to Rogers, people's self-concept is now regarded as having worth

Chapter Two: *Freud's Psychoanalysis*

only when these significant individuals accept, resulting in a healthy emotional condition and psychopathology. In opposition to psychoanalytic approaches in which the therapist contributes a significant role in understanding what conscious behavior indicates about the unconscious mind, includes the patient taking the lead in the treatment session. This conceptual framework is based on Rogers' conviction that humans are essentially good and that the ability to improve oneself resides with the individual. To enhance the efficacy of this particular method, Rogers thought that a therapist should have three characteristics: Genuineness, unconditional positive regard. Unconditional positive regard denotes the therapist's complete approval of everything the client says, acts, and feels. Rogers thought that if these conditions were met, individuals were more than able to deal with and resolve their own problems (Thorne and Henley, 2005).

2.6.3 The Behavioral Perspective:

Although both structuralism and functionalism differed, were fundamentally psychological investigations. The psychologists connected with the behaviorism school, on the other hand, were responding to the problems psychologists experiencing when attempting to determine behavior through introspection (Introduction to psychology, n.d.). Behaviorism is a learning theory built on introducing that all behaviors are learned through conditioning trying to respond to the environmental stimuli of one's condition and that the human mind is considered as a "black box". According to behaviorists, it is pointless to try to figure out what is going on inside the box because a person can accurately anticipate behavior without understanding what happens within the mind. Moreover, behaviorists think that comprehending rules can be constructed to characterize all behaviors. Originally, John B. Watson (1878–1958), the first American psychologist and behaviorist. Watson was greatly inspired by the events of Russian scientist Ivan Pavlov (1849–1936), who demonstrated that dogs salivated at the hearing of a tone specifically related to the presentation of food. Hereby, Watson and other behaviorists started to apply these concepts to

Chapter Two: Freud's Psychoanalysis

clarify how occurrences in people's and other animals' environments (stimuli) may create certain actions (responses). Watson discovered in his studies that systematically presenting a kid to scary stimuli in the companion of items without evoking fear might result in the child responding with a frightened response to the presence of the stimulus (Watson et al, 1920). Additionally, another well-known behaviorist Burrhus Frederick (B. F.) Skinner (1904–1990) extended the ideas of behaviorism and introduced them to the notice of the general public by not only Skinner's instruction of birds and other animals using the concepts of stimulus and response, as well as the use of incentives or reinforcements. And he applied broad principles of behaviorism to formulate beliefs about how to effectively raise children and how to establish peaceful and prosperous communities, but also developing the studied method of understanding thoughts and ideas, emotions, working by the behavioral approach (Skinner, 1957). As a result, by defining the principles of learning, behaviorists made significant advances in psychology. Even though the behaviorists were erroneous in their view that it was difficult to quantify emotions and opinions, their theories contributed and clarified to the general understanding of the natural surroundings discussion and the issue of free will. As well, they represent the importance of the concept of behaviorism to the field of psychology, showing the complete understanding of the impact of one's past experiences.

2.7 Abnormal Behavior

Abnormal psychology is a branch of psychology that investigates persons who are "abnormal" or "atypical" in comparison to the rest of society. According to psychologists, poor people from lower socioeconomic classes, or from underprivileged ethnic groups are significantly affected by mental illness (disorder).

2.7.1 Psychological Disorder:

Chapter Two: Freud's Psychoanalysis

A psychological disorder is defined as a persistent abnormal pattern of thinking, emotion, and behavior that produces substantial discomfort and is considered abnormal within the cultural community where the individual lives (Butcher et al, 2007, P4). Psychological disorders are quite similar to other medical problems. They are beyond the patient's control, may be treated with medicines according to some circumstances, and are frequently protected by medical insurance. Psychological disorders, like physiological issues, are affected by both biological (nature) and environmental (nurture) factors. The bio-psycho-social model of disease emphasizes these various classifications(Adler, 2009). On the other hand, the bio-psycho-social disease paradigm is a way of explaining disease that implies disorder is produced by biological, psychological, and social elements (The BioPsycho-Social Model n.d). The psychological component of the biopsychosocial model refers to effects that originate in the individual, such as negative thinking habits and stress responses, due to social and cultural factors such as socioeconomic status, homelessness, abuse, and discrimination. Hence, genetic factors that make certain persons more susceptible to a condition than others, as well as the effect of neurotransmitters, are particularly significant. Similarly, mood, anxiety, and panic disorders are produced in part by hereditary variables such as hormones and neurotransmitters, in part by the individual's specific mental states, and in part by how others in the social context engage the person with the condition.

2.7.2 Post-traumatic stress:

It takes a definition of trauma and stress-related disorder that can arise after seeing or experiencing an incident or struggle in which death or serious physical damage happened or was threatened (psychology today, 2019). Psychologists reveal that people who experienced a traumatic event, such as war, murder, sexual violence, imprisonment, natural catastrophes, or the loss of a close relative, lead to post-traumatic stress disorder. This kind of mental disorder is always accompanied by significant levels of anxiety as well as reliving the trauma (flashbacks) and a strong

Chapter Two: *Freud's Psychoanalysis*

urge to avoid any memories of the incident, hence they find it impossible not to recollect back the harsh past experience. They may lose interest in previously enjoyed activities, become easily startled, have difficulties experiencing affection, and may suffer panic, anger, melancholy, or insomnia due to the nightmares that are frequently haunting them (Introduction to psychology n.d). Also, the feeling of guilt and shame due to a failed situation where people start blaming themselves for anything that went wrong with them. In the end, this can lead the individual to make the wrong decision ending their lives by using drugs or committing suicide for instance. As a result, people who suffer from this kind of mental disorder have a better way to solve it by encouraging the recall of memories about the bad experience in order to help in regaining control, accept, and moving on with one's life regularly as psychological cognitive, and behavioral therapy suggest (Bisson, 2007).

2.8 Freud's Theory and Literature:

Although Freud was a physician who always thought scientifically, he was not unfamiliar with the world of literature because he had literary education and studied it in his childhood. Literature and psychoanalysis may coexist in their roles in life because they both serve a purpose in the world. Both of them address the issue of people as both individuals and social creatures. Both are using the same base, which is to realize the human experience. Literary works, according to Freud, give a space for the fulfillment of unrealized dreams. Poetry short stories, plays, and novels, for example, or musical art in which the words are representations of something that emerges from the unconscious inner experiences of the individual. The same is accurate for artworks. Freud believed that psychoanalysis and literary works were compatible and go hand in hand. The artwork is the product of an entire stimulation and existence that is not easy to comprehend, and its understanding may be discovered via interpretation. Literary works investigate human people and explain their inner world in all of its components. The reason for this is because a literary work is also a result of a specific psychological situation. In terms of describing human psychological circumstances, a

Chapter Two: Freud's Psychoanalysis

literary work supports psychology by exploring mental processes introducing the reader to the psychological aspect of human nature. Psychological novels reveal the author's hidden aspirations, thoughts, phantasies, and feelings that are reflected in the characters of their works. Psychological literary works are concerned with the most fundamental human needs under the scope of social and cultural forces (Atik, 2019).

2.8.1 Freud's Theory of the Uncanny:

Oxford dictionary defines the term uncanny as strange or mysterious, especially in an unsettling way. According to the psychologist Sigmund Freud, the word "uncanny" is referred to as "the repression of the traumatized previous experience"; and belongs to the realm of frightening, sublime, and all that is dreadful all that grows fear and creeping terror (Freud, 1919, P1).

Researchers argued that the uncanny has its origins in the German word "unheimlich" which means not from home or in another words "unfamiliar". However, Freud also emphasized that the term "unheimlich" (or "uncanny") is employed in some contexts to refer to anything hidden, sightless, invisible within the place that was never supposed to be exposed. Once again, Freud returns to his broad theory of personality, wondering what may be concealed inside the real world by which suddenly emerges and frightens the individual. He was preoccupied with the changes that occur in the human mind as a result of each transition from childhood to adulthood depending on the environmental beliefs (Malewitz, 2021). It is argued that its significant impact had to establish psychoanalytic theories and processes in the humanities, particularly in the study of literature, where Freud's views remain largely unquestioned.

The Uncanny is also regarded as one of the foundation texts of artistic modernism, emphasizing creative effects such as the horrible, unpleasant, and unsettling. The essay's consequences are arguably most visible in the Surrealist movement's artworks, which attempted to defamiliarize

Chapter Two: *Freud's Psychoanalysis*

commonplace things. As a psychoanalyst, Freud is fascinated by art because it exists in the domain of fantasy, instinct, and irrationality. Freud thinks that the human unconscious manifests itself in art through pictures, symbols, and signals. Though Freud discusses artwork in other works as a personal representation of the artist's desires or repressed memories, art, particularly literature, is addressed here as a communal, global reservoir for humanity's anxieties and repressed memories. On the other hand, the Uncanny is characteristic of Freud's argumentation approach in that he incorporates wider cultural and psychological issues into the investigation of a single extreme or isolated example. Sigmund Freud is fascinated with terror, discomfort, and anxiety, where he aims to explain something basic about the connection between art and the human being's inner life by analyzing a phenomenon on the border of artistic legitimacy, often referenced by genre literature that conflicts with respectability, such as horror. This argumentative approach is typical of Freud's psychoanalytic works, which frequently blur the line between "neurotic" patients and all humans, and, more generally, between the normal and the unwell. Freud is frequently ambiguous regarding whether he is speaking solely of the "morbidly nervous" and "neurotic," or of a psychological process shared by all humans. Thus, Freud is equally deceptive regarding who is vulnerable to the "uncanny," claiming to be resistant to it while using his own experiences as proof (Freud, 1919).

2.9 Conclusion:

To conclude, this chapter clears up the relationship between people and their environment due to the founding father of psychology Sigmund Freud, and other psychologist's theories that permit to examine and analyze the function of human psyche behaviors that can reflect their personalities. This chapter presents techniques and perspectives to determine the individual's social interaction and unconsciousness. Not only this but also the abnormal activities and mental issues that are resulted from post-traumatic stress caused by previous unpleasant events in the first place. On the other hand, Freud provided another unique concept called the uncanny that investigates the existence of fantasy and strangeness that occurred within a place or the individual state of mind. As a result, Freud's theory of personality and the human mind is always related

Chapter Two: *Freud's Psychoanalysis*

to literature in which it allows researchers to study the external world of an author, poet, or artist through his/her literary works that may depict certain social circumstances.

Chapter Three:

The Uncanny Hill House

3.1 Introduction:

Stories about haunted houses, like many others in the horror genre, concentrate on the human basic instincts to make an impact. Dracula, zombies, and unknown murderers, and devilish ghosts could be employed efficiently to distress individuals, but they seldom attack a person's personality, character, and anxieties in such a scary way.

This part of the study analyzes Shirley Jackson's novel *The Haunting of Hill House* which demonstrates the gothic qualities. It focuses on the main protagonist's behaviors and reactions towards harsh or some particular experiences. Besides, it manifests the unknown forces that control the character's state of mind leading them to surrender to a war between their thoughts and the supernatural phenomenon.

3.2 The Gothic Elements in *The Haunting of Hill House*:

Shirley Jackson was working on a novel about a haunted home when she heard about a group of nineteenth-century psychic researchers who occupied a haunted house and reported what they saw and felt in a report for the Society for Psychic Research. Fear and distress appear throughout the novel, and when combined with the existence of ghosts, the notion of the uncanny takes place and is depicted in many forms throughout the novel (Jaylene, 2020, P37).

3.2.1 Hill House as a Setting:

The setting and the characters are appropriate for the gothic genre, providing an intimate atmosphere with an emphasis on the individuals. The setting is crucial for the style and atmosphere of a narrative in the gothic genre. Manuel Aguirre argued the topic of spaces in gothic literature: "(...) the tangibility of place is a central preoccupation of Gothic and has remained important to the horror genre even after Gothic was superseded by the more psychology-oriented horror fiction (...)" (Jaylene, 2020, P38). This demonstrates that the setting is crucial since it is the leading and developing for the plot, and as such, it must generate a specific sensation. In Hill House, purportedly haunted unexplained incidents occur, and people are not permitted to remain for more than a few days. The house is a good example of a gothic setting. Hill House has been regarded as

horrific and unsettling. It has so many rooms and doors that it's easy to become disoriented within, which adds to the enigma surrounding the claimed hauntings. *The Haunting of Hill House*, in which Shirley Jackson creates her own version of a "disagreeable" building she visited in New York. One of the most terrifying aspects of Hill House is that the haunting is caused by the house itself rather than ghosts or goblins. Like Poe's "House of Usher," Jackson's work amplifies the dread of occupying a setting that constantly threatens to dissolve the artificial boundaries between the homely and the unhomely. Hill House is a nexus of evil, and it is this proclivity for the Uncanny that makes the house a metaphor for dark space. Also, because of the nature of its building where it is a location of architectural ambiguity. The "maniac juxtaposition" of its roof and angles, as well as the personification of its surface, makes Hill House a location that mocks the notion of home as a secure place. Hill House's physical insecurity causes psychological discomfort as the characters try to preserve a feeling of stability in the presence of dark malevolence (Bettye, 1972).

While Freud's account of the uncanny is insightful in terms of its psychological implications, Jackson's story underlines that the uncanny also exists in the physical domain. Hill House is built with a confusing mix of roof, windows, and angles that combined produce a setting "without deference to humanity." Hill House is intrinsically wicked, which demands a more thorough examination of the text rather than a simple theoretical approach. The physical nature of architecture participated the uncanny, for if the theoretical elaboration of the uncanny empowers people in interpreting the circumstances of modern separation, the special characteristics of architecture and urbanism as arts of geographic description enable readers to progress the argument into the realm of the tangible. As a result, it could be even more unsettling seemed to be that the source of the dread originates from within the boundaries of unlivable space, rather than from elsewhere. In regards to, Freud expressed that the uncanny is strongly associated with domestic space; Freud emphasizes the flexibility of the homely as it transforms into the unhomely and that the unhomely is inside the reallocation of the house. In the framework of Hill House, Jackson's

novel reflects on both the psychological and physical components of the uncanny describing that the house is “born badly” (36), where the characters are constantly faced with their worst fears, and there appears to be no exit out (Bettye, 1972).

3.2.2 Psychological Conflict in Hille House’s Characters:

Psychological conflict is considered as a major element in *The Haunting of Hill House* as it is represented for the readers by the perception of the events at Hill House via Eleanor's experience. As Hill house with closed windows, complex floor as Eleanor’s personality fractured-self. Even though Eleanor's thinking is already uncertain; the home manages to absorb her thoughts completely. Eleanor is illustrated as a young lady who lived a boring, miserable life holding in her mind that no one loves her or cares about her; she lived with her sister and brother-in-law since her ill mother died. Hence, and finally, she escapes from her life traveling to Hill House after receiving an invitation from Dr.Montegue, wherein, she becomes more attached to the house and her friends there, at this point a prolonged struggle; Eleanor is ruled by the mansion due to her mental and emotional instability. The novel traces the terror as primarily contained within the void separating Eleanor's psyche and the outside world. Theodora, the second young woman visiting at Hill House, serves solely as a charming counterpoint for Eleanor. Because she would not allow Eleanor to remain with her before they leave Hill House, she accidentally helps drive the unstable girl to death. After Eleanor's first disappointmen in making real connection in life with Theodora. The various reactions of people to the strange and supernatural activities at Hill House are the main source of psychological curiosity. Dr. John Montague accepts the mental disturbances and expects to discover the source of them. Luke Sanderson, a liar, and thief as well as the heir to Hill House, is delighted by the notion of chasing ghosts and never lacks his sense of humor in the presence of the scenes that appear. Theodora is terrified by otherworldly events, yet she pursues reasonable explanations whenever possible. Eleanor is scared at first, but she eventually allows the

disturbances to control her consciousness, to the point that she experiences disturbances that others do not. Consequently, Eleanor may be accountable for some of the events because of her mental condition. Only Eleanor surrenders to the evil existing in the house, despite the "logical" minds of the four investigators they didn't, adding to them the two other characters Mrs. Montague and her friend Arthur Parker who didn't experience the strange feeling like the others in the house did, due to their logical thinking about the spirits (*The Haunting of Hill House*).

3.2.3 Eleanor's Ghost of the Mind:

The existence of modern horizontal behaviors involving people in the struggle over social stigma may therefore be regarded as the key distinction separating in the 1950s and 1960s approaches to hill house haunting. That is, the growing standardization of the debate on mental illness, as well as the participation of discussion, enable the identification of concerns related to social and personal engagement. Greater identification of the social stigma in the novel originates from the potential of current historical separation from the social context. where Jackson's allusions to mental illness throughout the narrative influence the prospect of identifying behaviors as part of an event of standards that created the "horizon of expectations". Deciding Eleanor's behaviors can be identified as mental illness health disorder without considering the supernatural side. Eleanor's mental disorder is obvious from the beginning of her description. Eleanor, according to Jackson, "could not remember ever being genuinely happy in her adult life." This is due to social life. Eleanor's unconscious leads her to accept Dr. Montague's invitation to drive to Hill House thinking she might find happiness there "I might just go to Hill House, where I was expected and where I was given shelter and rooms and boards and a small salary in consideration of ignoring my commitments and involvement in the city and running away to see the world" this clarifies Eleanor's id desires in which making decisions in prioritizing her emotions selfishly seeking for freedom at Hill House. On

the other hand, Eleanor was hesitating in deciding to leave Hill House or to stay at the same time she was curious about being in it.

“She moved nervously, afraid to move away from him from the man too clearly, but wanted, in a small motion to turn on the car, to make him stand beside him. "I'm sure you will be able to make us very comfortable, you and your wife," he said, with a final tone in his voice. "In the meantime, I really want to go home as soon as possible.”

“Dreadful, he thought, unwilling to move, because the movement might imply acceptance, the movement to enter, it was terrible and I did not want to stay, but there is no other place to go” (The Haunting of Hill House, P42).

Eleanor’s mind experienced a difficult psychological conflict, although her Ego was scared, hesitant, confused, yet the id wants to fulfill her satisfaction of inquisitiveness. Moreover, “Fear and guilt are sisters;” Superego is a cultural dimension defined as the community's traditional values and standards, which are utilized to determine the right or wrong of everything, along with a person's personality thereby Eleanor's superego shows up as Eleanor wishes to reconcile the spirit kidnapped by the Crain family that haunted her mind and soul.

3.2.4 Moral Ambiguity:

Another Gothic aspect prevalent in this story is moral ambiguity. While the reader cannot appreciate or even approve of Eleanor's startling action, he or she cannot judge her for committing suicide, whether conscious or something else forcing her.

“Why Am I doing this?... “Why don’t they stop me?” This is a terrible thought to occur shortly before Eleanor's death since it implies that the House was working on her and that, if given a minute to analyze, she may be able to select another decision. But there is an ambiguity in Eleanor's death that allows her to join Hill House in eternity. Thus she isolates herself and completely combines

with the main house dark energies, which may provide her an essentially infinite destiny as a ghost/supernatural force within the house.

“Around here, the trees and wildflowers, with that oddly courteous air of natural things suddenly interrupted in their pressing occupations of growing and dying, turned toward her with attention, as though, dull and imperceptive as she was, it was still necessary for them to be gentle to creation so unfortunate as not to be rooted in the ground, forced to go from one place to another, heart-breakingly mobile.”

(The Haunting of Hill House, P120)

This quote depicts the inherent desire of every human being for love and acceptance which is one of the themes of *The Haunting of Hill House* through which Eleanor unites to the supernatural, that was trying to encourage her when neither of these hungers is satisfied by living beings. It falls into the same category as the sick houses mentioned by Dr. Montague when explaining why they are there. In response to its summons, she purposefully drives her automobile into a tree, thereby ending her short existence. Shirley Jackson has once again used one of the mental disorders to depict a character's struggle and sanity

3.4.5 The Supernaturals:

The supernatural is the dominant Gothic aspect in *The Haunting of Hill House*, and it is significantly assisted by suspense. Aside from the background of the novel, the first indication of the supernatural is when Eleanor and Theodora felt about something invisible passing over the hillside, chilling the air, along with the chilly temperature outside the nursery entrance. The following phenomenon is strange writing in blood on the wall that reads, "Help Eleanor Come Home." that the next day, the phrase is repeated on Theodora's bedroom wall, Theodora is furious

because the same red material has destroyed and spattered her whole substance which raises the fear in Eleanor too. In addition, the voices they heard in the other room “Go away I . . . Go away, go away, don't hurt me. . . . Please let me go home.” (*The haunting of Hill House*, P15) and the creepy phrase: “God God, whose hand was I holding?” (*The haunting of Hill House*, p16); after when she tried to help the scream child. Moreover, in the Planchette game that is played by Mrs. Montague and her friend, the board revealed a message for Eleanor that she is about to go back home because of her mother and no one can assist her since she is “Lost. Lost. Lost.” (*The haunting of Hill House*, p17).but the longer she stays in the house, the more her traumas come out and the more she feels the hauntings of the house on a deeper level. the same night, the voices and the murmurs went louder. At this point, Eleanor got surrendered which awakened more the spirits of the house trapping her with a sense of happiness and joy, thus, she became haunted by ghosts projected by her disturbed mind, making it difficult for her to differentiate between what is real and what is not, which, in the end, led to her death

As a result, Shirley Jackson's use of the supernatural forces gives an artistic unique style “No, the menace of the supernatural is that it attacks where modern minds are weakest, where we have abandoned our protective armor of superstition and have no substitute defense.” (*The haunting of Hill House*, P102) this makes no difference what truly the forces are, regarding the narrative of the haunted house acts as a means for transmitting the story of a person cut off from society.

3.3 Hill House Born Bad:

The ability of the imagination to adapt to a range of settings is important for human existence because it helps the mind to feel stable and safe. Shirley Jackson's interpretation of the haunted house is impacted by Freud's study of the uncanny as a mental creation and the uncanny also exists in the physical world as a projection of one's mental condition (Meneghin, 2020).

Architecture has been intimately linked to the notion of the uncanny since the end of the eighteenth century. At one level, the house has provided a site for endless representations of haunting, doubling, dismembering, and other terrors in literature and art. At another level, the labyrinthine spaces of the modern city have been construed as the sources of modern anxiety, from revolution and epidemic to phobia and alienation

(The architectural Uncanny, p.21).

Jackson's novel *Hill House* combines psychological and physical aspects of the uncanny concept, which also depicts one's darkest side and most fundamental anxieties. Additionally, for the characters in Jackson's fiction *The Haunting of Hill House*, this conflict takes place within the confines of the house which is a place of imprisonment where those who enter must face the terrible truth that the source of the haunting originates within the self which there appears to be no escape. *The Haunting of Hill House* is relevant in this regard because the characters, particularly the protagonist Eleanor Vance, need to learn how to build a personal feeling of a familiar environment within the backdrop of a house that is the total opposite of this sort of protection. This is revealed in the opening description of the house:

No live organism can continue for long to exist sanely under conditions of absolute reality; even larks and katydid are supposed, by some, to dream. Hill House, not sane, stood by itself against its hills, holding darkness within; it had stood so for eighty years and might stand for eighty more. Within, walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut; silence lay steadily against the wood and stone of Hill House, and whatever walked there, walked alone

(The Haunting of Hill House, P1)

This description of Hill House might be interpreted as a place of refuge on some level. The narrator emphasizes the house's straight walls and hard floors, yet this impression is deceptive. Although Hill House has previously stood for eighty years and would stand for another eighty years, it is, after all, "not sane." expression is referring to no measure of security in its wood and stone structure. It is an isolated location, and its walls conceal a gloomy environment. On the other hand, in the opening of the novel "*the haunting of Hill House*", Shirley Jackson provides an image of the shape of the haunted building in the American imagination; suggesting one of the probable causes for the Victorian mansion's transformation from "a tangible sign of prosperity, elegance, and taste" to "a symbolic representation of horror, death, and decay." interior spaces in its characteristic design that "promised as unique and complicated, equally disconcerting". Thus, in the early twentieth-century American architectural landscape, "Victorian" was a pejorative term utilized to describe styles different than the federal, colonial, and Greek classicism renaissance (Meneghin, 2020).

"It was a house without kindness, never meant to be lived in, not a fit place for people or for love or for hoped Exorcism cannot alter the countenance of a house; Hill House would stay as it was until it was destroyed" (*The Haunting of Hill House*, P. 35). The building was constructed strangely, with the numerous rooms creating two concentric circles around a central interior chamber. All of the corners and doorways are somewhat off-kilter, providing every chamber a little distorted vision, which just contributes to the scariness of the building the interior doors appear to shut on their desire.

This impression is confirmed when Eleanor, the heroine, looks at the house's front for the first time, believing at away that "the house was vile." She shuddered and thought, "Hill House is vile, it is diseased; get away from here at once" (*The Haunting of Hill House*, P. 33) Hill House was built eighty years ago, back to original owner Hugh Crain.

"Hugh Crain died somewhere in Europe, shortly after his wife, and Hill House was left together by two sisters, which must have been a very young woman at the time; the older sister, however, made her debut to the community" (*The Haunting of Hill House*, P115). This can demonstrate the devilish hill house that is veiled in melancholy; resulting from several years, of its unoccupation, but it was always ready for the family, first with the expectation of Hugh Crain's return, and then, after his death, for one of the sisters who decided to live there. A peaceful family is just a fantasy that cannot be achieved, and the family is ultimately separated solely due to catching men and Hugh Crain's inheritance.

The mansion was inherited by the eldest son of Hugh Crain's daughter, but according to the novel, the heir committed suicide since he couldn't stand the taunts and insults of young Miss Crain and the entire community.

"And wait," the doctor said. "Basically," he continued slowly, "the devil is the house itself, I think. He has bewitched and destroyed his people and their lives in a place that has bad intentions" (*The Haunting of Hill House*, P.123). This quotation proves how much Hill House is terrible, and how the individuals who live there never experienced happiness or lived peacefully. At one point that everyone in the neighborhood and the house's guests felt the harshness within the hill house except Eleanor who began to feel at ease within the hill house starting to remain within it through the captive spirit (ATIK, 2019). To conclude, the house is a symbol of the self, it represents a key feature for the gothic elements; Eleanor's unbreakable attachment with Hill House exemplifies the link between humans and their sense of familiar place. Due to the creation of a homey place that is largely a reflection of the imagination, there can be no prescriptive barrier that separates the familiar from the unfamiliar. Regardless of whether the house is haunted or not, it will always be a location that evokes the uncanny. This blurring of boundaries corresponds with the stages of pre-imagination and modifying domestic space, as the mind attempts to preserve a feeling of balance between the

senses. However, just as the theory of gloomy space originated from the concept of visibility, the haunted house is a consequence of the building of comfortable space. As a result, the cause of the uncanny is within the self; hence, fear and anxiety are discharged from the ego and find a home in the haunted house. The haunted house fiction is indeed more than just a way of amusement; it also serves as a place of refuge for men and women to tackle the dreadful things of the gloom (O’Nail, 2020)

3.3.1 Eleanor’s Independence at Hill House:

Eleanor the protagonist character in the novel is always conflicted by her mind suffering in a multifaceted figure as confusing as Hill House itself. As Dr. Montague, the anthropologist researching Hill House's hauntings, observes, "every angle is slightly wrong" inside Hill House. Eleanor contradicts herself claiming her fear of being alone, yet in other moments she appears content with isolation, even experiencing “joyful loneliness” as she eats lunch alone in a restaurant on her way to Hill House. This can reflect the paradox of her willingness to have a happy family whereas on the contrary rejects all her relatives. At Hill House, she assures herself that she “belongs” there and that she refers to as “a family” after experiencing a previous hatred of her sister and her brother-in-law and her five-year-old niece. The irony is that while Eleanor dreams for a family, she has abandoned people biologically connected to her and appears to have become an alienated individual by her own choice. Eleanor spent her life carrying her ill mother which caused her a loss for her early adulthood, as well as the opportunity for a job, and restricted her independence. When Theodora, another visitor at Hill House with psychic abilities, questioned Eleanor if she was "sad" for her mother's death, she simply answered that her mother "wasn't really happy" (Hill House 63), therefore not addressing the question and implying that she did not grieve her mother's death. Also, in a conversation with Lucke the other guest in the house that he had no mother, Eleanor replied that he was lucky and that her mother made her feel helpless. While

Eleanor is drawn to Hill House, her only thinking was about imagining the shape of the house, whether she can stay there or not, and perhaps she would find the man who she desired and created in her mind while reading the romance novel for her mother. Eleanor depicted her first sight of the hill house as the child that the pregnant, monster mother feels within her womb "I am like a little creature swallowed whole... and the monster feels my tiny little movement inside" (Hill House P. 29), "return to the womb... is also a grave" Comparing the mother who knows when her kid is moving in pregnancy to the frigid mother that Hill House. Eleanor described her mother as exactly a mirror to Hill House however not having accurate expressions when she entered the library stating "my mother" and added no other word neglecting to stay there because of the repressed memory about her mother who used to oblige her to read stories for about two hours, although she always blamed herself for her mother's death because she ignored the knock of the walls rather than giving her the medicines. All the events that happened in the Hill House call back Eleanor's mother to her mind believing that she would encounter her in the house despite the efforts for distancing not to remember her mother she found herself drawn to the very stories that her mother enjoyed.

Finally, Eleanor finds Hill House to be a contradiction, since she first wishes to escape it but, at the end of the story, is so determined to stay that she commits suicide. These contradictions are Eleanor's suppressed love for her mother. While Eleanor's mother was cold and rejecting in reality, and Eleanor deliberately seeks independence from her mother and fortifies her psychological boundaries via tales, Eleanor's repressed longing for her mother emerges in Hill House. She craves for the imaginary sense of belonging where she imagined. Eleanor projects her mother toward Hill House as a result of her unconscious assimilation of her mother and the grief she feels over her mother's death. Just like time stands still for Eleanor in this haunting home, even death becomes appealing to her; in her hallucination, Eleanor is birthed into the Imaginary Order, only to discover in her last moments that the Imaginary Order does not exist.

3.6 Conclusion:

To conclude, *The Haunting of Hill House* is more than just a gothic horror story; first, it was an illustration of the author's life, she succeeded in transmitting her thoughts, and point of view about American society. The novel also ranged over Shirley Jackson's experiences and their impact on her state of mind; this portrayal has appeared through the main protagonist in the novel. The chapter examines gothic elements and characteristics that made it a unique piece of literature. Finally, it illustrates Shirley Jackson's selection of the distinctive style of writing built by mysterious messages that created suspense in the rising events and the ending rather than simple random climaxes.

General conclusion

General conclusion

Gothicism started as a movement to criticize the preceding rational period and to emphasize more on the character's inner aspect. This distinct style of writing creates tension for the readers by allowing them to visualize the story's circumstances. Psychoanalysts claimed that Gothic literature gathered horror, sublime, melancholy, terror, anxiety, and darker supernatural powers to represent human nature's "dark side," illogical or destructive actions.

This research identified the use of Psychologists to the various methodologies and viewpoints to assess how individuals perceive things in different ways, as well as to identify an individual's social interaction and subconscious. In addition, abnormal behaviors and mental difficulties are the outcome of post-traumatic stress disorder, which was created by past unpleasant occurrences in the first position. Thanks to Freud who introduced a new notion called the uncanny, which explored the illogical appearance of imagination and abnormality inside an area or an individual's state of mind.

Shirley Jackson's novel is one of this gothic literary genre where she displayed the psychological dark horror as well as a part of the American society. By analyzing the novel *the Haunting of Hill House* gave a chance to combine the imaginative and real worlds. *The Haunting of Hill House* was more than simply a gothic horror novel; it was also a depiction of the author's life, in which she succeeded in expressing her thoughts and perspective on American culture. Shirley Jackson used a unique writing technique that produced anticipation in the developing events and the ending rather than ordinary random climaxes. The novel also covered Shirley Jackson's experiences and their influence on her mental condition; this representation was shown via the story's primary heroine.

This research illustrated "Hill House" as haunted by using and listing numerous gothic features everywhere in the novel. The result conducted that the novel tended to study the character's mental complexity and paranormal activities in a relation to the haunted house to emphasize the existence

of the supernatural within a specific place. Future researches are needed to investigate the connection between supernatural and individual actions in order to properly comprehend the importance of these findings.

Appendixes

Appendix A: Biography

In 1919, Shirley Jackson was born in San Francisco, California, she grew up in the surrounding areas of Burlingame, California, and started to write poems and short tales as a youngster. When she was seventeen, her family decided to relocate to the East, and she attended the University of Rochester. After a year, in 1936, she resigned and spent a year at home practicing writing, achieving at least a thousand words every day. In 1937, she attended Syracuse University, where she wrote her first story, "Janice," and was quickly elected fiction editor of the college humor magazine. She met her future husband, young aspiring literary critic Stanley Edgar Hyman, after winning a poetry contest at Syracuse, and together they started *Spectre*, a literary journal with Hyman as editor. Both graduated in 1940 and proceeded to Greenwich Village in New York, where Shirley wrote every day while doing odd jobs. She began publishing her pieces in *The New Republic* and *The New Yorker*, and their first of four children was born. Jackson's tale "Come Dance With Me in Ireland" was picked for the *Best American Short Stories* anthology in 1944. Shirley maintained her daily writing while raising children and keeping a home when Stanley Hyman was granted a teaching post at Bennington College in 1945, and they moved into an ancient house in North Bennington, Vermont. Shirley maintained her daily writing while raising children and keeping a home when Stanley Hyman was granted a teaching post at Bennington College in 1945, and they moved into an ancient house in North Bennington, Vermont. *The Road through the Wall*, her first novel, was released in 1948. That same year, *The New Yorker* published Jackson's classic tale, "The Lottery," which drew the most hate mail ever received by the magazine before or since almost all of it hostile. "The Lottery" was translated into multiple languages and is currently mandatory reading in high

schools in the United States. It is arguably the most famous short tale of the twentieth century. Shirley's second book, *The Lottery, or The Adventures of James Harris* (a collection of short tales), was released in 1949, exactly after the Hyman family relocated to Westport, Connecticut, so Hyman can travel to his new position on *The New Yorker* staff. Their home was frequently visited by poets, painters, musicians, and authors, and National Book Prize novelist Ralph Ellison stayed with the Hymans for months while finishing *Invisible Man*.

Jackson's Gothic novel series began in 1951 with the release of *Hangsaman*, and her best American story was "The Summer People". The Hymans returned to North Bennington that year, where they would settle for the rest of their lives. The first of numerous television versions of "The Lottery" took place in 1952. Jackson continued to produce short pieces for popular publications, and the first of two hilarious family memoirs, *Life Among The Savages*, was published in 1953. Jackson went on to write *The Bird's Nest*, which received critical praise, as well as *Witchcraft of Salem Village*, a non-fiction juvenile book, during the next several years. In 1956, "One Ordinary Day With Peanuts" was also had the name of one of the Best American Short Stories, and the film adaptation of *The Bird's Nest*, "Lizzie," was published. *Raising Demons*, Jackson's second family memoir was released in the late 1950s. Her best-known work, *The Haunting of Hill House*, was published in 1959 and has come to be considered as the "quintessential haunted house novel." That novel was already turned into two stage productions. Jackson earned the Edgar Allan Poe Award for "Louisa, Please" in 1961, one of just a very few honors she earned throughout her lifetime. The next year, *Time Magazine* named her best-selling novel *We Have Always Lived in the Castle* one of the year's "Ten Best Novels." The first cinematic version of Jackson's novel, "The Haunting," was produced in 1963 by director Robert Wise to great acclaim. Jackson was asked to join the faculty of the prestigious Breadloaf Writers' Conference, and she continued to evaluate children's books for the *New York Herald Tribune*. Jackson was given the Arents Pioneer Medal for Academic Excellence work from Syracuse University in 1965, but she was unable to attend due to sickness.

Shirley Jackson died abruptly of heart problems during her customary afternoon nap on August 8, at the age of 48. *The Magic of Shirley Jackson*, a compilation of short tales and three previously published novels, was released the following year by Stanley Edgar Hyman, th the first of two posthumous anthologies. This was accompanied in 1968 by *Come Along With Me*, Jackson's incomplete novel at the time of her death, as well as sixteen short tales and three lectures. Years later, in 1997, both of Jackson's children compiled *Just An Ordinary Day*, a volume of many of Jackson's previously unpublished or unproduced short tales that earned near-universal acclaim (Powers, 2019).

To conclude, Jackson was one of the few writers to predict the shift from modernism to postmodernism, and she is regarded as one of the most important writers of her generation. Shirley Jackson's *American Gothic*, the first thorough examination of all of Jackson's novels, allows readers not only to rediscover her work but also to learn how and why a significant American writer was passed up for inclusion in the canon of American literature (Hattenhauer, 2003).

Appendix B: Plot Summary

The novel begins by introducing one of the story's major characters, Dr. Montague, who puts up a study to look for proof of supernatural powers at Hill House. To provide it, he chooses a group of people who have witnessed paranormal experiences. One of them is Eleanor Vance, the novel's heroine and the one who revolves around the primary question about the ambiguity of the ghost that haunts Hill House. The first chapters depict that Eleanor has a problematic experience of social isolation as a result of the years she spent with her ill mother, to the point that “she could not recall anyone else being genuinely happy in her adult life.” (Hill House, The Haunting, 6). She also finds some struggles in communicating with others controlled by the feeling of embarrassment and low self-esteem, in addition to the daydreams that she was experiencing. Unlike Eleanor, Theodora is presented as a vivacious young lady, and Luke Sanderson, the heir of Hill House. Soon when they get to reach the house, they uncover from Dr. Montague the horrific historical occurrences involved with Hill House, which earned the property the reputation of being haunted. The following morning, they begin their investigation of the house, and they are brought to the attention of the unique construction of the building, which creates confusion and discomfort. The first evidence of an abnormality is discovered in an exceptionally chilly area near the nursery's doorway. Eleanor and Theodora had a terrifying encounter that night when an unknown entity begins pounding furiously on their bedroom door, attempting to enter the room. Surprisingly, neither Luke nor Dr. Montague

heard any sound. The next morning, they noticed a note chalked in the hallway, "Help Eleanor come home." which made Eleanor more scared and sparks the first argument between her and Theodora, deteriorating their friendship. The next day, as the abnormalities become more regular, Theodora discovers her clothing thrown around her chamber and saturated in what appears to be and smells like blood. A second message, "Help Eleanor come home Eleanor," is also written on one of the walls once again. The presence of Dr. Montague's authoritative wife appears to disrupt the house's uneasy mood. Eleanor is addressed again in the intercepted messages while she undertakes various experiments to communicate with the haunting presence. At the same time, Eleanor's traumatized personality resurfaces while she informs Theodora that she would accompany her home when the Hill House experience is done. When Theodora asks whether she regularly visits somewhere she felt unwelcomed, Eleanor then calmly answers, "I've never been wanted anywhere" (Hill House, 209), revealing her compulsive need to be liked by others. Eleanor's disturbed psyche manifests itself once more as she begins walking around Hill House at night as if possessed. . It is argued that the presence that pounded on the doors a few nights earlier was a projection of Eleanor's paranoia and social anxiety. She is eventually saved by Luke, but the experience persuades Dr. Montague that Eleanor must leave the house for her own protection. Eleanor left the house fully mad because of Dr. Montague who ordered her to leave Hill House.

Though Eleanor became attached to Hill House and she thought that she and the house belongs together, she committed a crucial suicide by driving her car into a tree. Even though her thinking appears to imply suicide, her starting to question "Why am I doing this?" right before the impact calls into doubt the actual suicidal nature of her death.

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