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THE USE OF THE FEMALE DOPPELGANGER IN SHIRLEY JACKSON'S THE BIRD'S NEST, THE HAUNTING OF HILL HOUSE AND WE HAVE ALWAYS LIVED IN THE CASTLE

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Danışman

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ÖZET
Tezli Yüksek Lisans
Shirley Jackson'ın *The Bird's Nest, The Haunting of Hill House ve We Have Always Lived in the Castle* Romanlarında Dişi İkiz Kullanımı
Esen Kara

Dokuz Eylül Üniversitesi
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Amerikan Kültür ve Edebiyatı Programı

Temeli romantik döneme uzanan yazınsal çift kişilik kavramı, çoğunlukla, bilinçdışı arzu ve ihtiyaçlarımızın ikincil, ikiz ya da çoklu kişilik yoluyla gerçekleştirilmesi anlamında kullanılmaktadır. Klasik eserlerde ikiz kişilik, insan doğasının ikiliğini, özellikle iyi ve kötü arasındaki bölünmüşlüğünü ortaya koyan bir sembol olarak karşımıza çıkmaktadır. Daha genel bir çerçevede ise, bastırılmış bireysel istekler ve toplumsal kısıtlamalar arasındaki süregelen çatışmayı ifade etmektedir. Egemen değerler sistemi tarafından tüm baskı altına alınanların kişileştirilmesi olan ikiz kişilik figürü düzenin temeline yönelik tehdit oluşturmakta, ve yıkıcı işleviyle, yazarın kurulu normlara ilişkin hoşnutsuzluğunu ifade etmesini mümkün kılmaktadır.

Toplumsal normların karşısında yer alan bireysel arzuların dışavurumu amacıyla kullanılan ikiz kişilik temasına Shirley Jackson'ın eserlerinde de raslanmaktadır. Ataerkil bir kültürde kadın yazar olmaktan mustarip pek çok çağdaşı gibi, Shirley Jackson da bireysel özgürlükleri için mücadele eden kadınların karşısında yer alan psikolojik ve toplumsal engelleri resmeder. Yazarın, *The Bird's Nest* (1954), *The Haunting of Hill House* (1959), and *We Have Always Lived in the Castle* (1962) romanlarındaki dişi ikiz figürü bu tür bir mücadelenin sonucu olarak ortaya çıkar ve kadının bastırılmış arzu, istek ve ihtiyaçları için çıkış yolunu temsil eder. Jackson'un gotik kurmacasında, bilinçdışına hapsolmuş kadın benliği kurtuluşu çoğunlukla ikinci bir kişilikte arar. Bu çalışma, klasik psikanaliz, feminist eleştiri, ve ikiz kişilik kuramları ışığında, Shirley Jackson'ın eserlerinde dişi ikiz figürünü incelemeyi amaçlamaktadır.

Anahtar Kelimeler: 1) Shirley Jackson 2) İkiz Kişilik 3) Dişi İkiz 4) *The Bird's Nest* 5) *The Haunting of Hill House* 6) *We Have Always Lived in The Castle.*

ABSTRACT

The Use of the Female Doppelganger in Shirley Jackson's *The Bird's Nest, The Haunting of Hill House and We Have Always Lived in the Castle*

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The literary double, which dates back to the German romantic period, is mostly used for the materialization of our unconscious desires, needs, and wishes in the embodiment of a second, twin or multiple self. In classical works, the double shows itself as a symbol for the duality inherent in human nature, particularly the split between good and evil forces. On a broader level, it articulates the everlasting conflict between the repressed impulses of the individual and the social restrictions. Being the personification of all that is suppressed by the hegemonic value system, the double threatens the order at its foundation, and its subversive function allows the writer to show his/her discontent with the established norms.

The use of the double figure as a manifestation of individual desires that stand in contradiction with social norms can also be detected in Shirley Jackson's fiction. Like many of her contemporaries who suffered from being a woman writer in a patriarchal culture, Shirley Jackson illustrates the psychological and social barriers that are erected against women who are struggling for their individual freedom. The female doppelganger in Jackson's three novels, *The Bird's Nest* (1954), *The Haunting of Hill House* (1959), and *We Have Always Lived in the Castle* (1962), emerges as a result of such struggle and serves as an outlet for women's repressed desires, yearnings and needs. Confined to the realm of the unconscious, the marginalized female self in Jackson's gothic fiction seeks liberation through the persona of the double. In the light of classical psychoanalysis, feminist literary criticism, and the theories of the double, this study aims to explore the significance of the female double figure in Shirley Jackson's works.

Keywords: 1) Shirley Jackson 2) Double Figure 3) Female Doppelganger 4) *The Bird's Nest* 5) *The Haunting of Hill House* 6) *We Have Always Lived in the Castle.*

CONTENTS

THE USE OF THE FEMALE DOPPELGANGER IN SHIRLEY JACKSON'S THE BIRD'S NEST, THE HAUNTING OF HILL HOUSE AND WE HAVE ALWAYS LIVED IN THE CASTLE

INTRODUCTION

The dissertation at hand is a study of the female double figure in the three selected novels of Shirley Jackson, *The Bird's Nest*, *The Haunting of Hill House*, and *We Have Always Lived in the Castle*. Composed of three main chapters, this study analyzes the emotional and social dissatisfaction and turbulence that woman protoganists undergo in a male-dominated repressive social order and their consequences on the individual psyche. By using psychoanalytic theory and the theory of the "double," the study illustrates how the emergence of split or multiple selves can become a coping strategy for women who resist rather than embrace patriarchal authority. In place of being complicit and submissive, Jackson's female protoganists violate the masculine symbolic order by creating alter egos or multiple personalities. Consequently, the "female doppelganger" is used in all three novels as a psychic mechanism that enables the female protoganists to fight against patriarchal suppression and fulfill the unconscious desires and wishes of the female self.

The first chapter, which consists of three parts, aims to provide the theorotical basis of my dissertation. The first part of this chapter gives introductory information regarding the topographical (conscious/unconscious) and structural (id/ego/superego) models in Freudian theory. Sigmund Freud in his topographic theory analyzes the significant role of the unconscious processes on human psyche and in his structural theory describes a "Psychical apparatus"[1] which houses the struggle of the ego to negotiate between the unconscious wishes and the socially-determined principles. Because the struggle at issue is the main concern of many "double" stories as well as Jackson's selected works, the above mentioned theories in classical psychoanalysis are included in this chapter. The second part of this chapter deals with the theories concerning the use of the double figure in literature. The anthropological origin of the conception of the double dates back to the archetypal dualities representing creation and destruction, life and death, and good and bad. Such dualities are portrayed through the use of such images as shadows, reflections, magical twins.

[1] Freud, Sigmund. (2006). "An Outline of Psychoanalysis." In A. Philips (Ed.) *The Penguin Reader.* London: Penguin Books. p. 1

When considered as a literary device, the double figure serves for the sisyphean struggle of the individual against the dominant cultural codes. It is the return of the repressed under the mask of another self, representing all that is excluded by the social contract. Therefore, according to major views and theories, the use of the double figure, which also covers such terms as the split and multiple self, should be seen as a subversive act of the writer against the restraining order. Alongside the various critical commentaries, prominent works that have given place to literary doubles are also included. The common point is the fact that The double in literature emerges from the everlasting battle between the social, ethical, moral values and the repressed individual desires and wishes.

The final part of the first chapter focuses on a selection of feminist theories, which will enable the reader to fully comprehend the motives behind Jackson's use of the double figure in her works. The selection starts with an analysis of the well-known dichotomy between reason and desire and its ideological association with the male and female spheres. In order to have a place in public discourse, woman is compelled to adopt masculine reason and ignore her feminine side. Herbert Marcuse, a Frankfurt School theorist, points out that the characteristics associated with woman, particularly desire, should be used as a way to subvert the patriarchal values of Western culture. Two of the contemporary French Feminists, Helene Cixous and Julia Kristeva, also suggest similar views and state that revealing the "otherness" of woman is an act that challenges the patriarchal codes. Accordingly, it is necessary for woman writers to uncover the female unconscious and emancipate the "uncivilized" woman, "the madwoman in the attic."[2]

The second chapter examines the life of Shirley Jackson and the general characteristics of her fiction, specifically how being a woman writer and a housewife in the 50s has influenced her works. While living in a small community with her husband and four children, Jackson wrote not only domestic humorous essays for

[2] Gilbert, Sandra M. and Susan Gubar. (2001) *The Madwoman in the Attic.* In V. B. Leitch (Ed.) *The Norton Anthology of Theory and Criticism.* New York: Norton Publishing. pp. 2023-2035

woman magazines but also more than a hundred of gothic and horror short stories and six novels. Due to her domestic narratives which teach women how to be "a good housewife" in a humorous style, Jackson was criticized by the feminists of her time. This chapter suggests that Jackson's aim was actually to show the predicament of women, and of herself as a woman writer. As well as several anectodes from her humorous essays describing the categorizing attitude of society toward women, selected examples of Jackson's short stories are also given in order to support this argument. It is an important point that Jackson's heroines in many of her short stories and novels suffer from contradictions that result in a lack of personal coherence and a secure sense of identity. Restricted by society's prescriptive roles, these characters experience a state of psychic disintegration from where different selves emerge to handle the different desires and emotions repressed by patriarchal norms and institutions. Only through the image of another self can these characters free themselves from the cultural prohibitions and become what they really want to be.

In the third chapter, Shirley Jackson's use of the double theme is studied in her novels, *The Bird's Nest* (1954), *The Haunting of Hill House* (1959) and *We Have Always Lived in the Castle* (1962). The reason why these novels are selected is that all three novels employ the double figure intensely in different forms. The heroines who are analyzed in these three novels are all created as complementary doubles, as binary subjectivities where one self is aligned with socially acceptable characteristics and the other with "uncivilized" and disobedient traits. The common theme of all is the conflict between the repressed female ego and the repressive patriarchal order. In *The Bird's Nest*, this conflict is portrayed through the multiple personality phenomena. Of the four different personalities inhabiting the protoganist's body and soul, the battle between an alter-ego (who fulfills the inhibited wishes of the host body) and an idealized self (who exemplifies what society expects a proper woman to be) illustrates the dilemma of a woman torn between her individual aspirations and society's rigid norms and expectations. In addition, the chapter focuses on the two patriarchal intruders, an aunt and a doctor, who decide which personality is normal and which is evil according to the established norms of the culture they represent.

In *The Haunting of Hill House*, the double figure as the return of the repressed is not portrayed through multiple personality disorder. Instead, it manifests itself as a foil character, another self, erupting from the unconscious desires and wants of the individual. Eleanor is a typical Jackson's heroine who is dissatisfied with the norms that the patriarchal society imposes on her and who searches for a way to get out of those norms. Her double, Theodora is, on the other hand, one of the "deviant" women of Jackson who tempt the angel in the house to tresspass the border. The chapter mainly focuses on the role of Theodora in the course of her quest for freedom and the patriarchal agents that cause Eleanor's disintegration.

The last part is devoted to Jackson's last completed novel, *We Have Always Lived in the Castle*, where doubling is employed through the depiction of two sisters as the opposite extremes of the same half. In a dogville-like setting, Shirley Jackson portrays the hostility of a social group toward the two women who violate the social contract by breaking away from the family institution and creating an isolated space free from the law of civilization. Unlike the formerly discussed novels, the outside intruders in Jackson's last novel fail to separate the unity of oppositions. In the personality of Constance, the sweet angel, and in the personality of Merricat, the uncivilized witch, it is underlined that both antithetical stereotypes can dwell together, that the individual can become happier when allowed to become two. As in the two previous chapters, Jackson's motives to employ the doubling method in the novel is analyzed along with the role of the patriarchal intruders.

To put it succintly, this dissertation, which consists of three chapters, aims to show that Shirley Jackson's use of the double stands for the female discontent that comes to the fore when patriarchal patterns of subordination and domination subdue women's personal growth and freedom. Moreover, it serves to uncover the repressed female desire locked in the unconscious. I will demonstrate through the analyses of Jackson's three novels how the double in women's lived experience becomes a destructive yet at the same time a liberating force.

PART ONE
THEORETICAL BACKGROUND

1.1 A Freudian Approach to the Duality of Human Nature

Of the many outstanding names that gave irreversible directions to the 20th century Western thought, Sigmund Freud offers an infinite fountain to the factors that play key roles on the foundation of human personality. Although psychoanalytic theory that he developed has grown and become more complex with various movements which are in contradiction or parallel with Freudian theories, the main principles on which he built up his practice still maintain their validity.

Freud first experimented the method of hypnosis during his studies on neurotic patients but their resistance led him to the dream analysis, thus allowing him to introduce the significant role of the unconscious processes of the mind on human psyche. In *The Interpretation of Dreams* (1900-01), Freud established his topographical view in psychoanalytic theory by which a distinction between the limited and fluid state of conscious, the huge preconscious and the dark unconscious is made. According to this topographical view, while with the help of required energy we are capable of gaining access to some information situated in the preconscious and can temporarily bring them to the scene of the conscious, the firmly latent unconscious which, to Freud, "must be assumed to be the general basis of psychical life"[3] continues to lie far behind our restricted awareness. It is the neverending effort of the unconscious motives to cut its way through the consciousness by overcoming the repressing barriers on the road which constitutes the theoretical grounding of psychoanalysis.

Human personality, in classical psychoanalysis, is the outcome of a psychical apparatus whose priciples are mainly based on the struggle of the unconscious

[3] Freud, Sigmund. (1998). *The Interpretation of Dreams.* New York: Avon Books p. 651.

impulses that stand in opposition to the socially-determined conscious processes. The structural division of this apparatus is composed of an interdependent association among the id, the ego and the super-ego. Within this picture of mind, behind the unpassable border is the id in which the unconscious part of human mind "reigns supreme."[4] Acting in accordance with sexual and destructive drives which demand instant satisfaction without taking the external world into account, the id is at the service of the pleasure principle and is a threat to the security of the civilized adult in society. The pleasure principle, as Freud puts forward in *Beyond the Pleasure Principle* "exists as a strong tendency within the psyche, but is opposed by certain other forces or circumstances, so that the final outcome cannot possibly accord with the said tendency in favor of pleasure."[5] During the individual development, a controlling agency as a main opposing force against the pleasure principle comes into existence in order to retain the ability to draw a cautious link between the individual's inside and outside. At this stage, the ego, which serves for the reality principle as an antithetical program of the pleasure principle, undertakes the task of judging the unconscious demands through the lens of outer codes and allows their gratification under certain conditions or postpones them to a more appropriate time and space. What falls within the realm of the ego is not only to negotiate between those to be hidden and those of no risk but also to safeguard the threshold of the unconscious so that the urges that do not fit in the norms of the external existence of the individual are unconditionally prevented from reaching the conscious. Freud, illustrates this function of the ego in *The Introductory Lectures on Psycho-Analysis* through the use of the metaphor "the watchman" who guards the passage that segregates the unconscious as a "large entrance hall, in which the mental impulses jostle one another like seperate individuals" from the narrow "drawing room – in which the consciousness, too, resides."[6] Here, the watchman, rather, the ego, "examines the different mental impulses, acts as a censor, and will not admit them

[4] Freud, Sigmund. (2006). "An Outline of Psychoanalysis." In A. Philips (Ed.) *The Penguin Reader.* London: Penguin Books. p. 18.
[5] Freud, Sigmund. (2006). "Beyond the Pleasure Principle." In A. Philips (Ed.) *The Penguin Reader.* London: Penguin Books. p. 134.
[6] Freud, Sigmund. (2001). *Introductory Lectures on Psycho-Analysis III*. In J. Strachey (Ed.) *The Standart Edition of the Complete Psychological Works of Sigmund Freud*. London:Vintage. p. 295

into the drawing-room if they displease him."[7] Not to mention the fact that these impulses not conforming with the standards according to which the ego determines whether an unconscious demand is proper enough to enter the drawing-room cannot be totally expelled but pushed back. Nevertheless, in this sheltered state known as repression, the unwanted impulses search for masks that will make it possible for them to come out without being caught by the so-called watchman. Such being the case, the camouflaged return of the repressed can be manifest in many forms, as the double as a disguised part of the self.

What kind of criteria the ego takes into consideration when allowing or outlawing the urges that stem from the id and the pleasure principle it pursues corresponds to the present security codes of the external organization with which the ego has direct connection. In a later work, *The Ego and The Id* (1923), where Freud gives the last form to the psychical apparatus in his structural theory, the ego is associated with the "reason and common sense" and situated "in contrast to the id, which contains passions."[8] From the standpoint of reason, being secure should mean having a normal and typical, sane and stable location in a group for the sake of which every individual is expected to sacrifice the insubordinate parts of their desires. Insecurity, on the other hand, should be closely related to the conflict arising from the insistence of the id that the passions exist and the inability of the ego to silence it. In that case, a stricter power that will hold the function of the ego in check and punish it when necessary is put into use. Freud terms this latest, maybe the most effectual part of the psychical apparatus, the super-ego and considers it as "a grade" or "a differentiation within the ego."[9] The super-ego originates from the first confrontation of the individual with social regulations, which coincides with the dissolution of the oedipus complex. During this stage, the child inherits a primal fear and sense of guilt on the basis of parental relations, internalizing the father figure and all the moral authorities he stands for.[10] The super-ego, through the use of conscious

[7] Freud, Sigmund. (2001). *Introductory Lectures on Psycho-Analysis III*. In J. Strachey (Ed.) *The Standart Edition of the Complete Psychological Works of Sigmund Freud*. London:Vintage. p. 295
[8] Freud, Sigmund. (2001). "The Ego and the Id." In J. Strachey (Ed.) *The Standart Edition of the Complete Psychological Works of Sigmund Freud*. London:Vintage. p. 24
[9] ibid, p. 35
[10] ibid, pp. 34-35

and sense of guilt, aims to make the ego perfect in its negotiative relation with the realiy and the id. It is the sum of all the social, moral and ethical feelings of the individual, encompassing "everything that is expected of the higher nature of man."[11] Beginning with the elementary rules dictated during the childhood, all the existing societal codes of which the individiual super-ego is formed becomes a burden on the ego. Restrained between the pleasure seeking id and the principle setting super-ego, the ego strives for both pleasing the id and fulfilling the orders of the super-ego and never ignoring the conditions of reality. Nevertheless, since superego can give rise to anxiety, its commands generally attain the priority. Eventually, the individual and the status-quo s/he lives in achieves complete safety.

In this mental web where the effort to resist the unconscious drives, to replace the pleasure principle with the reality principle, and to maintain the moral existence of the individual never comes to an end, the possibility for the poor civilized soul to feel whole and happy resides at minimum. Freud deals with this perpetual unhappiness of social being on account of the battle between the internal desires and external impositions in his most pessimistic work, *Civilization and Its Discontent* (1930). The main argument here is a brief outcome of Freud's comprehensive psychoanalytic theory: It can never be possible for the unspoken urges that are forever confined to the unconscious to be reconciled with the universal building stones of civilization. According to Freud, the pleasure principle, though being the essence of psyche and the aim of life, "is at odds with the whole world – with the macrocosm as much as with the microcosm" and "all the institutions of the universe are opposed to it."[12] The civilized individual, who already suffers from the bitter surprises of the external world over which he does not have adequate control and from his own body which is subject to decay, suffers most from the institutions he created with his own hands inasmuch as they do not tolerate the freedom of pleasure principle.[13] Civilization, the basis of which is provided by the "replacement of the

[11] Freud, Sigmund. (2001). "The Ego and the Id." In J. Strachey (Ed.) *The Standart Edition of the Complete Psychological Works of Sigmund Freud*. London:Vintage. p. 37
[12] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 16
[13] ibid, p. 29-30

power of the individual by that of the community,"[14] at the very outset, offers the human being a shelter against the dangers of nature and promise to bring established social order. In return, however, it demands the renouncement of unconscious wishes that operate in accordance with pleasure principle. Thus, individuals who sacrifice the possibilities of happiness settle in a secure group where they do not have to endure the severe forces of nature alone and where they have order in their relationships with others. In this case, Eros, the life instinct, plays the most supportive role on the foundation of civilization because of the fact that it possesses the power to tie large number of people within a unity. The individual, who has once considered sexual love the basic source of pleasure, now thanks to the demands of civilization voluntarily converts it into the "aim-inhibited love" by which s/he replaces sexual desires with frienship and unconditionally loves every member of the group he lives in.[15] Nevertheless, it is not only the sexual impulses in which civilization invests foremost energy to suppress but also the aggressive drives that seek to come out of the depth of human mind. The instincts, which aim at aggression and destruction, derive from the death drive which stands in opposition to Eros. The death drive, as the most important instict, embodies all that is destroying and disintegrating, just as Eros stands for all those preserving and uniting. The struggle between them, on the other hand, accounts for the psychodynamics of civilization. The inexorable inclination of individual to satisfy both sexual and destructive drives by being independent of the bounding laws, as stated by Freud, "leads to the use of methods that are meant to encourage people to identify themselves with others and enter into aim-inhibited erotic relationships, to the restriction of sexual life, and also to the ideal commandment to love one's neighbour as oneself."[16] Laying the most emphasis on the incapability of human being to love his neighbour as himself, Freud again assigns the greatest role to super-ego in controlling methods of civilization. By means of the sense of guilt it imposes on the ego, the super-ego becomes the basic source of power through which civilization "overcomes the dangerous aggressivity of the individual, by weakening him, disarming him and setting up an internal

[14] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 41
[15] ibid, p. 49
[16] ibid, p. 62

authority to watch over him, like a garrison in a conquered town."[17] The civilized individual, due to both the fear of the authority and the fear of the super-ego, strives to strengthen the resistance mechanism against the satisfaction need of the personal wishes and restricts them to the unconscious, thus conforming well into the codes of the existing system.

1.2. Double as the Returned of the Repressed

As reflected in the earliest myths, ancient legends and fairy tales, the destiny of human existence is marked by the dualistic nature of his soul. A creation story in Platon's *Symposium* tells us about a perfect human being with four arms, four legs, two heads and twin souls whose vanity causes the gods in Olympus to split this whole into two halves. From then on, each divided soul is sentenced to search for the other complementary part so as to be one again.[18] The double figure shows itself mainly in such kind of a quest for attaining completeness through the image of a second self, a shadow, a duplicate reflection, an animate portrait, or an uncanny apparition to whom the missing half is attributed. The fact that man's narcissistic obsession with his haunting other is put on the stage in literature more than anywhere else makes the double a common literary theme or device to illustrate the psychic conflicts within the individual.

It is the German romantic period of Jean Paul Richter, who first used the term doppelganger E.T. Hoffman, Heinrich Heine and Goethe when the use the double rises. In great many literary works since the nineteenth century, the double, manifestly or latently, has taken part mostly in the form of a psychically antithetical alter ego representing the incompleteness of the character. Doris L. Eder gives us a brief definiton of this long tradition in literature as follows: "Doubles are two kinds. Either the replica, mirror image, or identical twin (as in Plautus' *Menaechmi* or Shakespeare's *Comedy of Errors*) or the double is one's other self, a self irrupting from the unconscious, that is antithetical yet complementary to one's conscious self –

[17] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 67
[18] Platon. (2000). *Symposion.* C. Karakaya (Trans.) Istanbul: Sosyal Yayınlar. pp. 41-43

as in many Works of Poe, Hawthorne, Melville, Dostoyevski, and Conrad, among others."[19] The latter is the popular kind of double that functions as a resolution to the silenced part of the individual's dualistic mind where all those unwanted and dispelled by the social self dwell. It is the uncanny mask put on by the repressed in order to come out without being blocked, which, as interpreted by Freud, makes it familiar because it stems from the inside, but unknown since projected to the outside.[20]

The split, dissociated, disintegrated or multiple self, or the german "doppelganger" term which can be translated into English as "doublewalker" and which means in German folklore the "evil twin" announcing the coming death are all variations of an encompassing double concept which was frequently used in the 19th century literary works are concerned. In all these well-known examples of the double, the second self personifies the irrational against the reasonable, the vice against the virtue, the individual against the universal. Double is the darkest mirror in Edgar Allan Poe's "William Wilson," where the protoganist faces with his hidden desires on the reflection of his alter ego, the other William Wilson. One of Fyodor Dostoyevski's most fascinating novels, *The Double: A Petersburg Poem*, depicts a doppelganger character behind the veil of whom the protoganist Mr. Goldyakin achieves what he cannot alone and the writer criticizes the hypocricy of the society he is in. Also *The Brothers Karamazov* by Dostoyevski makes use of the same theme, symbolically uniting the psychologically dual characters who are split into four. The double can be an uncanny portrait as in Oscar Wilde's *The Picture of Dorian Gray*, where after every social guilt young Dorian commits, his cruel portrait gets ugly and old while he himself remains beautiful and innocent. Apart from a great many literary figures created in unision with their shadows, the most renowned double story belongs to Robert Louis Stevenson, whose Dr. Jekyll and Mr Hyde has

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[19] Eder, D.L. "The Idea of the Double" (1978). In *Psychoanal. Rev*. Psychoanalytic Electronic Publishing http://www.pep-web.org/document.php?id=psar.065.0579a&type=hitlist&num=0&query=zone1%3Dparagraphs%26zone2%3Dparagraphs%26author%3Ddoris%2Bl%2Beder%26sort%3Dauthor%252Ca#hit1 (04.05 2008) pp. 579-614 p. 579

[20] Freud, Sigmund. (2001). "The Uncanny." In V. B. Leitch (Ed.) *The Norton Anthology of Theory and Criticism.* New York: Norton Publishing. pp. 925 – 952

long been a metaphorical illustration in Western mind, symbolizing the good and bad aspects of the same whole. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson's socially approved Dr. Jekyll, whose morality reminds us Dr. Faustus, turns into a cruel monster at nights, into Mr. Hyde, created by his own hands. The doctor's confessions at the end of the novel elucidates the eternal dilemma of the human being who is stuck in "those provinces of good and ill which divide and compound man's dual nature."[21] For Stevenson, it is "the curse of mankind" that "in the agonised womb of consciousness these polar twins should be continuously struggling."[22] The main concern of the double is, for the most part, this struggle within the "dual nature" of human personality of which the impossibility for a single social self to be on both opposite ends of the spectrum is the determining factor. The unconscious quality of the double tries to overcome the barrier on human mind and to integrate the self with its marginalized other. It aims to eliminate the binary oppositions divided good and bad upon which the rationality of Western civilization rests.

The psychoanalyst Otto Rank, in *Beyond Psychology*, where he devotes a renowned chapter to the use of double in literature, draws our attention to the origin of the oppositions in question, distinguishing this celebrated role of the double from the primitive one. Rank locates the fictional use of doppelganger in the development of "modern man, who, having created civilization and with it an over-civilized ego, disintegrates by splitting up the latter into two opposing selves." [23] While representing the immortality of the soul with the image of shadow and reflection in primitives, the double in modern civilization becomes the embodiment of the mortality that is associated with the idea of evil. Rank states the basis of this transformation:

> This change was brought about by a Christian doctrine of immortality as interpreted by the church, which presumed the right to bestow its immortality on the good ones and exclude the bad ones. At a certain period during the

[21] Stevenson, Robert L . (1995). *The Strange Case Dr. Jekyll and Mr. Hyde.* New York: Washington Square Press p. 72
[22] ibid, p. 73
[23] Rank, Otto. (1958). *Beyond Psychology.* New York: Dove Publications. p. 65

> Middle Ages this fear of being doomed on Judgment Day – that is of not participating in the eternal life of the good – became epidemic in the cult of the devil, who in essence is nothing but a personification of the moralized double. His origin in the old soul belief is still shown in numerous stories where the hero sells his shadow or reflection to an impersonation of the devil in order to gain worldy pleasures.[24]

Since man's desire to gain power against the forces of nature and his frail body that is subject to mortality results in his full submission to the dictations of civilization and all its sub-institutions such as the organized religions, the double as an attempt to bring the forbidden to the light appears "in the form of evil which represents the perishable and mortal part of the personality repudiated by the social self."[25] Everything that is destructive to the order of the civilized society is then attributed to the devil who is "the best excuse for god"[26] but also punished with mortality, which explicates the reason why most of the fictional doubles who cross over to the other side end up with death.

Civilized man's compromise between life and death, angelic and demonic, public and private, normal and deviant always necessitates that the culturally glorified part of the oppositions be sacrified for the sake of the depraciated other. For its own unity, society constructs an irreparable rift between the dominant oppositions and silences the unwanted parts of them, and for his/her own safety, the individual disregards the degraded impulses inside and internalizes the laws of the outside. In this ideological process, all that is not located within the borders of culturally accepted norms are termed as evil and strictly suppressed, so that the individual will be able to survive the social selection to which s/he has been subject from the very earlier stages onwards. Yet, oscillating ever between the ought tos and ought not tos, human beings have not always been capable of making the socially right choices. Insofar as the offer of Mephistoteles never ceases to act as a black stain on the collective faustian unconscious, social beings always sustain the desire to take the other road on which the established order has no control. In this sense, the one incapable of making a sensible concession between his/her inner urges and the social

[24] Rank, Otto. (1958). *Beyond Psychology.* New York: Dove Publications. p. 76
[25] ibid, p. 65
[26] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 72

pressures copes with the conflict through the way of creating another self thanks to whom s/he does not have to account for anything. Karl Miller, in *Doubles*, articulates the non-conformist quality of the double figure as "the organism's efforts to live at different times, in terms of different systems of values."[27] From this standpoint, dividing the self into pieces performs a great service for "the kind of person who wishes both to obey and to disobey."[28] With psychoanalytic terms, the double, without disturbing the ego's obedience to the reality principle and the super-ego's insistence on cultural codes, becomes the disguised manifestation of the inhibited temptations that belong to the individual's unconscious mind. It is a way of projection, which aims to show the forbidden tendencies "as if they came from without rather than within,"[29] by blaming them on something outside. In this sense, the double reflects those parts of the self to which the sense of guilt imposed by social order has no access. If the super-ego acts as a "garrison in a conquered town," the double as the camouflaged self rebels against the repression, and as Zivkovic states, "focuses on the possibility of disorder, that which lies outside the law, that which is outside the dominant value system."[30] In modern literature, it becomes the best way to express unhappiness that the individual experiences due to the law and the order of the culture he lives in, proclaiming the voice of the censored other that was once owned by but separated from the individual. Accordingly, "it is possible to see it as a desire for something excluded from cultural order – more specifically, all that is in opposition to the capitalist and patriarchal order which has been dominant in western society over the last two centuries."[31]

The double in literature emerges from the everlasting battle between the social, ethical, moral values and the repressed individual desires, both of which enable the civilization, though not with content, to survive. It performs the role of emancipating the unconscious motives subdued by the cultural order. The use of the

[27] Miller. Karl. (1987). *Doubles*. New york: Oxford U.P. p. 34
[28] ibid, p. 104
[29] Freud, Sigmund. (2006). "Beyond the Pleasure Principle." In A. Philips (Ed.) *The Penguin Reader*. London: Penguin Books. p. 156
[30] Zivkovic, Milica. "The Double as the "Unseen" of the Culture: Toward a Definition of Doppelganger" http://facta.junis.ni.ac.rs/lal/lal2000/lal2000-05.pdf (21.04.2008) p. 126
[31] ibid p. 127

fictional double, in this account, can be regarded as one of the many attempts of the authors to subvert the dominant social codes which are established on the principle of individual repression. By traversing the border set between life and death, good and bad, male and female, self and other, it returns back with the hidden half and resists the ideological impositions of all the social institutions from family to religion, school to state. As a solution of the human psyche that is caught between the dictations of the outside and the desires of the inside, the double motif in narrative can be best discussed through the psychoanalytic readings of the texts since the classical psychoanalytic theory provides us with a better understanding of the duality of human mind, of the clash between the individual and the universal.

1.3. The Female Doppelganger

The system of binary oppositions within the structure of Western culture operates on the basis of a dialectic in which the greatest part is assigned to man/woman hierarchy. Always associated with the excluded elements of the oppositions, woman as man's other is confined to the outside of public discourse which speaks only the voice of man's rationality. In order to deconstruct the hierachical dynamics of Western civilization, recent feminist theorists centre on the established dichotomy between universal reason and individual desire, especially on the ideological attribution of these characteristics to masculine and feminine. For example, Iris Marion Young questions "Western ideal of impartiality," which is also expressed by Theodor Adorno as "logic of identity," known to deny individual otherness in the name of a social unision.[32] Young's main argument is based on the fact that the ideal of impartiality "necessitates the exclusion of aspects of human existence that threaten to disperse the brotherly unity of straight and upright forms, especially the exclusion of women."[33] Western ideal of impartiality, in Adorno's terms the logic of identity, aims to gather the different fragments under one umbrella through reason and common principles of integrity, and in this way, "to have

[32] Young, Iris M. (1987). " Impartiality and the Civic Public: Some Implications of Feminist Critiques of Moral and Political Theory." In S. Benhabib, D. Cornell (Eds.) *Feminism as Critique.* Minneapolis*:* U. of Minnessota Press. p. 59
[33] ibid, p. 59

everything under control, to eliminate all uncertainty and unpredictability." [34] However, these principles of integration with a middle ground to settle inevitably give rise to a certain type of morality which decides, on the basis of discrimination, what is good or not, that is, what belongs to inside or should be left outside. The logic of identity thus "typically generates dichotomy instead of unity" due to the fact that "the move to bring particulars under a universal category creates a distinction between inside and outside."[35]

Splitting the nucleus of existence into binary oppositions by creating such distinction, the ideal of impartiality not only gives positive meanings to the accepted norms and associates them with universal rationality but also situates them against the feelings and characteristics that are ascribed to individuality. Consequently, this Western tradition brings universal reason into conflict with indivual desire, yearning and affectivity, which, according to Young, serve "as what differentiates and particularizes persons." Also it defines moral decisions that are made on the part of individual desire as irrational. Such a dialectic of oppositions "sets morality in opposition to happiness," which results in represion, exclusion, and even destruction of the other. It is from this distinction between the binary oppositions created by Western ideal of impartiality that the hiearchical relation between man and woman arises. According to Young, "to the degree that women are exemplified or are identified with such styles of moral decision-making, then women are excluded from rationality."[36] On the grounds that what is feminine is directly related to individual desire and need as the source of difference which form a threat to the homogeneous unity of civilization, female experience is restricted to the realm of the private, the margin, the unconscious. The only way of taking part in public, on the other hand, is to adopt the codes of masculinity, the law of the father, the law of patriarchy, wherein the desire, though suppressed, does not cease to exist but continues to

[34] Young, Iris M. (1987). " Impartiality and the Civic Public: Some Implications of Feminist Critiques of Moral and Political Theory." In S. Benhabib, D. Cornell (Eds.) *Feminism as Critique.* Minneapolis*:* U. of Minnessota Press. p. 61
[35] ibid, p. 62
[36] ibid, pp. 62-63

influence behaviour behind the border of the unconscious even under the strict censure of reason.[37]

In psychoanalytic view, the unity and potency of civilization depend on its own reality principle whose main goal is to push the individual impulses behind and place universal law instead. Beginning with family and education, the reality principle continues to operate in broader social institutions and aims to establish a homogenic system where the deviants are subject to suppression. Herbert Marcuse underscores the significance of the distinction between the repressive function of the reality principle and the liberating one of the pleasure principle in the construction of civilization, asserting that "if absence from repression is the archetype of freedom, then civilization is the struggle against this freedom."[38] In *Eros and Civilization* a re-interpretation of Freud's *Civilization and Its Discontent*, Marcuse draws attention to Freudian notion that the history of man is the history of his repression and states that "the individual, growing up with such a system, learns the requirements of the reality principle as those of law and order, and transmits them to the next generation."[39] In this account, every individual takes the norms of reality principle for granted and in modern civilization s/he is made to obey the kind of morality that always grants privilege to either sublimation or repression but never to gratification. Marcuse claims that the socio-historical conditions of Western civilization have amplified the reality principle which he calls the performance principle manifesting the codes of a male-dominated capitalist culture whose repression mechanism should be subverted so as to gain individual freedom. For Marcuse, against a capitalist and patriarchal civilization which is base on reason and repression, particularly aim-inhibited function of Eros should be liberated and the essential dualism in human mind should be fulfilled.[40] In this process, the unconscious quality of individual desire, which is dismissed from social life by the authoritarian part of mental apparatus, gains importance against the prevailing laws of reason so that the imaginary unity within

[37] Young, Iris M. (1987). " Impartiality and the Civic Public: Some Implications of Feminist Critiques of Moral and Political Theory." In S. Benhabib, D. Cornell (Eds.) *Feminism as Critique.* Minneapolis*:* U. of Minnessota Press p. 63
[38] Marcuse, Herbert. (1998). *Eros and Civilization.* London: Routledge. p. 15
[39] ibid, p.15
[40] ibid, p. 50

both individual's character and society can be repudiated. Marcuse, in a later article "Marxism and Feminism," where he specifically focuses on the two anti-theses of capitalist and patriarchal Western culture, lays great emphasis on the role of women as the representative of Eros for a non-repressive society. He makes use of the identification of women with inhibited individual desire and reverses the conflict likely to take place between Eros and civilization, suggested by Freud in *Civilization and Its Discontent*, into a positive state. For Marcuse, because "in patriarchal civilization, women have been subjected to a specific kind of repression,"[41] it is they who should have a vital role in subverting the norms of Western civilization.

In "The Dissolution of Oedipus Complex" (1924) and in "Some Psychical Consequences of the Anatomical Distinction Between the Sexes" (1925) Freud draws a link between the role of female sexual development and her super-ego, thus comparing the ethical characteristics of both sexes. In the former article Freud considers "the essential difference" between the moral development of the little girl, who becomes aware of the inadequacy of her clitoris, and the little boy, who is face to face with the threat of losing his penis, as stemming from the fact that "the girl accepts castration as an accomplished fact, whereas the boy fears the possibility of its occurrence."[42] Consequently, while the superego of the little boy develops to a great extent on account of his anxiety to be castrated, that of the girl remains weaker. In the "Anatomical Distinction" Freud elaborates the idea that "for women the level of what is ethically normal is different from what it is in men" because of the fact that "their super-ego is never so inexorable, so impersonal, so independent of its emotional origins"[43] when compared to that of men. Moreover, in *Civilization and its Discontent* Freud touches on a similar difference between both sexes, denoting that when the individual aim of Eros cannot be inhibited and converted into a common friendship among larger groups governed by the reality principle, it becomes threatening to the interests of civilization, therefore women who are at the service of

[41] Marcuse, Herbert. (1974) "Marxism and Feminism" from *Women's Studies* Vol. 17 No: 1 http://differences.dukejournals.org/cgi/content/citation/17/1/147 - (16. 04. 2008). p. 149
[42] Freud, Sigmund. (2001). "The Dissolution of the Oedipus Complex." In J. Strachey (Ed.) *The Standart Edition of the Complete Psychological Works of Sigmund Freud*. London:Vintage. p. 178
[43] Freud, Sigmund. (2001). "Some Psychical Consequences of the Anatomical Distinction between the Sexes." In J. Strachey (Ed.) *The Standart Edition of the Complete Psychological Works of Sigmund Freud*. London:Vintage. p. 258

Eros and the most associated with desire may not be as capable of keeping civilization alive as man who, with their reason and sublimated energy, safeguards the order perfectly.[44] Accordingly, "the work of civilization has become more and more the business of the menfolk" whereas "women soon come into conflict with the cultural trend."[45] Herbert Marcuse construes this destructive but culturally repressed aspect of Eros and woman as a compelling way to refuse the codes of patriarchal civilization. Insofar as women stand in opposition to what represent the values and norms of Western civilization, only through the fulfillment of the characteristics attributed to them and the liberation of their repressed femininty can they achieve "a subversion of values and norms that would make for the emergence of a society governed by a new reality principle." [46] The repression mechanism of male-dominated culture thus will be transformed into a principle which allows the complementary difference of the other.

The female potential to deconstruct the law and order of patriarchal civilization through her otherness is the focus of some of the New French Feminists as well as Herbert Marcuse. These feminists ground their theories in Freudian thoughts concerning the moral difference between sexes that is in relation to castration and they stress the predicament of women who have to conform into the realm of the cultural order or to stand against the norms of this order by way of fulfilling their marginalized qualities. Two of the most important French feminists, Helene Cixous and Julia Kristeva, from a standpoint similar to that of Marcuse, highlight the clash between woman and civilization and the necessity of releasing the repressed half of woman instead of obeying the codes of the patriarchal order. In her notable article "Castration and Decapitation" Helene Cixous puts emphasis on the fact that the disobedient aspect of femininty is silenced by masculine codes, recounting a Chinese anecdote about a general who tries to make soldiers out of the King's wives. It is not, however, an easy task for this man of order since the women laugh and chatter but don't want to learn the language of the drumbeats. The general

[44] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 50-51
[45] ibid, p. 51
[46] Marcuse, Herbert. (1974) "Marxism and Feminism." In *Women's Studies* Vol. 17 No: 1 http://differences.dukejournals.org/cgi/content/citation/17/1/147 - (16. 04. 2008) p.153

then decides to decapitate two of the women in order for the rest to obey and he surely succeeds. Cixous claims that such a "masculine economy" which maintains the order "that works by inculcation, by education" through the use of the threat of castration attempts "to make a soldier of the feminine by force" and by "submitting feminine disorder, its laughter, its inability to take the drumbeats seriosly, to the threat of decapitation." [47] The only way to disrupt this both castrating and decapitating order then would be to bring the repressed, morally weak part of the civilized woman back from the darkness to which she has been expelled. According to Cixous, it is this "living other, the rescued other, the other unthreatened by destruction" that should be "affirmed to the point of strangeness" so as to put an end to the participation of woman in the patriarchal order.[48] For woman writer it also becomes absolutely necessary to reject speaking in the voice of the masculine and accomplish "the production of the unconscious" which "is always cultural and "consists of the repressed of the culture."[49] Because the codes of patriarchal order is written by the law of the father and his threat to castrate, the formulation for woman writer to get out of these codes lies at the heart of the pre-oedipal period, a period that exists long before the emergence of father. Therefore, Cixous denotes and favors "writing in the feminine" as "what is cut out by the Symbolic" and "what's most archaic."[50] This kind of writing represents all those identified with the feminine and dispelled by the masculine.

"The Laugh of the Medusa" by Cioxous is concerned with the feminine writing as well, necessitating for it to be revolting against not conforming into the decapitating order that is governed by the masculine economy. In this work, Cixous urges that "women return afar, from always: from 'without,' from the heath where witches are kept alive; from below, from beyond 'culture'…"[51] They should put aside writing in accordance with the principles of reason with which "nearly the entire history of writing is confounded" and begin to dig the forbidden unconscious

[47] Cixous, Helene and Annette Kuhn. (Autumn, 1981). "Castration or Decapitation?." In *Signs, Vol. 7, No:1* http://w (ww.jstor.org/stable/3173505 (25.05.2008) pp. 41-55 pp. 41-43
[48] ibid, p. 50
[49] ibid, p. 52
[50] ibid, p. 54
[51] Cixous, Helene. (1981). "The Laugh of the Medusa." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 247

since it "is the place where the repressed manage to survive."[52] This still surviving repressed conceals what the feminine represents: the desire, the body, namely the individual but inhibited eroticism of Eros. The myth of the horrible Medusa that stands by the culturally unwanted women, such as the hysterics, the witches, has undoubtly been written by the absolute reason of patriarchy that builds a rift between the halves of every duality and locates them according to hierarchical positions. That's why the silenced laugh of Medusa that is buried in the unconscious must be heard so that the divided parts of the feminine can unite and she can become a whole. The unconscious, as Cixous states, is "*the dark continent*" which "*is neither dark nor unexplorable"* although the patriarchal order leads women to believe that they actually belong to and must stay in the white continent, the territory of man governed by his castrating reason.[53] A better alternative, however, exists against imitating the masculine voice for fear of the super-ego: Subverting all those the masculine authority dictates for the sake of his "brotherly unity", as stated by Iris Young, and travelling to the other side of the mind, on the roads of which are the women with their own language, the language of the unconscious. This is Cixous's utopia for the woman writer in which "when id is ambiguously uttered – the wonder of being several – she doesn't defend herself against these unknown women whom she's surprised at becoming, but derives pleasure from this gift of alterability."[54]

Like Cixous, Julia Kristeva also regards writing the repressed feminine qualities with a voice different to that imposed by men as a way of destroying the codes of the patriarchal culture. In "Oscillation between Power and Denial" Kristeva puts stress on the dilemma of women writer concerning whether they should remain inside the border and belong to the history written by men or choose to be the other. She mentions the "two extremes" in women writing: "to valorize phallic dominance" or "to flee everything considered 'phallic' to find refuge in the valorization of a silent underwater body, thus abdicating any entry into history."[55] She advocates the idea

[52] Cixous, Helene. (1981). "The Laugh of the Medusa." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 250
[53] ibid, p. 255
[54] ibid, p. 260
[55]Kristeva, Julia. (1981). "Oscillation Between Power and Denial." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 166

that women's tendency to participate in the existing order and to write in accordance with the rules of the patriarchy will alienate them from their own individuality. On the contrary, the production of their feminine qualities that are ostracized by the solid reason of the masculine will be a destructive act against the discriminating principles of patriarchy. Therefore, "if women have a role to play" says Kristeva "it is only in assuming a *negative* function: reject everything finite, definite, structured, loaded with meaning." and "such an attitude places women on the side of the explosion of social codes."[56] Only in this way can women create a place of their own where the censored laugh of the Medusa is now heard. Women's rejecting to speak with the masculine voice, to obey the masculine law and penetrating into their unconscious, according to Kristeva, will be "a sort of alter ego of official society" which "can be opposed to the sacrificial and frustrating sociosymbolic contract."[57] If the law of the father that is kept alive through the agent of the super-ego regulates a society in which women undertake to be the shadow of men so as not to be completely expelled, then they can create a "countersociety", "a place outside the law" that is harmonious, permissive, free, and blissful."[58] By means of writing their own feminine impulses, they will be able to unlock the door of the forbidden and disclose what is out there because "when literature is in conflict with social norms, it diffuses knowledge and occasionally the truth about a repressed, secret and unconscious universe" and "the uncanny nature of that which remains unsaid."[59]

The hierarchical superiority of man to woman in Western dialectic not only determines the behavioral codes of woman but also demands that she fit and melt into an impartial unity of which she is allowed to get out only when she becomes the marginalized other banished from culture. Literature is the most effective way to create a parallel universe where it becomes possible to renunciate such kind of social contract written under the domination of phallus. Since the embodiment of another self in a literary work exposes the character's individual fear that is in conflict with the sense of guilt imposed on the civilized ego by the values and norms of that

[56] ibid, p. 166
[57] Kristeva, Julia. (1997). "Women's Time" In K. Oliver (Ed.) *The Portable Kristeva*. New York: Columbia U.P. p. 361
[58] ibid, p. 361
[59] ibid, p. 361

society, the deviant mind of the woman who wishes to renunciate the patriarchal order mostly resonates with the steps of an antipodal double figure. In a social order where masculinity is considered as the norm and femininity is written by the masculine codes, the female doppelganger is generally illustrated as a mad woman locked deep in the unconscious of the sane female. It is represented by Charlotte Bronte's Bertha Mason tramping uneasily over the attic under which virtuous and cautious Jane Eyre resides, or the irrational figure moving on Gilman's "The Yellow Wallpaper" and articulating the repressed individuality of the female narrator. In many similar examples, the woman who, disregarding her authentic qualities dispelled by the Western ideal of impartiality, accepts the codes of the patriarcal order, encounters with her repressed self in the personification of a double persona who stands for all the feminine qualities unwanted by the system. In this way, the good girl unites with the bad, the sane with the hysteric, the angel with the witch. The uncanny return of the repressed thus shows the unconscious of "civilized" woman and disrupts the patriarchal notions of womanhood.

PART TWO

SHIRLEY JACKSON: A HOUSEWIFE WRITER IN THE 50s

2.1 A Brief Introduction to Shirley Jackson's Life and Fiction

Shirley Jackson is a noteworthy American fiction writer who is mostly famous with her short story, "The Lottery." In the fifteen years of her career, Jackson wrote six novels and more than a hundred of short stories, won several awards, and her works were listed in the anthologies and collections of leading American fiction writers along with Edgar Allan Poe, Nathaniel Hawthorne, and William Faulkner. During her lifetime, her name was also pronounced among the worldwide contemporary writers such as Albert Camus, Allen Ginsburg, Vladimir Nabokov, and Jean Paul Sartre.[60] Despite the great reputation of the writer in the period she wrote, her works, save "The Lottery" and *The Haunting of Hill House* (1959), have not taken the attention of the critics. Even many of her novels which had a wide audience in the time of publication are out of print now. That's why, a handful of recent analyses on Jackson's works, without any exception, open with an apology to the writer, stressing the fact that the fame of the writer should be restored.

Shirley Jackson was born in 1919, in San Fransisco, and moved to Rochester in 1934. Three years later, she entered Syracuse University, where she met her future husband, Stanley Edgar Hyman, who later became a renown critic of the time. Until Jackson died at the age of forty six, they lived in a small town, North Bennington, with their four children. While Hyman was teaching at Bennington College, Jackson was writing her stories and novels, and her domestic humors to woman magazines from which she was earning a good deal of money. Her domestic narratives are made up of two book-length nonfiction works, *Raising Demons* and *Life Among the Savages*, which have contributed to her exclusion from literary history by "traditional male critics."[61] Jackson was both a writer of domestic humor and "serious" fiction, most importantly, she was both a housewife and a writer, thus she could not be classified. Besides, as R. R. Miller states in his comprehensive study of Jackson's fiction, she "did not fall in with a 'school' or 'circle' of writers" since she was a

[60] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 1
[61] Hall, Joan Wylie. (1993). *Shirley Jackson: A Study of the Short Fiction.* New York: Twayne Publishers. p. xiii

writer who "listened to her own voice, kept her own counsel, isolated herself from all fashionable intellectual and literary currents."[62]

The feminists of the fiftees have criticized the writers like Jackson for wroting domestic humors for the alienated housewives of that period. In *The Feminine Mystique,* for example, Betty Friedan accuses these women writers "of misleading their readers" by laughing at the desperate lives of the housewives.[63] On the other hand, Nancy Walker suggests that the aim of some of these writers, who are called "Housewife writers" by Friedan, was to demonstrate "how it feels to be a member of a subordinate group in a culture that prides itself on equality, what it is like to try to meet standards for behavior that are based on stereotypes rather than on humanbeings."[64] Not only the domestic narratives but also the gothic fiction of Jackson criticizes the categorizing attitude of society toward women. Moreover, Jackson, in her domestic narratives, directly tells about her own experiences as a writer and a housewife with four children. She draws, for example, the following comic portrait of a conversation between her and the hospital receptionist just before the birth of her third child, in *Life Among the Savages:*

> "Name" the desk clerk said to me politely, her pencil poised.
> "Name," I said vaguely. I remembered, and told her.
> "Age?" she asked. "Sex? Occupation?"
> "Writer," I said.
> "Housewife," she said.
> "Writer," I said.
> "I'll just put down housewife," she said. Doctor? How many children?"
> "Two" I said. "Up to now."
> "Normal pregnancy?" she said. "Blood test? X-ray?"
> "Look –" I said.
> "Husband's name?" she said. "Address? Occupation?"
> "Just put down housewife," I said. I don't remember his name, really."[65]

Though Jackson admits that these narratives for woman magazines "are written simply for money"[66] which her husband expected her to earn, they can be

[62]Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D p. 5-6
[63] Walker, A. Nancy. (1988). *A Very Serious Thing: Women's Humor and American Culture.* Minnesota: Minnesota U.P p. 154
[64] ibid, p. x
[65] Jackson, Shirley. *Life Among the Savages*. qtd. In Walker p. 33-34

seen as the examples of Jackson's fluctuating moods between her housewife and writer identities. Another anecdote she tells in her work, "Fame," also shows the contradiction between what society expects her to be and what she tries to achieve with her writer identity. Two days before the publishing of her first novel, *The Road Through the Wall*, just when Jackson is leaving to go to New York for the publication party, the telephone rings:

> "This is Shirley Jackson," I said, a little soothed because my name reminded me of my book.
>
> "Well," she said vaguely, "is Mrs. Stanley Hyman there, please?"
>
> I waited for a minute and then, "This is Mrs. Hyman," I said reluctantly.
>
> Her voice brightened. "Mrs. Hyman," she said, pleased, "this is Mrs. Sheila Lang of the newspaper. I've been trying to get in touch you for days."[67]

The woman wants to get newsy items for her "North Village Notes" column in the local newspaper of the town and asks about her family and her children, while Jackson persistently tries to give information about her first book, her publication day, and her publisher, Farrar and Straus. The next day, she reads on the "North Village Notes" of Mrs. Sheila Lang about her trip: "Mrs. Stanley Hyman has moved into the old Thatcher place on Prospect Street. She and her family are visiting Mr. and Mrs. Farrarstraus of New York City this week."[68]

Being a "housewife writer" and living in a culture of the fiftees that positioned women in the idealized institution of domesticity, Jackson suffered from from "the pressures of doing all of the domestic duties while producing not only mass-market moneymakers but also serious literature."[69] Her "serious literature," especially her short stories, are mostly about several housewives who are confined to the borders of a small community and their suburbuan house. In these stories, Jackson portrays how these women are stuck between their individual desires and

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[66] qtd. in Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 19

[67] Jackson, Shirley (1997) "Fame." In L. J. Hyman, S. H. Stewart (Eds.) *Just an Ordinary Day*. New York: Bantam. p. 386

[68] ibid, p. 388

[69] qtd. in Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 21

their social roles. As Daryll Hattenhaur states, it is "Jackson's concern with obstacles to attaining a secure sense of identity"[70] that make these protoganists fall prey to dissociation when they attempt to ignore the social roles they are assigned and to leave the devouring familiarity of their environment. In her short story, "Pillar of Salt," for example, Jackson's protoganist is a housewife who becomes subject to psychical disintegration upon leaving her small town and visiting New York. Margaret is too happy at first for being in a train "going farther and farther every minute from the children, from the kitchen floor, with even the hills being incredibly left behind, changing into fields and trees too far away from home to be daily."[71] Soon after her arrival in New York with her husband, she begins to feel trapped in a decaying space. With the "faint feeling of insecurity," she watches the buses "cracking open," buildings "crumbling away into fine dust that drifted downyard" and "people starting to come apart."[72] In the end, like many female protoganists in Jackson's fiction, she becomes "lost."

A similar short story, "Colloquy," depicts the alienation of a housewife from reality due to her weakening sense of self. Since she does not want his husband to learn about her condition, Mrs. Arnold sees a doctor other than their regular one. She tells this "competent-looking" doctor about her confusion with the outer world, her being at odds with the way people live and talk, but she only receives the advice that she should get hold of herself and try to adapt the reality. The doctor is not less akin to Mrs. Arnold's husband and the people around her who violate her privacy. Finally, she does not accept the doctor's advice and continues to stay as bewildered as she has been. Nevertheless, as John G. Parks notes, "the reader senses that the price for her refusal to accept the doctor's, and the rest of society's, definition of reality will be loneliness and madness."[73]

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[70] Hall, Joan Wylie. (1993). *Shirley Jackson: A Study of the Short Fiction.* New York: Twayne Publishers. p. xiii

[71] Jackson, Shirley. (2000). "Pillar of Salt" in *The Lottery and Other Stories.* New York: Random. p. 228

[72] ibid, pp. 234-240

[73] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic." In *Twentieth Century Literature,* Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 pp.15-29 p. 15

The theme that is most basic to Jackson's fiction, with the exception of her nonfiction narratives, is "the nature and quality of man's inner life."[74] Jackson approaches the inner life of her characters from two standpoints. First, she emphasizes the idea that human mind is an area of struggle between individual desires and social pressures. Her characters are the victims of their own impulses that are in conflict with the norms imposed on them by outer forces. "The Daemon Lover," a story included in her first short story collection is a typical example of this theme. The thirty-four years old protoganist whose name is not given is an engaged woman waiting for her daemon lover, Jamie Harris, on the day of their marriage. She feels a "sudden horror" when she realizes "that she had forgotten to put clean sheets on the bed" and while changing them she tries "to avoid thinking consciously of why she was changing the sheets."[75] She is one of many Jackson's heroines whose sexuality has long been repressed, and whose sense of guilt arises when these forbidden feelings come to the surface. She cannot decide whether to wear the blue dress which is "decent" but not new or the print dress which is "overly pretty." She finally thinks that this is her wedding day and she can wear what she pleases and puts on her print dress, "the wide swinging skirt" of which looks "irresistibly made for a girl, for someone who would run freely, dance, swing it with her hips when she walked." Nevertheless, she resists the temptation and takes the print dress off "so quickly that a seam under the arm ripped."[76] When the time arrives, her young lover, Jamie Harris does not arrive to the wedding ceremony and when she begins a painful journey to find him no one seems to know anything about her lover. Actually, Harris, in the writer's first short story collection, *The Lottery and The Other* Stories, which was formerly published under the title of *The Lottery; or The Adventures of James Harris*, is both a tempting and tormenting figure, a "recurrent demon lover" in Hattenhaur's words, "who appears to Jackson's women as their savior prince but then turns into a monster."[77] James Harris turns into a ghost lover at the end of the "Daemon Lover," and the nameless protoganist becomes lost in her agonizing

[74] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D p. 7
[75] Jackson, Shirley. (2000). "Daemon Lover." In *The Lottery and Other Stories.* New York: Random. p. 10
[76] ibid, p. 11
[77] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 126

loneliness. As we shall see in the coming chapters, Harris figure is the super-ego agent that makes Jackson's protoganists face the rebellious step they attempt to take against the norms. He tries to eliminate the individual quest of gratification, in other words, through Harris punishment arrives.

Secondly, Jackson deals with the inner life and nature of her characters from the standpoint of the repressive institutions beseting the individual. In some of Jackson's stories, the darkness that lies at the heart of any social group becomes much more catastrophic than the one the sole individual owns. Jackson's widely-anthologized short story, "The Lottery," is one of her dystopic works where she symbolically illustrates how the legitimate evil, which operates in social groups, destroys the individual. In "The Lottery," the members of a small town holds a lottery each year and stone the lucky scapegoat in a ritualistic way every summer. Slips of paper are drawn from the black box to select the individual whose death serves for the fact that individual forfeiture is required for the continuity of the group; and the box which "grew shabbier each year" and which "was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained"[78] stands for the corruption of this sacrificing ritual that has been, as stated by Helen E. Nebeker, "codified in religion, mores, government, and the rest of culture, and passed from generation to generation."[79] The famous stoning scene of "The Lottery" partly takes place in some of the other works of the writer, such as *The Haunting of Hill House* and *We Have Always Lived in the Castle*, both of which will be discussed in the following chapters. In each case, Jackson criticizes the hostility of society toward the individual that spreads like an "inner demonic cancer" [80] from microcosm to macrocosm. It is the small community entailing pressure upon individual that Jackson mostly attacks in her writings. Jackson herself lived in a small town called Bennington, and it is in this town that she witnessed all kinds of malevolence and intolerance to individual differences.

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[78] Jackson, Shirley. (2000). "The Lottery." In *The Lottery and Other Stories.* New York: The Modern Library p. 283

[79] Nebeker, Helen E.(1993). " 'The Lottery': Symbolic Tour de Force." in *J. W. Hall Shirley Jackson: A Study of the Short Fiction.* New York: Twayne Publishers. p. 172

[80] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic" in *Twentieth Century Literature,* Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 p. 18

One of the relatively well-known short stories of Jackson, "The Possibility of Evil," also depicts Jackson's criticism of the conflict between the individual and the community. It is the story of an old unmarried lady living in a town which she has never left in the course of her life. Miss Adela Strangeworth and her roses in the garden of her house are the symbols of this town, even visited by the tourists passing through. Miss Strangeworth feels herself responsible for telling the town's history to the tourists, that the first house on the Pleasant Street where now she lives is built by her grandfather, whose lumber mill also built the town. Miss Strangeworth is so much identified with the town that "she sometimes found herself thinking that the town belonged to her."[81] When she walks down the Main Street, she has "to stop every minute or so to say good morning to someone or to ask after someone's health." When she enters into the grocery, people turn "away from the shelves and the counters to wave at her or call out good morning."[82] However, while alone in her house, Miss Strangeworth is not the good angel of the town anymore; on the contrary she sends maliciousness to the people through the unsigned letters, warning them against the "possible evil lurking nearby."[83] On the one hand, she thinks that "as long as evil existed unchecked in the world, it was Miss Strangeworth's duty to keep her town alert to it;" on the other hand, her own ill will causes the individuals whose secrets she exposes to undergo trouble. She writes the sexual relationship between a young girl and a boy to the girl's father and brings about their seperation. "Blindness to her own evil produces a split between Miss Strangeworth's public and private identities," [84] says Joan Wylie Hall, which becomes most obvious when she does not sign the letters, thinking that "her name, Adela Strangeworth, a name honored in the town for so many years, did not belong on such a trash."[85] As a matter of fact, Jackson's protoganist is the prototype of the ideological mechanism that rests in society. She regards herself as the safeguard of the order in the town, declares war

[81] Jackson, Shirley. (1997) "The Possibility of Evil." In L. J. Hyman, S. H. Stewart (Eds.) *Just an Ordinary Day*. New York: Bantam. p. 377
[82] ibid, p. 378
[83] ibid, p. 379
[84] Hall, Joan Wylie. (1993). *Shirley Jackson: A Study of the Short Fiction*. New York: Twayne Publishers. p. 85
[85] Jackson, Shirley. (1997) "The Possibility of Evil." In L. J. Hyman, S. H. Stewart (Eds.) *Just an Ordinary Day*. New York: Bantam. p. 382

against the "evil" of the individual, whereas her "goodness" and understanding of morality hide inside the real darkness and destroys the individual.

In 1948, Shirley Jackson published her first novel, *The Road Through the Wall*, where she "most fully and overtly" depicts the tension between the individual and society.[86] In relation to Jackson's first novel, R. R. Miller comments that "whereas one can call her characteristic writing 'psycho-supernatural,' this novel is in the tradition of the 'social-psychological' novel."[87] *The Road Through the Wall* tells the story of a neighborhood which destroys the individual due to "its own demonic contradictions."[88] In Jackson's fiction, small communities like North Bennington, where she lived, or the ones in "The Lottery" and in *The Road Through the Wall* are the mechanisms devouring the individual, and especially reducing the women to the socially accepted categories. Her heroines suffer from the contradictions lying in their mind, mostly being victimized by the system in the end.

Jackson herself "remained a tangled back of contradictions"[89] throughout her life. Other than her "doubleness of the writer-housewife,"[90] Shirley Jackson also had to endure the controlling influence of both her husband, Stanley Edgar Hyman, and her mother, Geraldine Jackson. As noted by Hattenhaur, in the course of their marriage, Jackson "continued to vaccilate between her desire to stay with Hyman and her desire to get away from him."[91] Actually Hyman fell in love with Jackson when he read her story, "Janice" in the school newspaper. He always supported her writing throughout her career. Nevertheless he was also one of the biggest sources of contradictions in Jackson's life, able to "terrify her, amuse her, teach her, encourage her, protect her, and dominate her."[92] In "Experience and Fiction" Jackson tells about

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[86] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 33
[87] ibid, p. 33
[88] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic" in *Twentieth Century Literature*, Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 p. 17
[89] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P p. 25
[90] Hall, Joan Wylie. (1993). *Shirley Jackson: A Study of the Short Fiction.* New York: Twayne Publishers. p. 76
[91] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P p. 23
[92] qtd. in Lape, Sue Veregge. (1992). *The Lottery's hostage: The life and feminist fiction of Shirley Jackson.* The Ohio State University, Ph. D p. 9

the writing period of one of her stories, while everyone in the house was ill and she tried both to finish the story and to perform her household "duties":

> For one thing, I had a high fever the whole time I was writing it. For another thing, I was interrupted constantly with requests to take upstairs trays of orange juice or chicken soup or aspirin or ginger ale or dry sheets or boxes of crayons. For another thing, while I was writing it, my husband was lying on the couch with a hot-water bottle saying that writing stories was all very well, but suppose he died right then and there…[93]

As well as Hyman, Jackson was distressed by her mother's "conventional expectations" for her, which is reminiscent of the recurrent "phallic" mother figure in Jackson's fiction.[94] Geraldine Jackson, like Hyman, "insisted that Shirley conform to the most mundane gender conventions" and that she "perform the duties of domesticity."[95] These outer influences unsurprisingly contradicted with "a woman's writer's struggle, from girlhood onward, to protect her identity and her personal space and to free herself from the constraints of patriarchal dominion in order to claim her identity as a self-conceived woman."[96] In most of her short stories and novels, the characters, who are usually women, experience similar conflicts. They are forced by the established norms to repress their individuality and to abide to the law of the existing reality; nevertheless, their individual freedom rests only in the marginalized other. "To focus on an 'unconscious' immediately undercuts the very concept of a 'unitary' subject,"[97] says Patricia Waugh, and this is mostly the case in Jackson's fiction. Usually in a gothic setting, Jackson depicts both the repressed unconscious of her protoganists and the repressing agency of the environment, thus creating the split of the self. Most of Jackson's characters, like the fiancee in "The

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[93] Jackson, Shirley. (1979) "Experience and Fiction" In S. E. Hyman (Ed.) Come Along With Me. New York: Bantam. p. 214

[94] Rubenstein, Roberta. (Autumn, 1996). "House Mothers and Haunted Daughters: Shirley Jackson and Female Gothic" in *Tulsa Studies in Women's Literature, Vol. 15, No:2.* http://links.jstor.org/sici=0732-7730%28199623%2915%3a2%3C309%3AHMAHDS%3E2.0.C0%3B2-3 pp. 309-331 p.310 p. 310

[95] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 23

[96] Lape, Sue Veregge. (1992). *The Lottery's hostage: The life and feminist fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 8

[97] qdt. in Hattenhaur Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 7

Daemon Lover," are thus psychologically arrested due to the blurring boundary between their inside and outside.

Aside from her novels, especially, in her first anthology of short story, *The Lottery and Other Stories*, and a collection of her unpublished stories, Jackson, through the double figure, personifies the unconscious of her characters. In Hattenhaur's words, she "uses doubles to disrupt notions of a unified subject."[98] One of the best example of the writer's stories where she employs the double figure is "The Villager." In this story, we watch the disintegration of Hilda Clarence, a thirty-five years old woman who has been living in Greenwich Village for twelve years. In the very beginning we learn that she has left her home town and came to New York when she was twenty-three so that she could become a professional dancer. Instead, she starts to work as a stenographer and then becomes a private secratary. Now, she congratulates "herself on her common sense in handling a good job competently and supporting herself better than she would have in her home town."[99] Not until she goes to a house to look at the used furniture for sale, with the ad in local newspaper, "The Villager," does she remind her lost dream to be a famous dancer. The owner of the furniture, Nancy Roberts is not at home but there is a note for Miss Clarence to come in and look around till she comes back in a few minutes. While she is in, Mr. Roberts, who is an artist, phones and she learns why the couple is selling their furniture: He has a chance to pursue his art in Paris now and his wife will not accompany him. Wandering around the house, Hilda notices that the stove has never been cleaned and thinks that Nancy does not "do much cooking." The refrigerator is empty and she thinks that they "[E]at all their meals out." She opens the cupboard where there is only one glass, a roach and no cups, and thinks that Nancy "doesn't even make coffee in the morning."[100] When she looks at the books and photographs, however, she infers that Nancy is a dancer, is what she could not be though she wanted so much: "A sudden picture of herself at twenty came to Miss Clarence, before she ever came to New York, practicing the dancer's pose."[101] Though "not as

[98] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 29
[99] Jackson, Shirley. (2000). "The Villager." In *The Lottery and Other Stories.* New York: Random. p. 48
[100] ibid, p. 49
[101] ibid, p. 52

easy as it used to be," she tries to practice the same pose again when a young man called Harris arrives for the furniture. It is the climax of the story when Hilda pretends to be Nancy, the owner of the house, and lies to Harris that she is a dancer. This time Harris wanders throughout the house of Nancy, and when he sees the dirty bathroom, he glances at her, and Hilda winces. Harris opens the kitchen door next, and she explains, "I don't cook a lot." Talking about cooking, Harris says, "What I need is a wife."[102] He finally decides not to buy any of the furniture and leaves, so does Hilda. While she was going to her own apartment, the story ends with a rather pessimistic sentence about Hilda: "Her shoulders ached." Nevertheless, in most of her works, Jackson again introduces her protoganist to the other side of the coin, to the possibility she might have chosen to be, might still do. By means of Nancy personality, Jackson gives Hilda, who has given up her dreams, the message that, "there is to be change, and there is at least hope for renewal.[103]

The theme of assuming another personality due to the discontent with one's own can be found in most of Shirley Jackson's other works. In the short story, "Louisa, Please Come Home," a young girl flees from her narrow life in a small town to a big city and hides herself under the mask of another personality. The second novel of the writer, *The Hangsaman*, tells the story of a college girl whose life is so dominated and restricted by her father that she develops a doppelganger figure who fulfills all her repressed desires. In most of Jackson's works, it is possible to see this recurrent theme and technique of the writer. The everlasting battle between the individual and the repressive society causes the psychological boundaries of the characters to weaken, thus the self disintegrates.

[102] Jackson, Shirley. (2000). "The Villager" in *The Lottery and Other Stories.* New York: Random. p. 53

[103] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D.* pp. 103-104

PART THREE
THE FEMALE DOPPELGANGER IN SHIRLEY JACKSON'S NOVELS

1.1. *The Bird's Nest*

The Bird's Nest is the third and psychologically the most comprehensive novel of Shirley Jackson, exploring the inner depth of a young female protoganist who suffers from self disintegration. The novel was published at a period when the possibility of several personalities occupying a single body drew the attention of the public, owing to the clinical study of Corbett H. Thigpen and Hervey Cleckley, "A Case of Multiple Personality." The article later became a book and its name was changed into *Three Faces of Eve*. The story of a girl with multiple personality disorder told by her analysts is one of the two works that Jackson makes use of in *The Bird's Nest*. The other one is *The Disintegration of a Personality* by Morton Prince, which the doctor in Jackson's novel consults during the treatment of the psychologically disturbed heroine. As it is in the mentioned works, entirely opposite personalities of a single woman in clash with each other *The Bird's Nest*, and the doctor takes a significant role in categorizing the positive and negative aspects of each personality. The double motif as a common element in Jackson's works is employed in the form of multiple personality to reveal the repressed feelings of her protoganist, Elizabeth Richmond, a typical Jackson heroine who psychologically breaks apart to achieve an identity and independence.

The basic theme in Shirley Jackson's fiction is the existence of forbidden impulses in human mind that are in conflict with the larger groups beseting the individual, from family to neighborhood, civilization to all humanity. In a great deal of her fiction, Jackson creates her characters in conradicting pairs, one socially acceptable and the other as the outcast, in order to portray the opposition between society and individual, and its fatal influence on personality. Jackson's protoganists, who are usually women, are for the most part divided between their social selves confined to the social codes and their repressed personal desires. The suppression of these women by tormenting social dictations causes them to be alienated from their

individuality, that's why "they do not grow as much as they disintegrate."[104] Under the disguise of another self, these characters set out on a journey to the dark side of the mind to which the individual's social self inhibits any entrance. The double, the multiple, or the second self in Jackson's works generates an alternative reality for the heroine who attempts to release her repressed individuality by means of revealing the unconscious material in her mind that is outlawed by the reality principle of civilization.

Joan Wylie Hall states that, through the "intrusion of the irrational into the rational, or the unfamiliar into the familiar,"[105] the protoganists of Jackson attempt to subvert "the value and desirability of the reality principle," and to free themselves from the self entagling prescriptions of a society "that champions that principle, discouraging the individual gratification in favor of duty, and necessarily therefore, instilling intense awareness of reality as sternly independent of the wishful self."[106] By disrupting the norms of the reality principle through the personification of their unconscious, Jackson's women attempt to defy the patriarchal culture whose reality principle is based on the repression of feminine qualities. At this stage, the double figure Jackson creates undertakes to personify the socially unwanted characteristics associated with women. Splitting Elizabeth's sense of self into four personalities, Jackson illustrates not only the repressed essence in human mind but also the repressing attitude of civilization towards the individual, women in particular. With the portrayals of Elizabeth, Betsy, Beth, and Bess as the different personalities taking charge of the mind and the body of the same woman at different times, Jackson projects the unconscious processes in Elizabeth's mind onto her main deviant personality, Betsy, and attributes all the positive values favoured by patriarchal agents to her idealized self, Beth. Their case, according to William Peden, becomes "much like that in a medieval morality play in which a "Good Angel" and a "Bad

[104] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 3
[105] Hall, Joan Wylie. (1993). *Shirley Jackson: A Study of the Short Fiction.* New York: Twayne Publishers. p. 9
[106] Pascal, Richard. (1993). "Farther than Samarkand: The Escape Theme in Shirley Jackson's 'The Tooth.'" In Hall, J. Wylie. *Shirley Jackson: A Study of the Short Fiction.* New York: Twayne Publishers. p. 169

Angel" compete for a soul." [107] Elizabeth's dividedness between the extreme opposites derives from the ideal of impartiality, which tends to "eliminate otherness"[108] by generating a dichotomy between reason and desire and categorizing them as "good" and "bad."[109] Jackson creates Elizabeth as a character who both fits well in the positive side of this hiearchy and forms a threat to the codes of such morality. In this way, Jackson questions the validity of the established norms that confine woman to an impartial space where only masculine rationality dominates and where for woman staying inside means being the angel while trespassing the border renders her the demon.

The name of the novel derives from an old English riddling poem from which the protoganist and two of her personalities also take their names. "Eliza, Elizabeth, Betsy and Bess / They went to the woods to get a bird's nest" are the first two lines of the poem and the prevailing question of the novel becomes whether Elizabeth and her other personalities will be able to find a single nest in which they all can dwell. These extremely opposite personalities ought to fit in the norms of impartial society where it is required to be either "good" or "bad" but never both. Only through suppressing her disobedient personalities and picking her socially desirable qualities can the mission to put Elizabeth together be accomplished thanks to the efforts of Elizabeth's doctor, Victor Wright and to her aunt, Morgen Jones, both of whom stand for the ideals of normality in accordance with the reality principle of patriarchal civilization.

In the six chapters of *The Bird's Nest*, Jackson uses both the first and the third person narration, devoting two chapters to Dr. Wright with his subjective point of view. The third person point of view is employed in the chapters titled "Elizabeth," "Betsy," and "Aunt Morgen," and in the concluding one, "The Naming of an Heiress." The novel begins with the chapter of Elizabeth, a twenty-three years old

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[107] qtd. in Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D.* p. 114

[108] Young, Iris M. (1987). " Impartiality and the Civic Public: Some Implications of Feminist Critiques of Moral and Political Theory". In S. Benhabib and D. Cornell (Eds.) *Feminism as Critique.* Minneapolis*:* U. of Minnessota Press. p. 63

[109] ibid, p. 63

woman living with her aunt and working in the local museum for which she applied as a result of her aunt's advice. The omniscient point of view from the perspective of Elizabeth introduces her isolated life and colorless character to us. We very soon learn that her mother died when she was nineteen and she hasn't spoken "intimately" to any one since. She has a routine homelife and a distant relationship with her aunt and like most of Jackson's women, she has "no friends, no parents, no associates, and no plans."[110] The death of the parent and the character's isolation that comes after is found in Shirley Jackson's later novels in various forms, embedded with the theme of guilt as a result of being the cause of the death. In *The Bird's Nest*, the death of Elizabeth's mother, who was a woman in search of her individual independence and pleasure, has a traumatic effect on Elizabeth's past. It is also a cause of her repressed personality since after her mother's death as she becomes subject to the domination of her masculine aunt, whose repressive way of life will be discussed below.

Along with such a portrait of Elizabeth in the very beginning, Jackson also gives us a description of the Owenstown museum which is in need of renovation because its foundations are about to collapse, she draws a direct link between Elizabeth and the building where she spends most of her time. As we shall see in the later novels discussed in this study, it is not uncommon for Jackson to personify a gothic building in order to reflect the changes and psychic conflicts that the protoganist's self will undergo. This building is the phallic Hill House which haunts Eleanor during her quest for an identity in *The Haunting of Hill House*, or it is the Blackwood Mansion in *We Have Always Lived in the Castle* under the destroyed roof of which the Blackwood Girls sustain their individual sovereignty. The museum in *The Bird's Nest*, stands for the self disintegration of Elizabeth. Both the physical foundations of the museum and the psychical one of Elizabeth are correspondingly subject to breakdown, on which Jackson writes "it is not proven yet that Elizabeth's personal equilibrum was set off balance by the slant of the office floor, nor could it be proven that it was Elizabeth who pushed the building off its foundations, but it is

[110] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 6

undeniable that they began to slip at about the same time."[111] Elizabeth's tedious job in this disintegrating museum is the only activity that fills her life; therefore, during the repairment of the museum, Elizabeth begins to enter into the realm of psychological collapse, or as John Parks interprets, her "hold on reality slips, and she falls prey to a form of "possession" all too common in the modern world."[112]

This possession stems inside from Elizabeth in the form of her doppelganger who first sends her unknown letters written in a meaningless and childish style and causes her to suffer from serious headaches and backaches. In the evening, when Elizabeth returns home from work, she is blamed by her aunt for going out alone every night but Elizabeth seems to be unaware of this situation. Aunt Morgen judges her niece by comparing her behavior to the irresponsibility of her mother, which serves as an indication of the conflict between Aunt Morgen and her sister that can be regarded as another dichotomy between antithetical pairs in the novel. Any sign that indicates the abnormality in the stable and dull life of Elizabeth foreshadows her psychological collapse in this first chapter. Jackson introduces us a selfless Elizabeth who has repressed anything related to her own individuality after her mother's death and who is living under the repressive rules of her masculine aunt. She is only happy with the letters that she doesn't know from whom they are coming from. As we later shall see with Eleanor in *The Haunting of Hill House*, Elizabeth is also in search of love and friendship. With the letters she thinks, "the very feel of them was important, as though at last someone had found her out, someone close and dear, someone who wanted to watch her all the time,"[113] though it is noone but a part of herself from whom she is alienated on account of the environmental factors.

As a result of the abnormal behaviors she displays as well as the head and backaches, Aunt Morgen decides to take Elizabeth to a doctor. Having dealt with Elizabeth before as the family physician, Dr. Ryan becomes convinced that Elizabeth's problem is mental and recommends her his friend, Dr. Victor Wright. In chapter two, through the first person narration of Dr. Wright, Elizabeth's condition is

[111] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 5
[112] Parks, John G. "Chamber of Yearning: Shirley Jackson's Use of the Gothic." p. 20
[113] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 21

evaluated by a patriarchal authority. The doctor becomes a father figure for his patient during the treatment and at the end of the novel, ironically he really becomes her father. He soon encounters the other personalities of Elizabeth during hypnosis and devotes himself to create a normal personality that fits his Victorian standards. Dr. Wright names each side of Elizabeth he discovers one by one with numbers. In this order, Elizabeth is R1 but this does not mean that she is the "healthy" and "fundemantal" personality. While she is under hypnotic trance, the doctor meets the second personality, that is Beth, and names her R2. Beth is the favourite of Dr. Wright throughout the novel as she is extremely feminine and docile and more obedient to the doctor than Elizabeth. However, it doesnt take her sleeping beauty long to turn into a grinning devil. Betsy, R3 as the doctor names, is the main alter ego of Elizabeth, the "cruel crooked mask on the face of R2,"[114] in Dr. Wright's words. Betsy is the childish and tricky personality, who is aware of both Elizabeth and her two other personalities, while the others are completely unaware of each other. She thinks herself to be sixteen years old, which means she has not developed after her mother's death. She calls Dr. Wright as Dr. Wrong and plays tricky jokes on Aunt Morgen, struggling against their efforts to eliminate her and make Elizabeth conform to their rules.

The third chapter of the novel, which is named as "Betsy," is the climax of Betsy's struggle to declare her selfhood. Her self-journey begins in New York where she had spent time with her mother. In search of her mother, Betsy desperately tries to reach the most archaic ruins of her identity. Towards the end of the Bird's Nest, Dr. Wright, and also the reader, meet Bess, the fourth personality, who is not much elaborated in the novel. She is a nasty character obsessed with the money she has inherited from her father and believes that her aunt stole it, that's why she is called by Dr. Wright as "arrogant and cheap."[115] She is the other personality that taunts Wright and Morgen that's why they both want to get rid of her together with Betsy. Like Beth, she is narrated from the perspective of Dr. Wright and Aunt Morgen. What is important about Bess is the fact that she is a satiric parody of Morgen as a

[114] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 60
[115] ibid, p. 153

"material-oriented, hard, hard-headed, largely practical kind of a mind" figure[116] and she is the one who witnesses the mother's death. At the end of the novel, both Betsy and Bess characters are made to leave the body of Elizabeth through the efforts of Dr. Wright and Aunt Morgen. Betsy's belief in her mother's being alive fades away and Bess confronts the truth of her role in her mother's death. Elizabeth becomes a new woman with all the positive aspects of Beth that the doctor and the aunt favor. "The Naming of an Heiress" is the name of the last chapter where Elizabeth is even given a new name by and after the two domineering figures in her life, Victoria Morgen.

Ian Hacking's study, *Multiple Personality and the Sciences of Memory* defines multiple personality as a phenomenon whose "essential feature is the existence within the individual of two or more distinct personalities, each of which is dominant at particular time."[117] The generally accepted cause of the disorder is a childhood trauma which cannot be successfully repressed but handled through creating other selves. In literary criticism, the concept of multiple personality is dealt with under the title of the double and is considered as "opposed to a product of social circumstances, a culturally permissible way to express distress and unhappiness."[118] In *Multiple Personality and the Disintegration of Literary Character*, Jeremy Hawthorn also focuses on the social aspect of the multiple personality and discusses the disintegrations of literary characters created by Dostoyevski, Stevenson, Sylvia Plath and many others, from the same point of view. According to Hawthorn, disintegration of self "emerges in response to a traumatic social pressure" and the double of the original personality becomes "free of the taboo or repression and thus able to ignore or solve the major tension or conflict."[119]

The mental division which Elizabeth suffers from can be thought to stem from the childhood traumas that are not explictly mentioned but only implied, such as Betsy's fear of her mother's lover, Robin, and Bess' sense of guilt related to the

[116] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 175
[117] Hacking, Ian. *(1995). Multiple Personality and the Sciences of Memory.* New Jersey: Princeton U.P. p. 8
[118] ibid, p. 12
[119] Hawthorn, Jeremy. (1983). *Multiple Personality and the Disintegration of Literary Character: From Oliver Goldsmith to Sylvia Plath.* Suffolk: The Chaucer Press. p. 11

death of her mother. The use of such indications brings Shirley Jackson's case of multiple personality close to Morton Prince's *The Dissociation of a Personality*, which gives the novel a scientific reality. Nevertheless, the dominating theme in *The Bird's Nest* is the expression of unhappiness caused by social taboos and the release of the unconscious wishes, through the multiple personalities. Surrounded by an environment that estranges her from the other possibilities she might choose, Elizabeth, though unconsciously, splits herself apart. Through the lens of her other personalities, Jackson reveals the struggle inside Elizabeth that results from her inability to negotiate between social dictations and her personal wishes. In their article on the use of the literary double, Jane Simon and Carl Goldberg state that "in modern literaure, split characters or double selves are used to dramatize psychological conflict. Writers have depicted internal conflict in their major characters by splitting the characters into two or more figures who act out the various sides of the psychological dilemma."[120] Elizabeth's dilemma arises from the fact that she houses inside a Jekyll and a Hyde, that is, a socially approvable self and the irrational associated with the unwelcomed evil. She is submissive Elizabeth, angelic Beth, malicious Bess, or irrational Betsy.

As R. R. Miller comments, the "multiple personality of Elizabeth Richmond becomes a metaphor illustrating the richness and variety, for good and ill, of the human mind. That the placid, colorless Elizabeth Richmond contains four disparate, widely-varying selves is one definition of 'variety' in mental life."[121] This variety corresponds to the structural theory of Freud which considers human mind as a battlefield for the varying demands coming from the inside and the outside and standing for the irrational and the social between which Elizabeth is torn. In this sense, the phenomenon of multiple personality in Jackson's *The Bird's Nest* serves as a literary device to elucidate the predicament of Elizabeth who has to cope not only

[120]Simon, Jane. and Carl Goldberg. (1984). "The Role of the Double in the Creative Process and Psychoanalysis" in *J. Amer. Acad. Psychoanal. Psychoanalytic Electronic Publishing.* *http://www.pep-web.org/document.php?id=jaa.012.0341a&type=hitlist&num=0&query=zone1%3Dparagraphs%26zone2%3Dparagraphs%26title%3DThe%2BRole%2Bof%2Bthe%2BDouble%2Bin%2Bthe%2BCreative%2BProcess%2Band%2BPsychoanalysis%26sort%3Dauthor%252Ca#hit1* *(16.06.2008) p. 355* p. 355

[121] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 158

with her individual impulses that spring from her unconscious governed by the id but also with the social authorities who try to impose the norms associated with the super-ego. Elizabeth's psychological breakdown is, on the other hand, caused by the inability of her ego to make a balanced negotiation between the id and the super-ego and to keep the sense of reality intact.

Examining the multiple personality together with the double figure, Doris L. Eder draws an analogy between the fragmentation of the personality and the division of the psyche. The splitting of a personality happens "like a crystal, along natural lines of cleavage" which is similar to "tripartie division between id, ego, and superego."[122] By means of the structural theory, Elizabeth's division between the demands of the differentiated parts of her mind and her difficulty holding on to reality can be explained. Freud depicts a picture of the mind suffering from such battles within the divided structure of the mental apparatuses, using the German term "es" for the id, "ich" for the ego, and "über-ich" for the super-ego:

> The most difficult demand on the ich is probably that of suppressing the drive-claims from the es; for this, it has to maintain large amounts of energy in opposing investments. However, the demands of the über-ich can also become so powerful and relentless that the ich faces its other tasks as if it were paralysed. …. If the first two become too powerful, they succeed in breaking up and changing the organization of the Ich so that its proper relationship to reality is disturbed or even cancelled out.[123]

Being the good girl to her Aunt Morgen and repressing her unconscious feelings, or turning into a "monster" insisting on her irrational demands is Elizabeth's problem causing her personality to split and her hold on reality to weaken. Despite the fact that she is the real or the "normal" self, as Prince terms, in her case, she is fully unaware of the periods when her other personalities take the control, while the most elaborated personality of her, Betsy, is conscious of who is who. By making the

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[122] Eder, D.L. "The Idea of the Double" (1978). In *Psychoanal. Rev. Psychoanalytic Electronic Publishing* http://www.pep-web.org/document.php?id=psar.065.0579a&type=hitlist&num=0&query=zone1%3Dparagraphs%26zone2%3Dparagraphs%26author%3Ddoris%2Bl%2Beder%26sort%3Dauthor%252Ca#hit1 (04.05 2008) p. 584

[123] Freud, Sigmund. (2006). "An Outline of Psychoanalysis" in A. Philips (Ed.) *The Penguin Reader.* London: Penguin Books. p. 27

unconscious personality more informed than her protoganist, Jackson aims in her novel to question the established norms and "to stretch the reader's sense of what 'reality' is, and what is 'normal.' "[124]

Elizabeth is a typical Jackson heroine who is entrapped in a space in which she is neither happy nor miserable. She is indeed a victim of the "terrible pressure the environment – all the family and social forces outside the individual consciousness – brings to bear upon the personality."[125] The borders of her life is determined by her aunt who is "the type of woman freely described as masculine,"[126] deciding all the ought tos and ought not tos for her. The only people she meets other than the ones working with her are the friends of her aunt, Mr. And Mrs. Arrows, who, like her aunt, live according to the established norms of society and believe that Elizabeth as a young and decent girl should not tresspass the patriarchal boundaries. They warn Morgen not to allow Elizabeth "too much freedom:"[127] "if she is going to go off by herself every day for long periods of time, it would be most judicious, Morgen, most wise of you, to check *care*fully that she is always among people of the most genteel sort."[128] Elizabeth, as Arrows and Aunt Morgen worry, is not such an extroverted girl who spends her time with people outside. If someone goes off for long periods of time – her aunt blames her for going out at nights like a dirty thief with shoes in her hand – it is only her double, Betsy. Once in a while, Elizabeth finds a letter from an unknown person and hides them in a red box. The letters does not make any sense to her since they are written in the language of her unconscious: "dear lizzie … your fool paradise is gone now for good watch out for me lizzie watch out for me and don't do anything bad because i am going to catch you and you will be sorry and don't think i won't know lizzie because i do -- dirty thoughts lizzy dirty lizzie."[129] Throughout the first chapter in which various hints of Elizabeth's slipping are given, Jackson deals with her favourite theme, "the inner life and life in objective reality,

[124] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 159
[125] ibid, p. 159
[126] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 6
[127] ibid, p. 23
[128] ibid, p. 23
[129] ibid, p. 6

and confusion between dream and reality, in order to emphasize how rich, for good or ill, the psychic life of man is, or can be."[130]

Elizabeth spends the rest of her time in the museum with the people in the same office with who find Elizabeth "blank and unrecognizing" and "not even interesting enough to distinguish with a nickname."[131] Moreover, it seems that her job in this disintegratig museum which only consists of "the letters signed "per er" and the endless listings of the exhibits vouched for by E. Richmond" is "the outstanding traces of her presence."[132] Her life being so restrained and colorless, Elizabeth leaves reality once in a while, when Betsy appears and begins to fulfill Elizabeth's actual desires and wishes. Like Natalie in Jackson's previous novel *The Hangsaman*, Jackson's another heroine whose pschological breakdown is also caused by her desire to free herself from the outer reality, "Elizabeth's collapse into irrationality" as Michael L. Nardacci puts forward, is "a desperate unconscious attempt to get out of a numbing way of life."[133] She thus uncovers the unseen of her life and brings the repressed into light. What is locked in her unconscious comes alive through the irrational part of her mind, which is the double figure that stands in contradiction with all those expected from a civilized woman.

Of the four personalities, Jackson particularly focuses on Elizabeth and her real double, Betsy, who, according to Miller, "indicates Jackson's continuing interest in the 'deviant' or the character very different from the norm."[134] Since Betsy is "pictured as a personality latent within one mind and in competition with others," she "can easily symbolize the possibility in all people for the kind of tendencies she embodies."[135] She is a "fiend" as Dr. Wright thinks of her, because she embodies what any religion or any social contract forbids. She is the "Intimate Enemy,"[136]

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[130] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D.
[131] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 6
[132] ibid, p. 6
[133] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D* p. 132
[134] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 169
[135] ibid, p. 169
[136] Rank, Otto (1958). *Beyond Psychology*. New York: Dover, p. 79

which should be repressed since she threatens the order of society. That's why for the criticism of a social system where masculine reason is the absolute, Jackson makes the latent double speak the irrational. Whenever Elizabeth's ego weakens with the "dirty" letters coming from her double, Betsy emerges and tries to break Elizabeth's bond with external reality by insisting on her irrational demands. Thus, she becomes the personification of the denied aspects of Elizabeth's psyche and her only opportunity to begin her quest for an identity of her own. According to Miller "being the liveliest and most child-like, word-gifted and spontaneous … playful and willful … she certainly embodies much of the vitality, with a hint of sexuality, that Elizabeth Richmond, the initial, "surface" personality, represses."[137] As a childish personality who does not care for the adult rules, she plays tricks on people she doesnt't like, calling herself "the gingerbread boy."[138] While Elizabeth is suppressed both by a phallic mother figure and then by a patriarchal doctor try to block her attempts to renounce the order, Betsy breaks Elizabeth's attachment with the rules bothering her. In this sense, she exemplifies "the production of the unconscious," as Cixous entails for women,[139] so that they can resist the internalized prohibitions of the patriarchal civilization.

As a double figure, Betsy's challenge takes its energy from her irrationality, from her being an immature being following the commands of the id. When Betsy alone attains constant control over the host body, the frail tie between Elizabeth and the outer reality is entirely broken. Not believing that her mother is dead, Betsy steals the money of her aunt and flees to New York by a midnight bus in search for her mother. New York, in her memoirs, is a dreamlike place where they were living together. A great many examples of this escape theme that begins with a self-journey from the familiar to the unknown, especially to the city or the woods, can be found in Shirley Jackson's fiction. The visit to the big cities epitomizes the self-gratification that is likely to come after the flight from the inhibitions of family and community life, both of which are the miniatures of society. According to Joan Wylie Hall, "to

[137] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 169
[138] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 112.
[139] Cixous, Helene and Annette Kuhn. (Autumn, 1981). "Castration or Decapitation?" In *Signs, Vol. 7, No:1* http://w (ww.jstor.org/stable/3173505 (25.05.2008) p. 52

those in recoil from the confines of the small group, the city stands as a glistening dream of freedom in which communally inculcated patterns of self-abnegating behavior do not hold."[140] Jackson's noteworthy short story, "The Tooth," for example, tells us the journey of Clara Spencer, a middle-class housewife living in a small town, to New York. The reason of the journey is her toothache from which she has suffered for years. In the very beginning of the story we learn that Clara's tooth stands for her aching sense of self. Getting far away from the duties and obligations of her husband, family, the small community she lives in, Clara begins to feel herself relieved and chats with a stranger named Jim, who is soon understood to be an imagination of her mind, talking of a fantastic island that is "farther than Samarkand."[141] At the end of the story, in a mirror scene she says goodbye to her sanity which means her old identity associated with an everlasting toothache and takes Jim's hand while "her hair down on her shoulders" and run "barefoot through hot sand."[142] "A Day in the Jungle" and "Pillar of Salt" also depict the "city experience" of the selfless women who meet the world that has long dwelled in the repressed part in their mind. This unfamiliar space is the woods where young Natalie follows her alter ego, Tony in *The Hangsaman*. Or it is the Hill House where Eleanor's seduction by her double, Theodora, results in her being haunted by the owner of the Hill House, Hugh Crain, who stands as the agent of the super-ego. Elizabeth's New York, visited not by herself but her tempting double is the fulfillment of a wish which she cannot face with. Instead of Elizabeth, Betsy flies to New York and takes away the sense of guilt dictated on her by the voice of the law, by Dr. Wright and Aunt Morgen. It is important for her "to be some person, to have always been some person,"[143] that's why she dreams herself as "shipwrecked, and living on an island"[144] where she can build a new identity.

Betsy's journey is continually disrupted by the images that remind her, or Elizabeth, Dr. Wright and Morgen. Nevertheless, her dreams still reinforce her

[140] Hall, Joan Wylie. (1993). *Shirley Jackson: A Study of the Short Fiction*. New York: Twayne Publishers, p. 162
[141] Jackson, Shirley (2000). *The Lottery and Other Stories*. New York: The Modern Library, p. 262
[142] ibid, p. 277
[143]Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar p. 95
[144] ibid, p. 99

"yearning for freedom which the doctor would only call decadence"[145] and her desire to embrace a new identity and a new life, independent of the burdens of the former. Throughout her journey, Betsy keeps dreaming, which is the best way to escape from the tormenting reality in Jackson's fiction. In *The Haunting of Hill House,* for example, it is in her imagination that Eleanor forms an autonomous life in varios places like her double Theodora, or in *We Have Always Lived in the Castle,* the farthest place Merricat dreams to live only with her sister is the moon. Betsy's fairyland is New York, a land of her own, where she can be happiest, as she thinks, watching the scene outside the window of the hotel room:

a thought of the world swept over her, of people living around her, singing, dancing, laughing; it seemed unexpectedly and joyfully that in all this great world of the city there were a thousand places where she might go and live in a deep happiness, among friends who were waiting for her here in stirring crowds of the city … perhaps there were some, searching face after face with eager looks, wondering when Betsy would be there. A little touch of laughter caught her, like the touch of the waves of the river, and she tightened her fingers delightedly upon the windowstill; how happy we all are, she thought, and how lucky that I came at last!.[146]

Acting in accordance with the inhibited wishes of Elizabeth, Betsy wanders in the crowded streets of New York, meets and spends time with people she doesn't know, she is even allowed "to have dessert first"[147] while having a lunch. The time she spends in New York is full of "hallucinatory events and images"[148] of various adventures. Her taste of freedom, however, does not last since the haunting figures of Dr. Wrong and her mother's lover, Robin, who is the figure of an abusive father for Betsy, do not cease to pursue her. This results in the weakening control of Betsy over Elizabeth.

[145] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D.* p. 120
[146] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. pp. 102-103
[147] ibid, p. 113
[148] Nardacci, Michael L. *The Theme, Character and Techniqe in Shirley Jackson's Novels* p. 119

Since the reality principle is formed according to the existing cultural codes and since in patriarchal culture the super-ego as the agent of the order serves as a moral law determined by men, women are the ones who most suffer from the sense of guilt. Therefore, as the above mentioned heroines who run away from the unbeareble narrowness of their environment consisting duties, plans, and all the impositions of a society reigned by masculine economy, Betsy's daring quest for the richness of the unconscious is gradually cancelled out by the growing sense of guilt of Elizabeth. In this sense, being a female doppelganger who enables the host to probe into the depth of the unconscious that is locked by the civilized self, she can be considered as one of those little red riding hoods that Cixous highlights in "Castration or Decapitation." She deserves a punishment since she does "what women should never do, travels through her own forest" and "allows herself the forbidden," but there is always a "Big Bad Wolf" who stands for "that great Superego that threatens all the little female red riding hoods who try to go out and explore their forest." [149] This big bad wolf which scares Jackson's disobedient protogantists is the tempting Harris figure. In *The Bird's Nest*, during Betsy's journey the most frightening image that weakens Betsy's control on Elizabeth is Dr. Wright. As well as the illusory image of Dr. Wright which Betsy encounters on every corner of New York, there is a Harris figure, who is a newly-wed husband at the hotel where Betsy stays. Mr. Harris reminds Betsy her mother's lover Robin whom Betsy believes to have tried to separate her from her mother. Like Robin, Mr. Harris also attempts to dictate rules on Betsy. He warns her, for example, not to eat dessert before the meal. In the end by his "grinning hideously"[150] Betsy gets terrified and flees to her room. Here, the angelic half of the host body, making use of the other's sudden weakness, tries to gain control and clashes with the unwanted doppelganger. It is a battle between the "good" and the "ill" inhabiting the same mind, that is, a battle against one's own self. Previously warned by Dr. Wright to be strong and do the right thing when necessary, Beth personality tries to get rid of Betsy and telephone Dr. Wright in that thrilling scene:

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[149] Cixous, Helene and Annette Kuhn. (Autumn, 1981). "Castration or Decapitation?" In *Signs, Vol. 7, No:1* http://w (ww.jstor.org/stable/3173505 (25.05.2008) p. 44

[150] Jackson, Shirley. (1954) *The Bird's Nest.* New York: Farrar. p. 134

> Just as she touched the key to the keyhole Betsy found her and with furious shout snatched at her hand and bit it until she dropped the key and Betsy grabbed for it as it fell. If Betsy once got a hand on the key there was no hope of escape; wildly, she got a hand in Betsy's hair and pulled, and dragged her back away from the key, and it lay there on the flor with both of them, painting, stood back and waited for one another like two cats circling. Then, with unbelievable speed, Betsy went for the key again, the tips of her fingers just touching it, and she put her foot down hard on Betsy's hand and held it there.[151]

With the victory of Beth, the only chapter devoted to Betsy for her own adventure comes to an end as well as her courageous attempt to gain her freedom. When 'they' return home, this deviant personality, though made to surrender, continues her seditious acts against the authorities ruling Elizabeth's life. Embodying the destructive urges that lie in Elizabeth's unconsicous, she does not cease to taunt Aunt Morgen and Dr. Wright until she is eliminated by them. Despite the victory of the authority in the end, "Shirley Jackson did not forget "Betsy," and in *The Haunting of Hill House* and *We Have Always Lived in the Castle* she in one sense returns, with a literal vengeance."[152] Especially in the *Castle*, Shirley Jackson grants her deviant female the freedom that she does not allow anyone to get.

Michael L. Nardacci states that the "full meaning of "Betsy's" struggle for freedom cannot be understood unless the nature of her adverseries is clearly seen."[153] This is true because, as mentioned before, Elizabeth's yearning for escape to another reality is mainly due to the repressive attitude of the outer agents that confine her to a narrow way of life and tormenting norms. Also, it is because of those agents that Elizabeth represses her desire and submits to the rules of the environment beseting her life. According to Hoffman, "since the ego is the repressing agency, we are obliged to examine the relationship of the ego with the outer world. Established institutions, the ethical preconceptions which govern our lives, our merely auxiliary forms of the reality principle which add power to the 'thou-shalt not's.'"[154] The

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[151] Jackson, Shirley. (1954) *The Bird's Nest.* New York: Farrar. p. 137
[152] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D.* p. 132
[153] ibid. p. 122
[154] Hoffman, Frederick J. (1957). *Freudianism and the Literary Mind.* Louisiana: Louisiana State U.P. p. 8

values and norms of Aunt Morgen and Dr. Wright, who are the parental authorities of Elizabeth, are the representative of the reality principle which she attempts to subvert through her double Betsy. They are both the voice of the super-ego, exemplifying "the chief elements in the higher side of man."[155]

For Shirley Jackson, the pressure of society plays the most destructive effect on the personality of the individual. As mentioned before, the existence of both the good and the evil in human mind and the aim of social forces to disperse this duality is the captivating theme in most of her works of the writer. When Jackson portrays an uneasy character trying to follow another way that diverges from the main road, she generally makes her clash with an agent of the established order representing the voice of law, the law of the super-ego. During the quest of the female character for the achievement of her individual identity, this agent becomes the patriarchal intruder who undertakes to prevent the deviant female from giving any harm to the social norms. Accordingly, it is very common in Jackson's fiction to find these three elements: A lonely woman suffering from repression, a varying symbol of patriarchal authority, and a subverting figure representing the repressed self of the protoganist as her double. The patriarchal authority idealizes the nuclear family as the prototype of civilization and the obedience of woman to the codes of both. It serves as the parental figure dictating and dominating the protoganists in Jackson's novels; Natalie in *Hangsaman*; he is Hugh Crain, the Puritan owner of the phallic Hill House, as we shall see in the discussion of *The Haunting of Hill House*; he is cousin Charles who arrives to disrupt the feminine authority of Blackwood sisters in *We Have Always Lived in the Castle;* or in lots of short stories and also various novels the above mentioned Harris figure frightening the runaway women in most of the works in Jackson's canon.

In *The Bird's Nest*, the patriarchal intruder is Dr. Wright, ironically called Dr. Wrong by the shadow of Elizabeth, Betsy. Robin, the mother's lover, has a very small part in the novel, as a Harris figure scaring Betsy and causes her to be brought

[155] Freud, Sigmund. (2001). "The Ego and the Id" In J. Strachey (Ed.) The Standart Edition of the Complete Psychological Works of Sigmund Freud. London:Vintage.Freud, Sigmund. *The Ego and The Id*. p. 37

home. It is Dr. Wright who plays the main role in preventing Elizabeth to cross the border. The culturally determined reliability of a doctor renders this profession the symbol of the fight against the socially dismissed attitudes in many literary works which house inside-outside conflicts. As is known, the most famous literary characters who are mentally divided between the good and the bad are Dr. Faustus and Dr. Jekyll, both of whom have been the symbols of social order before being seduced by evil. The doctor can also be the guardian defending the castle of patriarchy as in Charlotte Perkins Gilman's "The Yellow Wallpaper," where the sanity of the hysteric woman is under the responsibility of her doctor husband who locks her in the attic. Since rejecting the social norms for the sake of individual desires is regarded as a mental illness, the intervention of a trustworthy man of public, mostly a doctor, is required for the restoration of the order. It is a significant aspect of the novel that Dr. Wright is the only first person narrator in the novel and is also the sole authority determining the destiny of Elizabeth and her different personalities. He is a gothic mad scientist who assumes the role of creating a new Elizabeth by eliminating the undesirable characteristics of the four personalities. Being "a pompous, manipulative, pretentious know-it-all" character and believing that "his testimony is authoritative," he carries out a kind of selection in accordance with the ideals of Western impartiality and evaluates the suitability of each personality for these norms.

Right after Dr. Wright's first encounter with the other faces of Elizabeth, he ranks them according to a kind of categorization that can be divided into two main parts, the "good" and the "bad" woman: "Elizabeth, the numb, the stupid, the inarticulate, but somehow enduring… Beth, the sweet and susceptible; Betsy the wanton and wild and Bess, the arrogant and cheap,"[156] he says. Undoubtly, his tendency to term the rebellious one as the "wanton," the "evil" derives from his Western perspective that assigns woman only the conformist role determined by masculine reason and expells her outside the public if she attempts to realize her individual desires. In Dr. Wright's narrow point of view, while Betsy is the unusual, the outcast, the irrational; one of Elizabeth's other personalities, Beth is just the

[156] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 153

opposite. She stands for the sublime figure, the angel in the house Elizabeth ought to be. For this reason, it is Beth whom Dr. Wright favours most throughout the novel on account of the fact that she represents all the norms that his patriarchal mind associates with women. After his meeting Beth, he thinks, "i was anxious to meet again the pleasent girl i had spoken with before, and welcomed the amiable face with the delight of one greeting a charming acquaintance."[157] Dr. Wright undertakes a "fatherly" role, as he thinks, and finds himself "addressing her as a fond parent speaks to a precious child."[158] Ironically, his protective feelings increase when he learns, "without really intending to press the matter," that the girl owns a substantial fortune which is administered by her aunt."[159] In the end, he will really become a father, get close to the aunt, and with their daughter in their arms they really draw a picture of a nuclear family.

Unlike his feelings towards Beth, the doctor hates Betsy from the beginning of the novel to the end and judges her from his patriarchal point of view. He first meets Betsy when Beth, his "pretty one"[160] is under hypnotic trance. His imaginative depiction of the transformation of one character into the other is not different from those of the doppelganger stories which belong to the romantic period:

> Her hands were at her breast, still twined together; she is like a sleeping beauty, I thought childishly; I wonder, though, how I ever thought her handsome, and as I watched her in horror, the smile upon her soft lips coarsened, and became sensual and gross, her eyelids fluttered in an attempt to open, her hands twisted together violently, and she laughed, evilly and roughly, throwing her head back and shouting, and I, seeing a devil's mask where a moment before I had seen Miss R.'s soft face.[161]

According to Dr. Wright's "superior judgment and goodness,"[162] the good woman is the fairytale princess. She is like Beth, who only listens, prettily answers, and obeys the wills of the law. She can sleep for years waiting for the prince to wake her up, or

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[157] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 51
[158] ibid, p. 51
[159] ibid, p. 51.
[160] ibid, p. 59
[161] ibid, p. 55
[162] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic." In *Twentieth Century Literature*, Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 p. 21

can marry a man through the help of a shoe, or who can serve seven little men until getting a kiss from her savior. Betsy is, on the contrary, the disobedient bad woman whom the doctor sees as demonic and constantly expresses this view of him. "What I saw that afternoon was the dreadful grinning face of a fiend", he thinks and assigns himself the chivalric role of "setting free a captive princess."[163] "...If I had my way Miss, you would be soundly whipped and taught to mind your manners,"[164] he says to her when he gets so much frustrated. As a super-ego figure he is the agent of punishment and he aims to subdue the unwelcomed witch.

The doctor's contrasting attitudes towards Beth and Betsy are the stereotypical outlook of society that confines woman to the binary roles. Simone de Beavoir states that "[A] group symbols and social types are generally defined by means of antonyms in pairs, ambivalence will seem to be an intrinsic quality of the Eternal Feminine. The sainty mother has for correlative the cruel stepmother, the angelic young girl has the perverse virgin."[165] Such good woman / bad woman dichotomy. "The opposition between reason and desire, and the association of these traits with kinds of persons"[166] leads to the fact that the patriarchal authority in the novel glorifies one part of a woman and tries to exlude the other half. While the one identified with the common interests of masculine order is the angel and thus the normal, the other in search of personal desire is seen as both evil and irrational. On the other hand, the woman who internalizes this ideology becomes alienated from the richness of her mind and soul while her unconscious self struggles constantly to regain control.

Daryll Hattenhaur makes a comparison between the manipulative doctor of Shirley Jackson and Morton Prince whose book, *The Disintegration of a Personality* inspired Jackson for *The Bird's Nest*. The common point in both works is "the heroic

[163] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar p. 59
[164] ibid, p. 157
[165] Beavoir, Simone de. (2001). "The Second Sex." In V. B. Leitch (Ed.) *The Norton Anthology of Theory and Criticism.* New York: Norton Publishing. p. 1408
[166] Young, Iris M. (1987). " Impartiality and the Civic Public: Some Implications of Feminist Critiques of Moral and Political Theory." In S. Benhabib, D. Cornell (Eds.) *Feminism as Critique.* Minneapolis*:* U. of Minnessota Press. p. 66

healer whose agon is the resisting irrational female"[167] and the fact that both male authorities consider "the normal as true, good, and beautiful."[168] Dr. Wright, in his godlike mission to make Elizabeth conform into the reality principle of the patriarchal culture, declares war against Betsy and tries to suppress her permanently so that "she could no longer revolt against"[169] him. Both Wright and Betsy represent the very opposite ends of masculine morality and the "juxtaposition of these two different life-styles, viewpoints, sets of values causes the reader to question, at least, conventional social values."[170] By giving place to two antithetical epitomes, Jackson aims in a great part of her fiction to question the reliability of established norms, and until her last novel, which is much more a social criticism than the others, she does not offer any hope.

The double standard of Dr. Wright considers Beth, the saintly feminine, worthy of all the rights that Elizabeth possesses: "I deeply wanted to see Beth take her place in the world and in her family, the place to which my most unscientific heart told me she was entitled."[171] Aware of the doctor's plan, Betsy tells him, "[Y]ou have no place for me in your pretty little world."[172] She is right, since in order to be welcomed to the doctor's world of hiearchical oppositions, she ought to be "the angel in the house," as Beth is. Ironically enough, the doctor likens himself to Frankenstein "with all the materials for a monster ready at hand… patching and tacking together, trying most hideously to chip away the evil from Betsy and leave what little was good."[173] Beth fits in the norms of Western logic of identity since she does not house any individual difference. She is docile, passive, obedient and weak and she is the most "ladylike," that's why she is the one dominating the new personality of Elizabeth after Dr. Wright re-creates her. In sharp contradiction with Beth, Betsy defies the dictations of this super-ego figure, seizing him in every minute.

[167] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 130
[168] ibid, p. 130
[169] Jackson, Shirley. (1954) *The Bird's Nest.* New York: Farrar. p. 58
[170] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 171
[171] Jackson, Shirley. (1954) *The Bird's Nest.* New York: Farrar. p. 71.
[172] ibid, p. 73
[173] ibid, p. 154

"In the roughest voice" she says, "you giving me orders again, wicked man?,"[174] and with her childish irrationality she threatens him, "I warn you that one of these days I am going to eat you!"[175] She is aware of any fake intimacy that the doctor displays and mocks his authoritarian commands. Therefore, from the doctor's point of view, she is always reflected with her "demonic" aspects. "I believe you are an imposter. I believe you are Doctor Wrong,"[176] says Betsy to him, and the doctor, in return, always describes her with negative images. She never smiles, for example, always grins. Whatever she says, she says in an evil way, and especially when she laughs, she turns into a monster, similar to the one Cixous describes in The "Laugh of the Medusa." Such being the case, the divine duty of Dr. Wright is to silence the laughter of this irrational being, though she is a demon "whose evil seemed at first unconquerable."[177] He finds himself "angry rather than frigthened, much in the manner of a knight (rather elderly, surely, and tired after his long quest) who, in the course of bringing his true princess home, no longer has any fear, "but only a great weariness, when confronted in sight of the castle towers by a fresh dragon to slay."[178] He certainly makes a trickster figure of Betsy and ostracizes her because of her difference, thus "dividing being down the middle, seperating evil form good, denying the one for the other, and thereby tampering with the wholeness of a human soul."[179]

Jackson does not much develop Bess personality who appears for a brief moment at the end of the novel. It should be, however, noted that she is not favored by Dr. Wright, who finds her "arrogant and cheap … tawdry and artificial."[180] He compares her with the good personalities, Elizabeth and Beth, and says, "I wondered, could Elizabeth and Beth speak like quietly-educated girls, and this one speak so lispingly…"[181] It is Aunt Morgen that Bess disturbs most since she is preoccupied with the fortune her father left in thrust of Aunt Morgen whom she threatens her to

[174] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar, p. 59
[175] ibid, p. 60
[176] ibid, p. 61.
[177] ibid, p. 62.
[178] ibid, p. 62.
[179] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic" in *Twentieth Century Literature*, Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 p. 21
[180] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. pp. 150-151
[181] ibid, p. 151

get the money back. Bess says, "[E]veryone thinks they can play tricks on me to get the money."[182] Though not as much as Betsy, Bess "knows something of each of the others," while the other two do not, "which suggests that a woman defending her financial independence is repressed in the others."[183] The situation is the same with Betsy, who "knows everyone," and again "which suggests that she is the first personality,"[184] emanating from the deepest layer of the unconscious. Nevertheless, Bess as a "material-oriented" personality, stands in contradiction with Betsy since the latter is a "dream-oriented"[185] figure. The great difference between them is that Bess is the one who witnessed the mother's death and now feels herself guilty since she shook and hurt her before she was about to die while Betsy dreams that she still has a loving and caring mother, and in the end, "neither can gain enough prominence, enough control, and so they cancel each other out."[186] Bess, in one sense, is the personification of Elizabeth's confusion with her aunt. As a masculine parent, like Jackson's duty imposing mother, Geraldine Jackson, Aunt Morgen has the most domineering role in Elizabeth's life until the doctor arrives. Bess, for this reason, is a comic portrait of her aunt, trying to behave like a selfish adult who wants everything under control and who wants to keep her possessions intact.

The depiction of women in contradicting pairs is not only manifest in the opposite personalities of Elizabeth but also in Aunt Morgen and her sister, Elizabeth's mother. Shirley Jackson devotes a whole chapter to the character of Aunt Morgen so that the reader can get acquainted to her personality and understand the nature of her relationship with the other three selves of Elizabeth, Betsy, Bess, and Beth. Aunt Morgen is the one who heightens the sense of guilt Elizabeth feels due to her mother's death and she is also the one who helps doctor Wright to lock Betsy and Bess up. It becomes clear in the very first chapter, when Aunt Morgen expresses her anger about Elizabeth's going outside at night, that she feels aversion to her sister: "you are like your mother, kiddo, a cheat and a liar, and neither of you could ever get

[182] Jackson, Shirley. (1954). *The Bird's Nest.* New York: Farrar. p. 173.
[183] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 125
[184] ibid. p. 125
[185] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 175
[186] ibid. p. 175

around me." At the same time, she envies her sister who was "the prettiest girl of the town,"[187] as she calls her. Also through various hints in the novel we learn that it was Aunt Morgen who first met Elizabeth's father but her sister was the one who married him. For example, she gets very angry with Bess upon her mentioning Elizabeth's father, "Don't you talk about your father, you foul bitch," she says, on which Bess comments, "she wanted my father and she wanted me."[188] In one of their quarrels about the condition of Elizabeth, even Dr. Wright scorns her, saying "if you were half a woman you would have your sister's husband" and Aunt Morgen admits, "I had her child-will you deny it? I stole my sister's child."[189] The enmity between sisters is also found in Jackson's *The Haunting of Hill House*, where, as in *The Bird's Nest*, pair sisters with inverse characteristics envy and hate each other.

As mentioned before, Aunt Morgen is a masculine mother figure who dominates and restricts Elizabeth's life. Having spent a "circumspect, rigid, and extremely private" life, she is "unprepared to accept in her niece any more startling manifestation than an entirely ladylike 'nervous breakdown.' "[190] She is a woman of established norms and Puritan values, and therefore she stands in contrast with her sister who had a bohemian life and didn't not care about anything else than her individual freedom. She thinks that her sister was "a brutal, unprincipled, drunken, vice-ridden beast." That's why, she places Elizabeth in a monotonous life where the contours are determined according to her strict rules. In such case, Elizabeth's transformation into Betsy who is in search of the memory of her dead mother and who epitomizes Elizabeth's attempt to identify with her mother is enough for Morgen to label Betsy personality as evil and to try to help Dr. Wright to suppress her. Betsy is the personification of what Aunt Morgen has tried to delete from the mind of Elizabeth. As a result, "between what Aunt Morgen represents and the memory of her more pleasure-oriented mother, E. Richmond is torn by conflict, by a lack of moral balance characteristic of the world of many other Jackson stories or

[187] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 244
[188] ibid, p. 246
[189] ibid, p. 198
[190] ibid, p. 212

novels."[191] Morgen can be regarded as a woman who adopts and lives according to the rules of patriarchal world, favors a disciplined life, despises uncontrolled desire, whereas her sister remains outside of the established norms, an unsuccessful wife and mother in search of her individual pleasure. Both Aunt Morgen and Dr. Wright, in this sense, are the two agents of law in the novel and "anything which challenges their narrow view is to be regarded as evil and exorcised."[192]

After the two years of treatment, Doctor Wright succeeds in "healing" Elizabeth, in Hattenhaur's words, he "puts this Humpty-Dumpty back together again."[193] Both Dr. Wright and Aunt Morgen together create an "American Eve"[194] who fits well in masculine norms and values. The disobedience of Betsy and the arrogance of Bess are put to an end, and only the submissiveness of Elizabeth and the sweetness of Beth maintain. Jackson's Frankenstein accomplishes his mission "by tossing out the bad and realigning the good."[195] As Aunt Morgen says to Dr. Wright, joking, "you can be her mommy and I'll be her daddy,"[196] they now form a perfect nuclear family, naming the child after her parents and getting prepared for more:

Our responsibility is, clearly, to people this vacant landscape – fill this empty vessel … with our deep emotional reserves, enable the child to rebuild. We have a sobering duty. She will owe to us her opinions, her discriminations, her reflections; we are able, as few others have ever been, to recreate, entire, a human being, in the most proper and reasonable mold, to select what is finest and most elevating from our own experience and bestow![197]

It seems now that Morgen Victoria has relinquished all her bad impulses and ready to submit to the order since her other half is suppressed by the reason of authority. The irrational is now gone and her individual desires that spring from the richness in her

[191] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D . p. 173
[192] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D*. p. 131
[193] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 128
[194] ibid, p. 128
[195] ibid, p. 128
[196] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar p. 268
[197] ibid, p. 268

mind do not bother anyone, but she is confused: "She was clouded with memory, bemused with the need for discovering reason and coherence in a patternless time; she was lost in an endless reflecting world, where only Aunt Morgen and Doctor Wright followed her, as she pursued them."[198] What makes her an individual is her memory but she says "I am through with remembering."[199] Without her memory, however, she seems to be a "homogeneous" woman, "classifiable into codes."[200] Nevertheless, Jackson does not allow Betsy, the eternal resident of the unconscious to disappear completely. She is the shadow, the trickster figure in the form of Elizabeth's double that cannot vanish because as Jung points out, "the repressed contents are the very ones that have the best chance of survival" and "nothing is corrected in the unconscious."[201] At times when Morgen Victoria "impudently" says, "you can't catch me, I'm the gingerbread man ... Doctor Wrong,"[202] or tells her aunt that she has "run away from a little old woman and a little old man,"[203] Jackson gives the hint that Betsy, though rarely for now, still influences the consciousness of this new woman. We will meet her in Merricat Blackwood of *We Have Always Lived in the Castle*, this time as a real individual.

In conclusion, Shirley Jackson's *The Bird's Nest*, is a novel based on repression. The writer makes a character who seems at first not to have any individual depth but then turns out to have three other different personalities, each exemplifying a psychological predicament. Jackson makes use of the multiple personality disorder to personify the division in her heroine's mind which is the product of the conflict between the unconscious and social processes. She develops a double figure as an embodiment of the protoganist's unconscious, assigning her all the repressed characteristics and wishes which the real self does not have enough

[198] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 252.
[199] ibid, p. 253
[200] Cixous, Helene. (1981). "The Laugh of the Medusa." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 246. Cixous focuses on the significance of the unconscious in memory without which "the richness of their (women's) individual constitutions" cannot be mentioned.
[201] Jung, Carl Gustav. (2001). *Four Archetypes. trans. R.F.C. Hull.* London: Routledge. p. 171. The trickster is the Jungian archetype of the evil, dwelling in the collective unconscious throughout the generations. The shadow conception representing the evil doppelganger is also associated with the trickster.
[202] Jackson, Shirley. (1954) *The Bird's Nest*. New York: Farrar. p. 257.
[203] ibid, p. 262.

courage to confront. The relationship between Betsy, the "evil alter ego," and Elizabeth, the repressed host, displays the dichotomy of reason and desire that necessitates the exclusion of parts of the couples associated with the latter. As a double figure, Betsy is the deviant female whom we often encounter in Jackson's fiction, and she stands for personal desire which civilization always tries to suppress. Since the aim of her existence is to reveal the repressed, she becomes a threatening presence to the reality principle of the patriarchal order that inhibits the liberation of female individuality. Betsy is the epitome of the "immoral female" capable of disrupting the norms, therefore she is subdued, which is accomplished by the two super-ego figures, the doctor and Elizabeth's aunt. They represent the reason of patriarchal civilization that identifies desire with irrationality. In *The Bird's Nest*, Jackson allows the law of the super-ego to make her disobedient character surrender. We will see the same pattern in the next chapter, where the heroine who is in quest of her individuality commits suicide due to the oppression of the established norms. Only in the writer's last novel will "the production of the unconscious" and its triumph over the super-ego will be accomplished by all means.

3.2. *The Haunting of Hill House*

One of the most popular works of Shirley Jackson, *The Haunting of Hill House* is a gothic novel written in a more complex style than the rest of the author's fiction. When published in 1959, the novel drew great attention and brought as much fame as "The Lottery" to Jackson. The novel is later called by the famous contemporary horror fiction writer, Stephen King, as one of the greatest horror of all the time. It is also one of the only two novels of the author that is still in print. The other popular is *We Have Always Lived in the Castle*, but as Daryll Hattenhaur points out in his *Shirley Jackson's American Gothic*, both novels "have been misreaded as literal-minded endorsements of witchcraft and the paranormal."[204] That's why, there has evolved such "an unfortunate impression" that Jackson's fiction "is full of ghosts and witches,"[205] which has contributed to undermining the writer's status as a serios writer.

Although on the surface it looks like a thrilling story of a woman entrapped by a haunted house, *The Haunting of Hill House* is much more than that. The supernatural in the novel, first of all, is not the basic element required in a gothic work, rather a literary device mirroring the inner conflict of a depressive woman; specifically, her desperate oscillation between the prescriptions of a patriarchal society and her potential to free her repressed individuality. From this standpoint, several critics compared Jackson's novel to Henry James' novella, *The Turn of the Screw* (1898). Similarly, the young governess in *The Turn of the Screw* is victimized by the supernatural incidents in a Victorian mansion, which is considered as an epitome of her oppression by patriarchy. This Victorian mansion representing the law of its owner is, in Jackson's novel, the Hill House which has led to both psychological and physical destruction of women throughout its history. In both works, however, it remains ambivalent whether the haunting is illusory and originates from the suppression of the female mind or whether the Victorian houses are the personifications of repressive fathers that haunt them.

[204] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 8
[205] ibid, p. 8

Many of the themes as well as the elements commonly found in Jackson's fiction are also present in *The Haunting of Hill House*. The protoganist, Eleanor Vance is a lonely woman suffering from a confined way of life, the burdens imposed on her against her free will, and most important of all, her alienation from her own individuality. The novel is mainly the documentation of her "looking for autonomy and freedom like any questing Jackson heroine."[206] In order to find the repressed part of herself she has to take a journey to her inward self in the same way as all the silenced women in Jackson's fiction. Her attempt to reach the depth of her unconscious and achieve wholeness ends up with failure because the law of the super-ego prevails. Moreover, Eleanor Vance in *The Haunting of Hill House* is much like Elizabeth Richmond in *The Bird's Nest*, as both form foil characters for their own selves during their quest for freedom. Rather than the creation of a split personality, the double motif in this novel is employed through the projection of the protoganist's hidden desires onto another female character, Theodora. Restrained by the law of the reality principle in a patriarchal civilization that dictates her only the submissive female role, Eleanor divides herself into a "good" and a "bad" part and assigns her sexual and destructive wants onto her double. Theodora thus becomes an exit for Eleanor to an imaginary realm where she can embrace her unconscious without disturbing the ego. The Hill House as the embodiment of the super-ego "becomes the mind of a male demagogue determined to seduce and destroy her."[207] Thus, Eleanor, like Elizabeth is hindered by a masculine agent that represents the codes repressing her. Eleanor's attempt to disrupt the norms that alienates her from her womanhood, however, brings her to madness and suicide in the end, while Elizabeth is re-created by parental authorities.

John G. Park touches on the fact that madness is regarded by most feminist critics as "largely as a political event stemming from female oppression in a male

[206] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D p. 213
[207] Lape, Sue Veregge. (1992). *The Lottery's hostage: The life and feminist fiction of Shirley Jackson.* The Ohio State University, Ph. D.

dominated culture,"[208] and makes a comparison between novels by women writers, such as Bronte, Woolf, Lessing, and those of Jackson by given a quote from the analysis of Barbara Hill Rigney. According to Rigney, the novels of the British writers mentioned above demonstrate

> a criticism of a patriarhal, political and social system, a universe dominated by masculine energy, which, in itself, manifests a kind of collusive madness in the form of war or sexual oppression and is thereby seen as threatening to feminine psychological survival. Most of these novels depict a female protoganist who, in spite of such oppression, achieves a superior sanity and at least a relative liberty in the assertion of a self.[209]

In Shirley Jackson's fiction, though it is very common to notice such kind of criticism, "very few of her protoganists achieve much of a victory over oppression."[210] Jackson, mostly through the motif of the double, grants her heroines the opportunity to become aware of their inner desires and wishes, to subvert the values associated with civilized individual and to liberate themselves from the repressiveness of society by fulfilling the forbidden function of the Eros. Furthermore, Jackson generally employs a Harris figure to bring her heroines into conflict with fear and sense of guilt this super-ego figure generates. Any attempt of these rebellious women "to break up, to destroy; and to foresee the unforeseeable, to project"[211] is punished by the law of the father. In the end, they are made either to prefer masculine reason, "valorizing phallic dominance,"[212] as Kristeva terms, or to be defeated by madness in their oscillation between power and denial. Only in her Jackson's last completed work, *We Have Always Lived in the Castle*, the deviant female achieves to overcome her sense of guilt imposed by the super-ego and creates a selfhood outside the prescribed feminine roles.

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[208] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic" in *Twentieth Century Literature*, Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 p. 16
[209] qtd. in Parks, John G. "Chamber of Yearning: Shirley Jackson's Use of the Gothic." p. 16
[210] ibid, p. 16
[211] Cixous, Helene. (1981). "The Laugh of the Medusa." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 245
[212] Kristeva, Julia. (1981). "Oscillation Between Power and Denial." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 166

Each of the five main characters of *The Haunting of Hill House* is introduced by a paragraph in the opening of the novel, but most important of all, Hill House is presented at the very outset: "No live organism can continue for long to exist sanely under conditions of absolute reality; even larks and katydids are supposed, by some, to dream. Hill House, not sane, stood by itself against its hills, holding darkness within; it had stood so far eighty years and might stand for eighty more."[213] With this beginning, Jackson stresses the necessity of dreaming which serves in most of her works as an outlet for her heroines and introduces them to the other possibilities that they might experience. In the course of her self- journey, Eleanor never gives up dreaming her future, and even personifies a different self of her own in Theodora until the punishment embodied by Hill House arrives.

Built by a Victorian patriarch, Hugh Crain, The Hill House, in its history of eighty years, witnesses the death of three wives. The two daughters of Hugh Crain live isolated and without love in this period and after the death of the father, hostility grows between them on account of the possession of Hill House. The younger sister establishes a family of her own outside and the other lives in The Hill House with a female companion and she dies as a result of the ignorance of her companion during her illness. Quarrel arises between the younger sister and the companion then, resulting in the suicide of the latter. The story of the Hill House, said to be haunted since, is told to the reader by Dr. John Montague, an anthropologist, who rents Hill House for three months to make "his definitive work on the causes and effects of psychic disturbances in a house commonly known as haunted,"[214] together with his assistants, Eleanor, Theodora and Luke. Being a man of reason, man of science, Dr. Montague shows his deep discontent with "irrationality" throughout the novel, due to which he sends Eleanor away and causes her to commit suicide. Like Dr. Wright's interest in Thackeray, he is fond of Samuel Richardson and reads his novel, *Pamela; or Virtue Rewarded* during his sleepless nights in the Hill House. Jackson's choice of this novel is important since Pamela is a young and virtuous girl who is seduced by an evil man whose immoral proposals she continually rejects and her virtue is rewarded in the end. She is a symbol of Victorian purity, as Hugh Crain wants her

[213] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 1
[214] ibid, p. 1

daughters to be, which we shall see below. Montague is one of the authorities in Hill House that Eleanor obeys. Towards the end of the novel, his wife Mrs. Montague comes to Hill House and she supports her husband to send Eleanor back to her repressed life. Mrs. Montague can also be regarded as "another of Jackson's phallic mothers," reminiscient of Aunt Morgen in *The Bird's Nest*.[215]

Of the three assistants of Dr. Montague, Eleanor and Theodora are selected from a list of people who were recorded as having experienced supernatural phenomena in the reports of parapsychologists. Eleanor was involved in a poltergeist incident when she was twelve, a "shower of stones" falling on their house for three days shortly after her father's death, explained by "her mother's blind, hysterical insistence that all of this was due to malicious, backbiting people on the block who had had it in for her ever since she came."[216] Whether the uncivilized neighbors or Eleanor is the cause of the stone shower remains ambivalent, but the stoning scene is undoubtly reminiscient of "The Lottery" and will be repeated by the relentless habitants of the village in *We Have Always Lived in the Castle*. Theodora, on the other hand, is reported as having extrasensory perception. Unlike Eleanor, her case is narrated colorfully: "going laughing into the laboratory, bringing with her a rush of floral perfume – she had somehow been able, amused and excited over her own incredible skill, to identify correctly eighteen cards out of twenty…" [217] From beginning to the end Theodora functions as a mirror image of Eleanor's unfulfilled dreams lying in the dark side of her mind. She is, in one sense, what Eleanor is not, as Parks expresses, "she is secular and much experienced, exotic and exciting, representing in part, what Eleanor might have been if her life had not been so restricted and inhibited."[218] Luke Sanderson is the third assistant of Montague, also the heir of the Hill House, passed by her aunt, the present owner of The Hill House. The narrator introduces him to us after Theodora: "Luke Sanderson was a liar. He was also a thief… His dishonesty was largely confined to taking petty cash from his

[215] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 156
[216] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 4
[217] ibid, p. 5
[218] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic." In *Twentieth Century Literature*, Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 p. 25

aunt's pocketbook and cheating at cards."[219] He is an ironic portrait of the gothic hero and gains the attention by Eleanor, who dreams a romantic relation with him. By the weirdness of the Hill House, where everything is off center, every angle is wrong, where rooms have no windows and direct ways to the outside are blocked by other rooms, and stairs are not level, these four new inhabitants are prepared, for the coming irrationality even Dr. Montague will not be capable of explaining. The supernatural incidents, such as the frightening sounds scratching the doors, suddenly occuring extreme cold, messages written in chalk and blood, happen in the course of the novel in parallel with Eleanor's seduction by Theodora, and finally the victory will be Hugh Crain's.

The third person point of view, in *The Haunting of Hill House*, tells us the story of Eleanor Vance, from her own perspective. She is a thirty-two years old woman living with her sister, brother-in-law and their little daughter, sleeping on a cot in the nursery room. Not surprisingly, her parents are dead and as "a socially maladroit loner,"[220] she has no friends, and since she has long been alone she has "no one to love."[221] Like most of Jackson's lonely heroines, she has not any happy memories and cannot remember ever "being truly happy in her adult life."[222] Having spent eleven years of her life caring for her invalid mother, she has not any hope for her future as well. As "Jackson's favorite type of heroine," Eleanor is a "mother-dominated, extremely isolated, sensitive protoganist." [223] She admits that she hates her mother who is understood to have been a domineering and selfish woman, through the anecdotes told by Eleanor in the course of the novel. She reminds us the dictatorship of Aunt Morgen. About her lonely nights with her mother, she says to her friends in the Hill House: "There was never much excitement for me. I had to stay with Mother, of course. And when she was asleep I kind of got used to playing solitaire or listening to the radio. I never could bear to read in the evenings because I

[219] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 5-6
[220] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 157
[221] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 3
[222] ibid, p. 3
[223] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 213

had to read aloud to her for two hours every afternoon."[224] Any kind of sexuality is a source of embarrassment for Jackson's heroines and in the same way as Elizabeth's sexuality is suppressed by Aunt Morgen, Eleanor is also subject to such suppression by her mother. Due to the two pairs of slacks she brings to the Hill House she feels guilty and thinks, "mother would be *furious*," and she hides the slacks down at the bottom of her suitcase "so that she need not take them out, need never let anyone know she had them, in case she lost her courage."[225]

Eleanor's lack of self-confidence throughout the novel clashes with her desperate endeavors to establish a secure sense of self since she has not enough courage to escape from her repressive past. Just as Elizabeth is gravely affected by her part in her mother's death, so Eleanor hides inside an unbeareble sense of guilt because of her mother's death. She believes that her mother was knocking on the wall for help while she was asleep. She says to Theodora: "She knocked on the wall and called me and called me and I never woke up. I ought to have brought her the medicine."[226] The fact that she is both aware of her mother's knocking and claims to have been asleep brings to mind her deliberate ignorance of her mother since she might wish her to die. Also, maybe more than her mother, Eleanor hates her sister Carrie, who seems not to have helped Eleanor during their mother's illness, and now she is reluctant to share a house and a car with her. After her mother's death, Eleanor restricts her life with the boundaries of her sister, her brother-in-law and their little daughter, forced to live in the nursery room and to sleep on a cot. The hostility between two sisters is similar to the one between Hugh Crain's two daughters whose isolated lives in the nursery room still continue in the form of their ghosts and haunt Eleanor in her nightmares.

Much of her life is now wasted by her mother and her selfish sister, Eleanor receives a letter from Dr. Montague inviting her to the Hill House. This invitation affects Eleanor immensely as something she "had been waiting for … during the

[224] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 62
[225] ibid, p. 29
[226] ibid, p. 156

whole underside of her life, ever since her first memory. "[227] For the first time in her life, Eleanor decides to do something on her own and for the first time she makes a demand from her family. When she wants the car, for which she always has had to take permission from her sister even though it belongs to both, her sister, having taken her mother's oppressive role, rejects Eleanor and says, "I am doing what Mother would have thought best… Mother had confidence in me and would certainly never have approved my letting you run wild."[228] Much to their resistance, she finds enough courage to "run wild;" she steals the car and sets off for a journey to Hill House, which is "her first act of independence."[229] The car is "a little contained world, all her own" by which she has "finally taken a step"[230] and she joyfully says to herself while driving: "Time is beginning this morning in June."[231] She believes that the road will lead her to a promising future where she will not be subject to suppression by anyone anymore and where she will finally find a chance to make a new person out of herself. In quest for her lost freedom, Eleanor actually travels to her inner world where she faces her greatest fears as well as her ultimate wishes. In a place where she thinks there had been a fair long ago, she notices the signs for motorcycle races on which only the words DARE and EVIL, daredevil in original, are written. The words which run parallel with her rebellious act foreshadow the road which will lead Eleanor to the demonic Mr. Harris, the monstrous agent of the super-ego waiting to punish Jackson's disobedient protoganists. It is the Hill House that turns her dream into a nightmare. Not having the least idea what is awaiting for her at the end of the road, Eleanor, as Lape comments, walks "into a domestic confinement rather than away from it." [232] In each of her daydreams, Eleanor continues to imagine a new life in the same way as Betsy does when she arrives in New York. She imagines herself living all alone in a tumble-down house that she sees on the road, creating a fairyland with "Stone lions guarding" and "protected

[227] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 4
[228] ibid. p. 7
[229] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The Life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 111
[230] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 10
[231] ibid, p. 12
[232] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 112

poisonously from the eyes of people passing."[233] Later, she notices a tiny cottage buried in the garden and imagines another lonely life: "No one would ever find me there, either, behind all those roses, and just to make sure I would plant oleanders by the road."[234] The isolated ruined place she desires to live in autonomously resembles the castle of the Blackwood girls in Jackson's last novel, *We Have Always Lived in the Castle*, where Constance and her sister Merricat, who is one of Jackson's deviant heroines, having murdered their parents, establish a new home of their own out of the decayed remnants. Eleanor, like Constance and Merricat, longs for autonomy that may be attainable in "a room of her own" which is free from the burdens of external reality. Her day dreaming, in this sense, is the "encoding of desire," which also function as the "narratives of wish fulfillment."[235]

When Eleanor stops at a country restaurant for lunch, she meets a family of four, a mother, father, son and daughter. As a woman whose individuality has long been subdued, Eleanor is impressed by the little girl who does not want to have her milk since it is not served in her special "cup of stars."[236] Her authoritarian, "frowned" father warns the mother not to spoil her and dictates that "she ought not to be allowed these whims." The mother tries to persuade her daughter to "be a very good girl" and drink the milk from that glass. Eleanor silently urges the little girl to continue her demand: "Don't do it, Eleanor told the little girl; insist on your cup of stars; once they have trapped you into being like everyone else you will never see your cup of stars again."[237] The girl stubbornly refuses the milk and Eleanor thinks, "wise, brave girl." This scene shows how Jackson sees society and the nuclear family as institutions that destroy the autonomy and free will of the individual. It is obvious that Eleanor's long suffering is caused by the compelling principles of society that forbids individuals to insist on their personal demands and necessitates that they make their choice on behalf of society's interest.

[233] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 13
[234] ibid, p. 15
[235] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 168
[236] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 14
[237] ibid, p. 15

As the "chief microcosm" of society, it is, first of all, the institution of nuclear family that "dramatizes the conflict between private and social worlds, ego and the super-ego."[238] Eleanor's journey to Hill House, therefore, is an escape from the repression of such institutions. She aims to fulfill her dreams of autonomy though the road to her freedom takes her to a castle of patriarchy the history of which is full of women devoured by the law of the father. In *The Haunting of Hill House* we come across Jackson's one of the recurrent themes, "theme of interpellation through the family."[239] In *The Bird's Nest*, this theme is presented by the portrayal of the phallic mother and fatherly doctor of Elizabeth and in *We Have Always Lived in the Castle* by Merricat's challenge against this institution.

While Eleanor enjoys the possibility that "they [her sister and brother-in-law] would be telling each other incredulously that they they would never have suspected it of Eleanor" and thinks, "everything is different, I am a new person, very far from home,"[240] she drags her feet when she is given an indication that the journey may not end as she has expected. In front of the Hill House, while she is waiting the permission from the keeper to enter, she oscillates between dream and reality and thinks: "It's my chance… I'm being given a last chance. I could turn my car around right here and now in front of these gates and go away from here."[241] The first impression of the Hill House on Eleanor is its being "vile" and "diseased," which leads her to be cautious one last time: "get away from here at once,"[242] she says to herself. She, nonetheless enters the house. having been instructed by Mrs. Dudley, the house keeper, about the strict scheduling of the breakfast and dinner, Eleanor soon meets Theodora, the second guest to arrive.

If *The Haunting of Hill House* is a documentation of Eleanor's dividedness between her urge for individual freedom and her fear of the rules dictated by her super-ego, the most significant part other than the Hill House is granted to Theodora,

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[238] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic" in *Twentieth Century Literature*, Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0 p. 18
[239] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 155
[240] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 19
[241] ibid, p. 21
[242] ibid, p. 23

the double of Eleanor. Theodora is what Eleanor could never be, representing all she lacks in her isolated life. For such "a woman who waited too long to claim herself, who had already given up so much of herself that there was no longer a self to claim,"[243] Theodora promises the fulfillment of her wish to have another self and another life that she has not been allowed to have. In this sense, she is the mirror image of Eleanor's unconscious, an embodiment of her repressed desires. We know that the repressed "does not 'give up' when it is denied entrance into consciousness" and "expresses itself digressively, disguisedly, in derivatives."[244] In Eleanor's state, the return of the repressed takes place in the form of the double figure by whom she releases those hidden inside. As stated by Daryll Hattenhaur, "like many of Jackson's decentered subjects," Eleanor "experiences motivation from without. What little courage Eleanor has comes from Theodora."[245] Nevertheless, she has such a weak ego that her daring attempt to defy the reality principle of a much more demanding patriarchal culture and to enter into the imaginary under the mask of another self ends up with her destruction.

The distinction between Eleanor and Theodora is not less clearly defined than the one between Betsy and Beth since both characterizations in Jackson's canon represents the sharp distinction between reason and desire, reality and unconscious, normal and irrational. As is formerly mentioned in Iris Marion Young's study, by first establishing a dichotomy between these couples, and then expelling the unwanted parts, the logic of identity as an ideological process aims to attain an unquestionable unity. The same dichotomy that is manifest in the couple of man and woman is also established according to the same hierarchy, which necessitates for the woman to be excluded, "decapitated" in Cixous' words, unless she prefers to be on the masculine part. This threat engenders another dichotomy, this time between woman and woman, the one as the sleeping beauty and the other as the grinning devil. Theodora, in such kind of a dialectic, is undoubtly located on the negative side that is depraciated by the cultural order. Creating Eleanor with her mirror opposite, Jackson

[243] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 102
[244] Hoffman, Frederick J. (1957). *Freudianism and the Literary Mind.* Louisiana: Louisiana State U.P. p. 35
[245]Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 163

thus disturbs the Western ideal of impartiality, its idea of the "unified, stable ego" which "lies at the heart of the illusive coherence of modern culture."[246] As a double figure, Theodora comes from that "unseen" and represents the lost half of which Eleanor is deprived and thus challenges that invented unity.

In her notes on *The Haunting of Hill House*, Jackson writes, "theo is eleanor."[247] Nonetheless, in one of the introductory paragraphs devoted to Theodora, she is said to be "not at all like Eleanor," especially since "duty and conscience were, for Theodora, attributes which belonged properly to Girl Scouts."[248] From their first meeting to the end in the Hill House, Eleanor is both attracted to and afraid of Theodora due to her familiarity. Theo is familiar because she springs from Eleanor's inside, just as she is alien because she seems to come from a far away land, maybe from Clara's island in "The Tooth," which is "farther than samarkand." This also arouses in her a sense of uncanniness which stems from her being aware of what Eleanor is thinking and hiding in her mind and urging her to do what she thinks is not right.

On the very first day of their stay in the Hill House, even though Eleanor is afraid, Theodora insidiously tempts her to go and explore the woods. Eleanor thinks, "she's much braver than I am," and Theodora answers, "don't be so afraid all the time… we never know where our courage is coming from."[249] Divided between Theodora's urges, which disturb the watchman guarding the treshold of her unconscious, and her inability to resist these demands, Eleanor, finds herself in the realm of the uncanny that is for Freud "nothing new or alien, but something familiar and old established in the mind and alienated from it only through the process of repression."[250] Eleanor's deep fear arises from those moments when she is face to

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[246] Zivkovic, Milica. "The Double as the "Unseen" of the Culture: Toward a Definition of Doppelganger" http://facta.junis.ni.ac.rs/lal/lal2000/lal2000-05.pdf (21.04.2008) p. 126

[247] qtd. in Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 162

[248] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 5

[249] ibid, p. 36

[250] Freud, Sigmund. (2001). "The Uncanny." In V. B. Leitch (Ed.) *The Norton Anthology of Theory and Criticism.* New York: Norton Publishing. pp. 925 – 952
Freud, in his article, discusses the concept of the uncanny as a terrifying element both familiar and strange, associated with the repressed. He also locates the double figure in this realm.

face with "something repressed which recurs."[251] It becomes most unbeareble especially at those times when Theodora expresses Eleanor's lack of self-confidence, saying "you're afraid everyone is going to laugh at your clothes."[252] As Eleanor's alter ego, Theo obviously is much more different, which makes Eleanor more dissatisfied with herself as she realizes the other possibility she might be: "it was not possible for Eleanor to believe that she ever dressed or washed or moved or ate or slept or talked without enjoying every minute of what she was doing; perhaps Theodora never cared at all what other people thought of her."[253] Eleanor, though she deeply desires to be like Theodora, feels ridiculous and wicked when she tries to look like a woman with self-confidence or shows any attempts to reveal her sexuality and thus constantly reminds herself not to make a fool of herself each morning she wakes up. It is because she is one of those silenced women of Cixous, "surprised and horrified by the fantastic tumult of her drives (for she was made to believe that a well adjusted normal woman has a divine composure)"[254] that she cannot make peace with this other part of herself.

Classical psycho-analytical theory divides human mind into three parts and assigns the darkest wishes, which even we ourselves are not conscious of, to the id. When these wishes try to come out and when the ego is not capable of censoring them in accordance with the existing structure of the reality principle, fear and anxiety dominates the psyche. Herbert Marcuse, in *Eros and Civilization*, points out that the content of the reality principle vary according to the structure of that culture, which makes the repression mechanism different in scope.[255] Accordingly, Eleanor's fear arises from the conflict between her unconscious demands and the reality principle that is formed by the cultural environment which alienates her from her individuality and makes her obey the masculine rules. Her repressed womanhood, "her repressed eroticism and assertiveness"[256] is embodied by Theodora who

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[251] Freud, Sigmund. (2001). "The Uncanny." In V. B. Leitch (Ed.) *The Norton Anthology of Theory and Criticism.* New York: Norton Publishing. pp. 925 – 952
[252] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 32
[253] ibid, p. 70
[254] Cixous, Helene. (1981). "The Laugh of the Medusa." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 256
[255] Marcuse, Herbert. (1998). *Eros and Civilization.* London: Routledge. p. 37
[256] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 163

continually seduces her to liberate her own sexuality. The double figure thus releases the aim-inhibited function of Eros and carries out the "subversion of values." Eleanor, though she badly yearns for it, can emancipate the desires in her mind only through Theodora, but cannot free herself from fear and sense of guilt on account of the uncanny familiarity of her shadow. The source of Eleanor's fear, therefore, is the fear of everyman, in Theo's words, "of knowing what we really want."[257] Also as Jackson elaborates in one of her letters, it is the fear of self which makes human beings suffer from an eternal sense of guilt:

> We are afraid of being someone else and doing the things someone else wants us to do and of being taken and used by someone else, some other guilt-ridden conscience that lives on and on in our minds, something we build ourselves and never recognize, but this is fear, not a named sin. Then it is fear, fear of self that I am writing about… fear and guilt and their destruction of identity.[258]

Jackson says in her notes on Theodora that she is "the voice of emotion."[259] She is a flamboyant, pleasurable, colorful woman, trying to "look as bright as possible."[260] Theo constantly touches Eleanor's cheeks while speaking to her and this disturbs Eleanor. She wants to put red nail polish on Eleanor's toenails, which Eleanor finds "horrible…wicked."[261] She says, "by the time I'm through with you, you will be a different person."[262] But this different person Eleanor is actually the mirror reflection of Theodora, who, according to patriarchal norms, is "wicked… beastly and soiled and dirty."[263] In every detail, from their clothing to their way of behavior, Jackson draws a direct contrast between both women, and in doing so, she depicts the two distinct categories which a woman can belong to. Jackson "uses the literary convention of the double," says Lape, "to articulate the angel in the house/whore dichotomy and to express the dominant/submissive conflict many

[257] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 118
[258] Miller, Laura. (2006). Introduction. *The Haunting of Hill House*. New York: Penguin Books. p. xix
[259] qtd. in Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 163
[260] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 34
[261] ibid, p. 85
[262] ibid, p. 85
[263] ibid, p. 116

women experience within themselves."[264] With the reverse portrayals of Eleanor as "Woolf's angel in the house, a dutiful, asexual, 'utterly selfish' servant of the patriarchy" and Theodora as the seductive, selfish, sexually demanding and perennially unsatisfied whore,"[265] Jackson also depicts the categorizing attitude of society towards women. Until she commits suicide, Eleanor is seduced by her doppelganger, Theodora; nevertheless, Hill House makes her obey the masculine rules and devours her in the end.

The climax of the novel is when Eleanor gets closest to Theo, when the two women have to sleep in the same room after they find Theo's room and clothes ruined by blood. Theodora, from now on, wears Eleanor's clothes and shares the room with her, which makes them, as she says, "practically twins."[266] One night, in her sleep, Eleanor dreams of holding Theo's hand but when she wakes up and realizes that she is not, she asks, "whose hand was I holding?"[267] Again in her notes, Jackson regards this question as "the most important line in the novel."[268] If it is not Theodora's hand that Eleanor is holding, then it is her own hand. For Hattenhaur the scene is also extremely significant since "it allows us to follow the connection of her right hand (traditionally the side associated with rationality, consciousness, and light) across to the left hand of darkness."[269] Eleanor, thus, embraces her unconscious, and indulges in irrationality. At the end of her rebellious experiences with Theodora brings her to the woods one more time. Not to mention the fact that the woods stand for Eleanor's longing for an escape from the strains of reality, as New York for Elizabeth. Unable to meet such inhibited claims, the egos of both women hide behind the alternate personality to whom they can assign the role to subvert the dominant ideology. Betsy and Theodora, in quest of the demands that are "irrational" for the reality principle of patriarchal civilization, enter into the wilderness, that is, the unknown big city or the dark woods. In this regard, the double, as Karl Miller states,

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[264] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 101
[265] ibid, p. 116
[266] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 116
[267] ibid, p. 120
[268] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 163
[269] ibid, p. 163

undertakes to "chase the subject as the spectre of his own disobedience."[270]

Escaping from the Hill House, which seems to devour Eleanor soon, Theodora holds Eleanor's hand and takes her into the woods one more time. Following the path that is wide and black, slowly moving on the colorless grass, and with "Theodora's hand tightened," Eleanor, though afraid like before, makes a free choice and does not resist Theodora. While "there is only the barest safety margin left," she keeps walking "deliberately,"[271] because it is "to live deliberately" what she really wants: "Eleanor's teeth were chattering, and the nausea of fear almost doubled her; her arm shivered under Theodora's holding hand… she felt every slow step as a willed act, a precise mad insistence upon the putting of one foot down after the other."[272] This last journey, aimed to be a determinant act, does not, however, end up "with the lovers meeting" as she has always desired. The road to self-gratification turns out to be a horrible mistake as Theodora and Eleanor get closer to the wilderness. In the middle of the night and in the middle of the forest, the two women encounter with "a picnic party in the garden" with the "the laughter of the children and the affectionate, amused voices of the mother and father."[273] The family is the microcosm of all social institutions and Eleanor, while fleeing to the woods, meets what she has always been running away, the patriarchal authority. The apparition terrifies them more than anything else they have met in the Hill House. It is one of the many games Hill House plays on Eleanor. It makes her surrender and she relinquishes her desire to experience her unconscious. Running back to the Hill House she tramples on a broken cup, which represents the "cup of stars" that she will never possess since now it is the Hill House and its patriarchal demands that possessed her.

The Hill House is the most complicated example of the living buildings or spaces that are common to Jackson's fiction. *The Bird's Nest* opens with a description of the Owestown Museum whose disintegration mirrors the psychological collapse of the protoganist, Elizabeth. On the other hand, Hill House,

[270] Miller. Karl. (1987). *Doubles*. New york: Oxford U.P. p. 46
[271] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 128
[272] ibid, p. 128
[273] ibid, p. 130

built by a patriarch in a very Victorian style, illustrates the fear and sense of guilt of Eleanor, who, searching for her autonomy breaks her bond with the laws of society, which is symbolized in the novel by the nuclear family. In Jackson's hand, says Lape, "the house becomes a chauvinistic structure that seduces and ultimately destroys its female victim."[274] Having never had an independent life of her own, Eleanor embraces her repressed womanhood on the reflection of her mirror-opposite, Theodora, the embodiment of the personal desire, the unrepressed individuality. On the other end of the spectrum is the Hill House, which "represents an edifice of masculine power, a tool for female entrapment."[275] The Hill House and its owner, Hugh Crain, has an authoritarian effect on Eleanor. Eleanor's sinking into madness and her eventual suicide stems from the fact that while she is tempted by Theodora to destroy the established norms and liberate herself, she is also tyrannized by the Hill House, the voice of its owner, which wants her to surrender. From this point of view, it is obvious that Hugh Crain, for Eleanor, is the frightening illustration of the super-ego which is a "pointer," which "determines what is to be called good or evil."[276] Because Theodora prefers self-gratification to the ideals of patriarchal civilization, Eleanor's identification with Theodora places her on the evil side. Being the good woman in The Hill House requires obedience to the law of the father and submission to the Hill House, which Eleanor ends up doing in the end. As a result she becomes one of the victimized female ghosts of the haunted house.

Michael L. Nardacci draws a link between the Hill House which embodies the mind of its owner, Hugh Crain, and the mansion in Poe's "The House of Usher," where the mansion is an epitome for the madness of Roderick Usher. "Hill House is Hugh Crain,"[277] says Nardacci, which Dr. Montague confirms: "Hugh Crain must have detested other people and their sensible squared away houses, because he made his house suit his mind."[278] Therefore, it is not surprising that Eleanor wants to get away when she faces the house which "reared its great head back against the sky"

[274] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 112
[275] ibid, p. 112
[276] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p.75
[277] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D.* p. 184
[278] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 77

and finds it "vile" and "diseased" since Jackson definitely illustrates it with both masculine and evil characteristics:

> No human eye can isolate the unhappy coincidence of line and place which suggests evil in the face of a house, yet somehow a maniac juxtaposition, a badly turned angle, some chance meeting of roof and sky turned Hill House into a place of despair, more frigthening because the face of Hill House seemed awake, with a watchfulness from the blank windows and a touch of glee in the eyebrow of a cornice.[279]

Though "the sick voice inside" warns her to get away as soon as possible, Eleanor cannot prevent herself from entering the house: "But this is what I came so far to find … I can't go back. Besides, he would laugh at me if I tried to get back out through that gate,"[280] she thinks, and she decides to end her journey which she had seen as the road for her freedom. "From the moment she reaches Hill House," as Lape states, "Eleanor is doomed, trapped by the romance of the patriarchal family, the dream of domestic bliss."[281] Not knowing why, she walks silently inside the house, comparing her silent movements with that of Mrs Dudley's. "I am like a small creature swallowed by a monster," she thinks, "and the monster feels my tiny little movements inside."[282]

At first, Eleanor hopefully imagines that she has finally found what she has been looking for. Headed by Dr. Montague, the group in The Hill House gives her a sense of belonging and happiness, the idea that she has friends in an environment where she stands the chance of asserting herself. "I am the fourth person in this room; I am one of them; I belong," she whispers to herself. Now she is a new "Eleanor … who belongs, who is talking easily, who is sitting by the fire with her friends."[283] Wearing red, like Theodora, she seems to discover her repressed individuality for the first time in her life, which she has never had any time and space to actualize: "Eleanor thought with deep satisfaction that her feet were handsome in their red sandals; what a complete and seperate thing I am, she thought, going from my red

[279] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 24
[280] ibid, p. 25
[281] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 111
[282] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 29
[283] ibid, p. 49

toes to the top of my head, individually an I, possessed of attributes belonging only to me."[284] She enjoys this new self, gets close to her double, and pretends to have been an independent individual like her. Instead of telling the truth that she was an unwelcome resident in her sister's house and an unwanted member of her family, she lies to Theodora that she has an apartment in which she lives all alone, just like Theodora does. This imaginary apartment of her own is a combination of her unfulfilled dreams:

> I'm still furnishing it … White curtains. I had to look for weeks before I found my little stone lions on each corner of the mantel, and I have a white cat and my boks and records and pictures. Everything has to be exactly the way I want it, because there's only me to use it; once I had a blue cup with stars painted on the inside; when you looked down into a cup of tea it was full of stars. I want a cup like that.[285]

Nevertheless the taste of freedom does not last long due to Hugh Crain's dominant authority that is manifest in every corner. When exploring the house, they find a "huge and grotesque and somehow whitely naked" marble statue in the drawing room in the form of Saint Francis curing the lepers. Theodora thinks the statue as a replica of Hugh Crain and "his two attendant nymphs"[286] as his two daughters. Impressed by the statue of Hugh Crain, Eleanor goes to wander along the veranda and notices a phallic tower which "rose up before her suddenly, almost without warning.[287] It "was made of gray stone, grotesquely solid, jammed hard against the wooden side of the house." Eleanor thinks that the tower is "hideous" and "if the house burned away some day the tower would still stand."[288] It is to this tower that she will return when she cannot cope with the conflict between her unconsious desires and the reign of Hugh Crain.

Later the group visits the nursery room which once belonged to the daughters of Hugh Crain. Here they find a "cold spot" at the entrance of the room which is

[284] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 60
[285] ibid, p. 64
[286] ibid, p. 79
[287] ibid, p. 82
[288] ibid, p. 82

"like the doorway at a tomb."[289] Having spent most of her time in a nursery room before coming to Hill House, Eleanor, upon entering the nursery room, says, "I felt it as deliberate, as though something wanted to give me an unpleasant shock."[290] The dark nursery room represents her restraining past from which she desperately escaped. Hugh Crain who built the Hill House "to see his children and his grandchildren live in a comfortable luxury", and "to end his days in quiet"[291] turns his house into a castle of the patriarch. He confines his daughters into the terrifying nursery room the walls of which are covered with frigthening figures and pictures and the windows that face the gray tower. Moreover, there is a book written by him for his little daughter, which can be considered as the law of the father determining what is good or evil for his daughters. "Memories, for Sophia Anne Lester Crain; A Legacy for Her Education and Enlightment During Her Lifetime from Her Affectionate and Devoted Father…" is the title of the book which is composed of illustrations and collages and which is, for Dr. Montague, "a Goya etching; a horrible thing for a little girl to meditate upon."[292] Hugh Crain, in his book, gives moral lessons to his daughter, teaches her the seven deadly sins, and forbids sexuality as the most horrible of all sins. He assigns his daughter an "unceasing duty to remain as pure as"[293] the souls in heaven, which are illustrated in his book of law. Painted snakes surround the message that says, "Eternal damnation is the lot of mankind; neither tears, nor reparation, can undo Man's heritage of sin."[294] With many similar commandments he imposes on daughters, he assumes a "godlike role"[295] for himself. He demonstrates hell as the eternal punishment of disobedience, burning the corner of the page with the flame of the candle, which is obviously a phallic symbol. It is reasonable then why the house has become an obsession for his daughters during their adult life and "it is" also "the pattern that is repeated with Eleanor."[296] Both daughters are the women who internalize the law of the super-ego, forgo their individuality, and resist to the suppression of patriarchy. The domination of Hugh

[289] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 87
[290] ibid, p. 88
[291] ibid, p. 54
[292] ibid, p. 124
[293] ibid, p. 124
[294] ibid, p. 124
[295] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D*. p. 185
[296] ibid, p. 186

Crain over his daughters is indeed fatal and he, through the devouring Hill House, tries to subdue Eleanor, especially at those times when she is alone with her dark double, Theodora, since she represents the tendency of Eleanor to deviate from patriarchal principles.

No sooner does Eleanor come across the law of Hugh Crain that has been enforced on the women inhabiting the Hill House since the beginning of its history than she becomes the one most likely to fall prey to it. She is the one of the four new inhabitants of the house who suffers most from the haunting of Hill House. The controlling power of her ego weakens as a result of her oscillation between the seduction of both Theodora and Hill House. After the first paranormal incident in the Hill House, Dr. Montague says, "the menace of the supernatural is that it attacks where modern minds are weakest."[297] Eleanor, incapable of making a negotiation between her inside and outside, is the most subject to disintegration. At the night of their nursery room experience, Eleanor awakens with a sound banging on both her and Theodora's door. An intense cold occurs and the sound or ghost shaking the door does not disappear until the doctor and Luke, to whom the voices have, not surprisingly, been inaudible, arrive. Fading back to the nursery room, the thing that makes the sound effects Eleanor most: "the sense was that it wanted to consume us, take us into itself, make us a part of the house,"[298] she says. The next step of the Hill House is the message written first in chalk and then with blood on the wall: "HELP ELEANOR COME HOME."[299] Eleanor blames Luke for writing the message but when she is rebuked by him she feels more hopeless. She is is gradually captivated by the Hill House and becomes distant from Theodora at the same time.

Sue Lape, like Michael Nardacci, focuses on the fact that "it is Hugh Crain, representing patriarchy itself, wants to devour Eleanor, since she, alone seems to receive this impression."[300] In the dichotomy of good and bad woman, Eleanor desires to be both Theodora, an independent woman at peace with her sexuality, and

[297] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 103
[298] ibid, p. 102
[299] ibid, p. 108
[300] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The Life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 125

one of the submissive women of Hugh Crain due to her fear of the strict super-ego. It is her mind where the conflict lies. She cannot negotiate between her inner self and the outer powers governing her psyche. According to Freud, during the ego's struggle between the inside and outside, "it [the ego] wants to deny a part of the real external world, or to reject a drive-demand of the internal world – the outcome is never a total, complete one."[301] The sense of incompleteness to which her ego is subject to is what destroys Eleanor. Neither can she give up her everlasting desire to achieve her freedom, nor she can resist the call of Hugh Crain. Finally she lets Hill House swallow her up slowly. When the wife of Dr. Montague arrives, who is very much like Aunt Morgen in *The Bird's Nest*, (as both are phallic mothers domineering the susceptible daughters' lives) Eleanor's bond with reality weakens for the worse. Mrs. Montague brings with her a planchette so that she can have contact with the supernatural beings in the Hill House. On the board of the planchette, the group read the messages of a "lost" spirit. It introduces herself as "Eleanor… Nellie Nell Nell"[302] and says that it searches for a "home." Eleanor thinks desperately, "I have been singled out again."[303] Mrs. Montague, at the end of the novel, becomes cruelest than everyone else in the house and orders Eleanor to go back to her sister from whom she has learnt about Eleanor's escape. She becomes the voice of punishment, making Eleanor suffer more for her wish to have a self of her own.

The lost spirit of the Hill House acts as an agent of Hill House which represents, according to R. R. Miller, "a locus of Victorian repression" and also "Eleanor's own troubled past,"[304] calling her to join the daughters of Hugh Crain who are inhabiting the dark nursery room. The strange sounds again come from the nursery, at the night of the planchette incident, knocking and stratching the door. Eleanor, one more time, "clinging to Theodora," feeling the "deadly cold in spite of theodora's arm around her," thinks, "it knows my name."[305] At those times when she is too vulnerable to resist the captivation of the Hill House, she says to herself, "I am

[301] Freud, Sigmund. (2006). "An Outline of Psychoanalysis." In A. Philips (Ed.) *The Penguin Reader.* London: Penguin Books. p. 59
[302] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 141.
[303] ibid, p. 143
[304] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 231
[305] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 147

disappearing inch by inch into this house, I am going apart a little bit at a time because all this noise is breaking me."[306] "I will relinquish my possession of this self of mine, abdicate, give over willingly what I never wanted at all; whatever it wants of me it can have."[307] Before she surrenders, however, she wants help from Theodora, her alter-ego, the last time. She says Theo that she wants to go and live in with her in her apartment with her. What she needs is a place where she can become herself. "I came to Hill House and found Theodora and now I will not let her go,"[308] she says and dreams a future with Theodora free from the dictations that have narrowed her life: "I could help her in the shop… she loves beautiful things and I would go with her to find them. We could go anywhere we pleased, to the edge of the world if we liked." On the other hand, the voice of Hugh Crain is also calling her, "under the hard branches of the trees," with the laughter, "Eleanor, Eleanor," which is "a call she had been listening for all her life."[309] She answers the call that night, following the laughter to the nursery room and dancing in the drawing room with the statue of Hugh Crain whose "eyes flickered and shone at her." She, finally, comes to the tower "rising triumphantly between the trees" and climbs its iron stairway. She feels herself "in the embrace of the house" and says aloud, "here I am." Her meeting with the tower is her final submission to Hugh Crain, which also means giving up her dreams. Instead of establishing her own autonomous life, just like the one Theodora has, she obeys the call of Hugh Crain, the law of the father. Eleanor's "cup of stars" is broken in the woods and she is punished by the Big Bad Woolf. "No stone lions for me … no oleanders; I have broken the spell of Hill House and somehow come inside. I am home,"[310] she thinks. It is the home where women are subject to masculine codes, very much different from the little apartment she might have lived if she had been able to break free. Finally, Luke brings her down the tower that night and the next day Dr. Montague wants her to leave the house for her own sake, but Eleanor refuses to leave since the future awaiting for her outside the Hill House is not much better than Hugh Crain's mansion. When Theodora reminds her about the apartment where she lives, Eleanor admits bitterly that she has never had the same room anymore.

[306] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 149
[307] ibid, p. 150
[308] ibid, p. 157
[309] ibid, p. 158
[310] ibid. p. 171

Besides, now that Mrs. Montague has got Theo's ruined clothes and room fixed and cleaned, they aren't twins wearing each other's clothes and sharing the same room anymore. Now, she is criticized by Luke, scolded by Mrs. Montague, unwelcomed by Dr. Montague, and most important of all, rejected by Theodora. Other than the nursery room of Hugh Crain and her sister's, there is only one choice left to her, which is suicide. Driving her car to the tree in front of Hill House, she, nevertheless, asks herself, "*Why* am I doing this?"[311] The last paragraph of the novel is marked by the domination and firmness of the Hill House as the beginning is, giving the message that "the ancestral rules remain and prevail."[312]

The Haunting of Hill House is the story of a journey to the unconscious desires of a woman that have been forbidden by the reality principle of patriarchal culture. This principle compels her to conform into what the social contract commands for women and punishes her with the sense of guilt the super-ego generates when she attempts to do otherwise. Eleanor is like Elizabeth, Clarissa, Natalie, or Merricat, like any Jackson heroine who is dissatisfied with the norms that society imposes on her and who searches for a way to disrupt those norms so that she can be free. The road to freedom, as Herbert Marcuse and contemporary French feminists stress, passes through the release of the repressed, which lies in the unconscious. This is what Eleanor at least attempts. Her repressed returns in the form of an alter ego who gives her the courage to go into the woods and explore what is out there. Mirroring her hidden desire to defy the law and to be true to her own womanhood, the double figure is another Eleanor. It is her hidden other with whom she cannot unite due to the dictations of the super-ego. Since the social institutions operate in compliance with the reality principle and necessitates the exclusion of individual desire, Eleanor imagines herself in a land of her own where the prescriptions of those institutions, sprecifically of the family do not reign. Nevertheless, her fairy land as a deserted place turns into a nightmare in which she is made to surrender to the law of the father.

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[311] Jackson, Shirley. (2006). *The Haunting Of Hill House*. New York: Penguin Books. p. 182
[312] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 137

Jackson, as she often does, introduces her character to an alternative she might have had but does not let her to declare her independence.

3.3. *We Have Always Lived in the Castle*

We Have Always Lived in the Castle is the sixth and last completed novel of Shirley Jackson. Except her domestic fiction and the last unfinished work, it is the writer's only novel which employs first person point-of-view from its beginning to the end. Published in 1962, three years before Jackson's death, *We Have Always Lived in the Castle* can be regarded as a final retribution of the writer that voices the restrictive influences of established institutions on the individual. Sharing common elements with the rest of her fiction, the novel is also considered by many critics as Jackson's best social criticism.

With a very simple plot, *We Have Always Lived in the Castle* involves the recurrent elements of the Shirley Jackson's fiction. The double is again a prevailing figure that represents the duality of human nature. However, the antithetical pair in this novel is not portrayed in the form of a main protoganist and her 'wicked' alter ego. Rather, the two extremes of a single woman is given within the contradictory depiction of two sisters. In *The Bird's Nest*, the multiple personality of Elizabeth enables her to assign the socially irrational and the evil wishes to her double, Betsy, and to make an "angel in the house" of herself with Beth personality. Likewise, in *The Haunting of Hill House* Eleanor projects her repressed womanhood and her desire to have an independent life onto her doppelganger, Theodora. The dark woman of *We Have Always Lived in the Castle*, on the other hand, is the major character herself, and ironically enough, she lives happily with her complementary opposite, her angelic half, in an eccentric domestic environment free from social impositions. In other words, the "bad" part of the duality, the wicked sister, embodies in herself the unconscious content of the good part, the saintly woman. Irrationality, strangeness, fantasy, magic, and difference are all harmonized in the isolated castle of Merricat and Constance, and this world of both sisters is narrated from her own perspective, in a childish, unreliable, dream-like style. The novel glorifies and incarnates madness in Merricat, who is one of Jackson's "few young female

protoganists who are less victims than victimizers."[313] She achieves what Elizabeth and Eleanor couldn't and make the wishes of all the repressed characters of Jackson come true. It can be said that Merricat, the "witch," and Constance, "the angel," as "the two halves of the same person"[314] are the reconciliation of Simone de Beavoir's "antonyms in pairs." Also, they embrace both the "good" and the "ill" of human mind, thus forming a perfect unity.

Society and its dictations in *We Have Always Lived in the Castle* are not less destructive than they are in "The lottery." They are the main cause of Merricat's and her sister's seclusion. Like in the previous discussed novels, the deviant female's quest of autonomy is interrupted by a patriarchal intruder who represents the demands of civilization. Just as Dr. Wright and Hugh Crain are the frightening super-ego figures, so the father and the male cousin are the patriarchal intruders in *We Have Always Lived in the Castle*, who are in conflict with the "wild" life Merricat desires to establish with her sister. Even though the two women succeed in making a space free from external threats and build their female sovereignty there, the civilization outside does not give up trying to disrupt this unity of the oppositions. The "good" character, who has a potential to return back to civilization and adapt to its rules, oscillates for a while between power and denial, but in the end, Jackson makes her realize that the real evil rests in society not in the individual. Merricat finally decides to stay with the deviant part of her mind in the wilderness of the woods.

In *The Mad Woman in the Attic*, Sandra M. Gilbert and Susan Gubar questions the predicament of the woman writer in a culture where "the vexed and vexing polarities of angel and monster, sweet dumb Snow White and fierce mad Queen, are the major images the literary tradition offers to women." The angel is confined within the borders of domesticity and the "monster" who defies the

[313] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 189
[314] qtd. in Rubenstein, Roberta. (Autumn, 1996). "House Mothers and Haunted Daughters: Shirley Jackson and Female Gothic" in *Tulsa Studies in Women's Literature, Vol. 15, No:2.* http://links.jstor.org/sici=0732-7730%28199623%2915%3a2%3C309%3AHMAHDS%3E2.0.C0%3B2-3 p. 324

patriarchal order is locked in the attic.[315] Jackson insists on the possibility that both can dwell together, that the individual can become happier when allowed to become two. As a "housewife writer," she was divided between the domestic duties imposed on her by her husband, her mother, the established norms of her culture, and her desire to free herself from the codes that located her in a single category. With Betsy and Theodora, and many dark doubles she depicts in her other works, she tries to affirm the negative aspects associated with women, but only with Merricat, her final alter-ego, does Jackson permenantly release the madwoman in her unconscious. Merricat as the personification of madness cannot be suppressed by the power of patriarchal order, instead she writes her own law through "the exclusion of the outside world and the adoption of a morbid and self-indulgent life."[316]

Jackson, in her last novel, tells us the story of a young female protoganist, Mary Catherine, who is called Merricat throughout the novel. She lives with her sister, Constance, and her Uncle Julian in their extremely isolated castle, the Blackwood Mansion. From the very first pages of the novel, we learn that their parents, their aunt, and their brother are all dead and since that time they have not let anyone inside the Blackwood borders except the doctor of Uncle Julian and an old family friend Helen Clark. In the opening chapters, we learn that it was six years before, while Merricat was twelve and Constance was twenty-two that the whole family was poisoned by arsenic mixed with sugar at the dinner table in the mansion, only Constance, Merricat, and their uncle survived. We also learn that Merricat was punished and sent to her bedroom without dinner by her parents due to her disobedient behaviors, and Constance, who prepared the dinner that night, was the suspected of the murder but acquitted because of lack of evidence. It is only at the very end of the novel that we realize it is actually Merricat who killed the whole family and used sugar for her plan since she knew that Constance never eats it.

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[315] Gilbert, Sandra M. and Susan Gubar. (2001) *The Madwoman in the Attic*. In V. B. Leitch (Ed.) *The Norton Anthology of Theory and Criticism.* New York: Norton Publishing. pp. 2023-2035
pp. 2023-2035
[316] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D*. p. 201

The only person to taste the arsenic that night and who has survived is Uncle Julian. He is, an old, invalid man in need of Constance's care now and though being the only male figure, he does not have any authority in the mansion due to his incompetence. As a result of the brain damage caused by the poison, he is partially unaware of place and time and he also confuses people. Having dedicated himself to his "life work,"[317] similar to Dr. Montague, he constantly talks about the details of the mass murder as the subject of his book. The two sisters and their senile uncle draw a comic picture of a nuclear family and until the arrival of their cousin Charles, whom they haven't seen, they live a closed and isolated life. The only time they have contact with the outside world is when Merricat goes on her Friday expeditions. The villagers continue to show the sisters great hostility since they believe that Constance, though acquitted, is the murderer of the whole family. "The people of the village have always hated us,"[318] says Merricat and she also hates them. Even children of the village – the leader of them is unsurprisingly named Harris, "Dirty Harris" according to Merricat – repeat the below phrase each time they see Merricat:

> Merricat, said Connie, would you like a cup of tea?
> Oh no, said Merricat, you'll poison me.
> Merricat, said Connie, would you like to go to sleep?
> Down in the boneyard ten feet deep. [319]

In this shortest novel of Jackson, the patriarchal intruder who prevents the deviant female in quest of her independence is the sisters' cousin, Charles. He arrives to seduce Constance and to settle in the Blackwood Mansion, assuming the dictating role of their dead father. Merricat is an obstacle for him since she is a "wild" girl trying to keep herself and her sister away from civilization. The battle between both brings the climax of the novel. Merricat sets her father's room, where now his cousin lives, on fire. When the flames spread the rest of the house, the firemen arrive but since they are the members of the village they let the house burn. Escaping from the fire, Merricat and Constance go on living in the ruins of the house, more happily than before. They are now marginalized freaks by all means, about whom horrible myths are made up and told to the newcomers of the village.

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[317] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 43
[318] ibid, p. 6
[319] ibid, p. 22-23

The sharp distinctions between Merricat and Constance serve to demonstrate the disintegration of self due to the everlasting battle between the demands of external reality and the wishes of the individual. Jackson's heroines discussed in this study, suffer from the impositions of patriarchal society that demands obedience to the norms of the reality principle. This principle divides woman into good and bad stereotypes in accordance with the ideal of impartiality. The law of the father, namely, the super-ego and all the established institutions with which it collaborates are at the service of this principle and they attempt to violate these heroines' quest of freedom. Nevertheless, Merricat, unlike all the other victimized protoganists of Jackson, defies the father of law at the very outset, doing away with the whole institution of family, save her sister. With her torn and dirty clothes, and never combed hair, she is an uncivilized and childlike girl, spending most of her time in the woods. She is fond of magic and superstituous rituals, like making up magical words and repeating them when she feels something dangerous will take place. She believes that her cat Jonas, which is her best friend, can speak with her and has magical powers like herself. She knows the names and properties of the poisonous plants which she regards as a shield against the danger outside. Merricat provides herself with the power of the fantastic, which, according to Rosemary Jackson's psychoanalytic study of the Fantastic, "moves into, or opens up, a space without outside cultural order."[320] In her dreamlike space in which she plans to travel to and settle into the moon with her sister, Merricat is free from any restricting taboo. The striking difference of her and the world she lives in is manifest in the very first paragraph of the novel:

> My name is Mary Catherine Blackwood. I am eighteen years old, and I live with my sister Constance. I have often thought that with any luck at all I could have been born a werewolf, because the two middle fingers on both my hands are the same length, but I have had to be content with what I had. I dislike washing myself, and dogs, and noise. I like my sister Constance, and Richard Plantagenet and *Amanita phalloides*, the death-cup mushroom. Everyone else in my family is dead.[321]

[320] Jackson, Rosemary. (1984). *Fantasy: The literature of sub version. New* York: Methuen. p. 43
[321] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 1

Merricat and her sister Constance are like night and day, different but complete. While Merricat is the uncivilized witch, Constance exemplifies the idealized good woman with regenerative power, "a virtual handmaiden of nature, raising and canning fruits and vegetables, and tending flowers all over the estate,"[322] and also caring for Uncle Julian with patience. Merricat wanders in the woods all day, Constance, on the other hand, does the household duties and welcomes Merricat in the evenings. She plays harp, which Merricat admires, and she can "put names to all the growing things." [323] Michael L. Nardacci makes an interesting observation regarding the two sisters :

> Even the women's names are suggestive: instead of civilized "Mary Catherine," the narrator is usually called by the nickname that evokes a witch's companion spirit—"Merricat." "Constance," on the other hand, emerges as a character who is trying to keep a link with the past, maintaining her home and its occupants in the same style…[324]

Constance fulfills, in one sense, the loving mother figure Merricat has never had. It is important to remember that Elizabeth's double Betsy fails to find her mother during her journey and Elizabeth ends up with the dominance of her phallic mother, Aunt Morgen. Eleanor is also a mother-killer but she is not given any non-phallic mother figure to identify with. Merricat, on the other hand, has the chance of uniting with this "archaic" mother image, as Cixous and Kristeva suggest.[325] "When I was small I thought Constance was a fairy princess. I used to draw her picture, with long golden hair and eyes as blue as the Crayon could make them, and a bright pink spot on either cheek,"[326] Merricat says regarding her dear sister. It is because Constance is very different from their own mother who was only a weak shadow of the ruling father.

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[322] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic" in *Twentieth Century Literature*, Vol. 30, No.1 http://links.jstor.org/sici=0041-462X%28198421%2930%3A1%3C15%4ACOYSJU%3E2.0.C0%3B2-0
p. 26

[323] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 27

[324] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D*. p. 198

[325] Most of the contemporary French feminists consider the voice of the maternal body as threatening to the symbolic, which corresponds to the social order in Lacanian psychoanalysis. For further details, see Jacques Lacan, Helene Cixous, and Julia Kristeva.

[326] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books
p. 28

Constance, by secretly helping and protecting Merricat becomes indirectly an accomplice in her family's murder.

Throughout the novel, Merricat and Constance are portrayed as a fragmanted single being. Such dividedness as Rosemary Jackson articulates,

> suggests a radical refusal of the structures, the 'syntax' of cultural order. Incoherent, fluid selves exist in opposition to precious portraits of individuals as whole or essential. They break the boundaries seperating self from the other, leaving structures dissolved, or ruptured, through a radical open-endedness of being.[327]

Nevertheless, unlike the former novels discussed, the socially accepted part of this single being here does not resist the existence of the other. While Elizabeth in *The Bird's Nest* is unaware of the other, and while Eleanor in *The Haunting of Hill House* cannot easily indulge in the tempting actions of Theodora, Constance in *We Have Always Lived in the Castle* does not feel disturbed by the irrationality of Merricat, save a short intervention of a dictating intruder.

It should be noted at this point that it is Constance who teaches Merricat about the poisonous plants and also about arsenic with which Merricat kills the whole family. Uncle Julian warns Helen Clarke and Mrs. Wright, the two women visiting them, to be beware of "the danger everywhere" in Blackwood, adding that her niece Constance can tell them "of the most unlikely perils—garden plants more deadly than snakes and simple herbs that slash like knives through the lining of your belly."[328] Besides, we learn from Mrs. Wright during her visit with Helen Clark that at the trial where Constance was accused of murdering the Blackwoods, this sweet angel "told the police those people deserved to die." Consequently, we can say that Constance was as disturbed as Merricat with the rule of the family and that she also desired their death. The double figure, in C. F. Keppler's terms, is generated insofar as "the conscious mind tries to deny its unconscious through the mechanism of "projection," attributing its own unconscious content (a murderous impulse, for

[327] Jackson, Rosemary. (1984). *Fantasy: The literature of sub version. New* York: Methuen. p. 87
[328] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books
43

example) to a real person in the world outside."[329] Both Blackwood girls preferred to be free from the punishing law of the father but the good one didn't have enough courage while the other had. So, it becomes possible to suggest that Merricat is the alter-ego of Constance. Daryll Hattenhaur also supports the idea that Constance is not so innocent as she seems: "Despite her amiability, she is a passive-aggressive enabler who unconsciously uses her cloying sweetness to get the dark Merricat to do her dirty work."[330] Furthermore, listening to Uncle Julian's never ending memories of the "tragedy," Helen Clarke disagrees with Mrs. Wright's suspicions about the murder and tries to protect Constance; she says, "the poor darling has suffered enough," which Constance replies, "I'm sure don't think of myself as suffering."[331] She is not the real murderer, but she doesnt't sound like someone whose family is all gone, either.

It is not mentioned in the novel why Merricat kills her parents but it is known that she was a "wicked" and "disobedient"[332] child who was continuously punished by her family. The father was an aristocrat patriarch, like Hugh Crain, who was too occupied with his wealth and social status; according to Uncle Julian, he was a man "who took pride in his table, his family, his position in the world." The mother was "inclined to be a little silly," and the brother was a ten years old boy who "possessed many of his father's character."[333] At the time of the murder, Merricat was again punished because of her "wildness" and sent to bed without dinner. Constance remarks to that, "Merricat was always in grace. I used to go up the back stairs with a tray of dinner for her after my father had left the dining room."[334] The disobedient daughter whom the law of the father tries to suppress through punishment and the docile one who secretly helps her sister, change this castle of patriarchy into an isolated place of their own, like the ones Eleanor keeps dreaming in the course of her journey to the Hill House. Constance, who has been agoraphobic, is quite happy with their seclusion, and so is Merricat. Both of them are utmostly terrified with the

[329] Kepler, C. F. (1972). *The literature of the Second Self.,* Tucson: U. of Arizona P. p. 25
[330] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 177
[331] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 45
[332] ibid, p. 49
[333] ibid, p. 10
[334] ibid, p. 49

possibility of the someone's entering their life. Constance, however, goes out once in a while, which makes Merricat "chilled." When she comes from one of her Friday expeditions, for example, Constance says, "someday I'll go" and Merricat thinks, "It was the second time she had spoken of going outside and I was chilled."[335] She is the dark half of Constance who prefers to travel to the moon with her rather than become a part of the external reality. For the unision of these two opposite halves, that the interference of society has to be minimized. In the end, when Constance witnesses the real evil that lies hideously in society, she will relinquish the idea to join society forever and will embark in an imaginative journey to the moon.

Merricat's fear of the outside and her obssessive desire to stay inside the secure borders of the Blackwood, or even to settle in the moon is closely related to social pressures of the social constructions operating on the individual, which is the most favorite theme of Jackson. The civilized society which does not abstain from committing violence when given the opportunity is reminiscient of "The Lottery" and Jackson's first novel *The Road Through the Wall*. The theme can also be found in *We Have Always Lived in the Castle* as well as her other works. Here, the hatred of the villagers who are the members of the social group surrounding Merricat and Constance derives actually from the difference and the denial of the Blackwood girls, rather than the mass murder they have committed. Ironically, the hostility of the villagers towards the Blackwood girls is much more terrifying than the crime itself, as John G. Parks comments: "The real horror of the novel comes not so much from the unpunished murders by a twelve-year-old child, but largely from the inexplicable madness and violence of the so-called normal and ordinary people."[336] The depiction of the people outside of their little rescued society is filtered through the eyes of Merricat, who, at the beginning of the novel, says that she hates Fridays and Tuesdays on which she has to go into the village to buy the stuff Constance cannot grow in Blackwood. In Merricat's narration, only at the beginning and at the end of the novel, the antagonism of the villagers are displayed. It is, first, in the form of verbal attacks, and then, in a stoning scene similar to that of "The Lottery." For the

[335] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 30
[336] Parks, John G. (Spring, 1984). "Chambers of Yearning: Shirley Jackson's Use of the Gothic" in *Twentieth Century Literature*, Vol. 30, No.1 p. 27

'normal' people outside, it is unacceptable that two girls violate the social contract and destroy the law of the father. In this way, they declare their individual liberty in solitude "beyond culture,"[337] and thus become the outcasts of the community. The villagers in *We Have Always Lived in the Castle* are the prototype of civilization. As stated by Freud, civilization requires "the assurance that the legal order, once established, shall not be violated again in favor of an individual."[338] Therefore in the foundation of civilization lie the restriction and punishment lest the individual should break the law for the personal desires. Merricat, whose wilderness her father tried to tame, is the embodiment of rebellion against the suppression of civilization, which makes her the direct target of the villagers. Nevertheless, what distinguishes this novel from the other works of Jackson is the fact that in the entire novel, the experience of this marginalized other, of a very peculiar one is not interpreted through the marginalizing side; on the contrary, "we are looking from the 'other side,' as it were, back onto 'normal' humanity."[339] From the standpoint of Merricat, the dogvillelike village is a wasteland which "was first put together out of old grey wood and the ugly people with their evil faces were brought from some impossible place and set down in the houses to live."[340] No sooner does she enter into the village, "with all but an A on her breast"[341] as Hattenhaur illustrates, she hears the people, "in a high mocking voice," saying "[T]hat's one of the Blackwood girls."[342] Nervously she passes the road on which there are cruel children headed by a Harris figure, and hateful adults. She enters into the grocery, where she feels relieved since there are no children inside. Nevertheless she is irritated by the people inside:

> "Onions," I said politely to Mr. Elbert, "Coffee, bread, flour. Walnuts," I said, "and sugar; we are very low on sugar." Somewhere behind me there was a little horrified laugh, and Mr. Elbert glanced past me, briefly, and then to the items he was arranging on the counter.[343]

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[337] Cixous, Helene. (1981). "The Laugh of the Medusa." In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 247
[338] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 41
[339] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 234.
[340] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 15
[341] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 182
[342] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 14
[343] ibid, p. 11

Among the grimy adults is Jim Donell who "represents all that is repulsive in the villagers"[344] and whom we meet again during the stoning scene at the end of the novel. The only way for Merricat to get away from the harsh reality of the villagers is to be "inside" herself: "I was hiding very far inside but I could hear them and see them still from the corner of my eye. I wished they were all lying there dead on the ground."[345] Another important point to be ignored is the fact that Merricat is also the embodiment of Constance's repressed aggressive feelings towards the villagers: "[I]t's wrong to hate them," Constance says, "it only weakens *you.*"[346] As the second self of Constance, Merricat destroys the Blackwood family, wishes the death of the villagers, and imagines the fantastic land to which they may escape. Since she is the irrational half of this unity, she is the real outcast that the civilization does not accept. Constance, on the other hand, is the good girl of the Blackwoods, and now that she is acquitted, she can re-enter the society.

Even though Helen Clarke was a friend of the Blackwood family and now assumes to be a close friend of Constance, the unwanted visits and advices of her makes Merricat twice as much "chilled" as the people in the village. For Merricat, she is an intruder who tries to make Constance return back to "normal life." Merricat calls the days she comes to the Blackwoon mansion as "Helen Clarke's day."[347] From the perspective of the civilized Helen Clarke, Merricat is "wild" and mentally deficient, and Uncle Julian is "eccentric." Through the lens of the untamed Merricat, iti is Helen Clark who is actually the strange one, as the villagers are. She looks up the dictionary for the word "eccentric" and she learns that it means "*deviating from regularity,*" then she thinks, "It was Helen Clarke who was far more eccentric than Uncle Julian, with her awkward movements and her unexpected questions and here bringing strangers here to tea."[348] Jackson, with the conflict between Helen Clarke and Merricat, leads the reader to question the established norms again. What seems eccentric from the other side is normal from the point of view of the marginalized,

[344] Miller, Raymond Russell, Jr. (1974). *Shirley Jackson's Fiction: An Introduction.* University of Delaware, Ph. D. p. 237
[345] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 23
[346] ibid, p. 12
[347] ibid, p. 30
[348] ibid, p. 37

and vice versa. Helen Clarke, in this sense, stands for the ideal of impartiality, trying to invade the peaceful unity of the oppositions in the Blackwood land. Her main target is Constance, the idealized part of the duality who fits in the norms and values associated with the "feminized woman."[349] For Merricat, the most unbeareble moments of Helen Clarke's visits is when she advices Constance to leave her isolated home and enter the outside world:

> I was chilled; all this day had been building up to "what Helen Clarke was going to say right now. I sat low in my chair and looked hard at Constance, wanting her to get up and run away, wanting her not to hear not to hear what was about to be said," but Helen Clarke went on, It's spring, you're young, you're lovely, you have a right to be happy. Come back into the world.[350]

After Helen Clarke's departure, Merricat, afraid of the answer she might get, asks her sister: "Are you going to do what she said?" and when Constance replies "I don't know,"[351] she starts to feel the coming danger. She is afraid that Constance may decide one day to leave their protected borders and go back to society which is threatening to their individual liberty. This is "the central struggle of the novel," as Michael L. Nardacci states, "at one pole, is Merricat, trying to persuade her troubled sister to join her on "the moon" –to share her sorceress' life and accept her misanthropic views; at the other pole are a few ineffectual people who are trying to build her a new life."[352] Merricat notices and watches the change in Constance, who "stood occasionally in her garden and looked not down at the plants she was tending, and not back at our house, but outward, toward the trees which hid the fence … looked long and curiously down the length of the driveway, as though wondering how it would feel to walk along the gates."[353] Agoraphobic Constance's departure means the destruction of their space in which they have reconciled the opposites of the same entity and established an autonomous life free from the prescriptions of society, and "even Jonas," Merricat's cat, which is "Merricat's familiar" and

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[349] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 154
[350] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p 38
[351] ibid, p. 55
[352] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D.* p. 198
[353] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 57

"represents female power, the quest for freedom"[354] as Sue Lape states, feels the coming danger and stays restless: "From a deep sleep he would start suddenly, lifting his head as though listening, and then, ran up the stairs and across the beds and around through the doors in and out and then down the stairs…"[355] The most significant indications that their reign in Blackwood will be disrupted and " that whatever change is coming, it will in some way restore the old order"[356] are the calling of her parents, of whom she always speaks in third person plural. Having heard their voice in her sleep, Merricat is now sure of the menace: "All the omens of change. I woke up on Saturday morning and thought I heard them calling me; they want me get up, I thought before I came fully awake and remembered that they were dead; Constance never called me to wake up."[357] She is obsessed with protecting their life from outer invade and her only defense against "the change," which means the split of their unity by patriarchal intruders, is the witchcraft rituals. Her safeguards are "the box of silver dollars" buried "by the creek, and the doll buried in the long field, and the book nailed to the tree in the pine woods," which make her believe that nothing can give harm to them as long as her "treasure" remains buried. Also, she thinks that three magical words, *Melody*, *Gloucester*, and *Pegasus*, will protect her in the same way as her fantasy land, as she says: "Everything's safe on the moon."[358]

Charles Blackwood, the patriarchal intruder of *We Have Always Lived in the Castle,* is much like Dr. Wright in *The Bird's Nest,* as both of them aim to give an end to the female quest of individual freedom. He wants to seperate Merricat from Constance since she is the deviant one who realizes the forbidden wishes of both and defies the law, just as Dr. Wright's greatest enemy is Betsy during his handling the four personalities of Elizabeth. Charles is the harbinger of the order that scares Merricat most. He is also, like Helen Clarke, an agent of society who tries to win Constance back. He represents the old phallic dominance in Blackwood, in

[354] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The Life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 164
[355] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 58
[356] Lape, Sue Veregge. (1992). *The Lottery's Hostage: The Life and Feminist Fiction of Shirley Jackson.* The Ohio State University, Ph. D. p. 164
[357] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 58
[358] ibid, p. 63

Hattenhaur's words; he "assumes the patriarchal position"[359] by replacing John Blackwood and re-establishing the law. Merricat behaves Charles as if he were a ghost, from their first meeting to the end. When she first meets him, she realizes that he is sitting in her chair and says, "I had three magic words … Their names were MELODY GLOUCESTER PEGASUS, and we were safe until they were said out loud." Unsurprisingly, Charles "looks like Father," and like a ghost as far as Merricat is concerned, similar to the haunting ghost of Hugh Crain in *The Haunting of Hill House*, willing to devour the disobedient female: "He stood up; he was taller now that he was inside, bigger and bigger as he came closer to me," thinks Merricat, and of course she runs into the woods, where "[T]here was no cousin, no Charles Blackwood, no intruder inside."[360] Merricat's escape to the wilderness is an escape from reality, from its intolerant rules and laws. As soon as she lives with Constance far from the principles of the outer world and dreams to go even farther, to the moon, there is no need for her to suffer.

One of the methods of the desperate individual who tries to reduce the suffering that the restricting attitude of civilization generates is to make up a fantasy world. Freud, in *Civilization and its Discontent*, states that "one can try to re-create the world, to build another in its place, one in which the most intolerable features are eliminated and replaced by others that accord with one's desires."[361] Appropriately, the other world Merricat builds is free from the reality that she does not want to endure. Whenever she is too much distressed, she thinks herself on the moon. In the village, she thinks, "I liked my house on the moon, and I put a fireplace in it and a garden outside (what would flourish, growing on the moon? I must ask Constance?) and I was going to have lunch outside in my garden in the moon. Things on the moon were very bright, and odd colors; my little house would be blue." while passing the main street of the village, she says, "I am living on the moon" and While the children of the village are repeating the intolerable rhyme beginning with "Merricat, said Connie, would you like a cup of tea?," she says, "I did not speak their language; on

[359] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 175
[360] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. pp. 82-83
[361] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 23

the moon we spoke a soft, liquid tongue, and sang in the starlight, looking down on the dead dried world."[362] Her imagining the moon and her illusory life there with her 'family' becomes more intense and alive when Charles assaults their independence: "On the moon we have everything. Lettuce, and pumpkin pie and *Amanita phalloides*. We have cat-furred plants and horses dancing with their wings. All the locks are solid, and tight, and there are no ghosts. On the moon Uncle Julian would be well and the sun would shine everyday."[363]

Charles, like Helen Clarke, wants Constance to end her wild life with Merricat, and the more he begins to establish order in the house with his "heavy" footsteps the more his hatred towards Merricat intensifies. Charles settles in the room of the old Blackwood patriarch, John Blackwood, wears his clothes, and in order to keep her under his control, plans to punish Merricat, whom he calls with her 'civilized' name. He speaks to Jonas in front of Merricat and says, "I wonder if Cousin Mary knows how I get even with people who don't like me?" Merricat, while eating sandwich with Jonas on a tree, warns the cat that he shouldn't talk to Charles because "he is a ghost."[364] He is the ghost of the father, gradually taking the lead in the house. Now he has the key of the gates and he starts to go to village instead of Merricat. He is a "would-be usurper"[365] as well, interfering with the money of the girls. In the same way as Dr. Wright in *The Bird's Nest* becomes too much involved with the fortune of Elizabeth that Aunt Morgen keeps in hand, Charles frequently mentions the money and the valuable things the girls have, and again as Dr. Wright assumes to be a father to Elizabeth at the end of the novel, Charles also attempts to seduce Constance to take the possession. He is, in this sense, too much like John Blackwood who is also understood, through Uncle Julian's memories, to have been a material-oriented man. "Women alone like you are, you shouldn't keep money in the house,"[366] he says to the girls. When he finds a gold watch chain which Merricat has nailed on a tree so as to drive Charles, that is, the ghost of his father away, he gets

[362] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. pp. 21-23
[363] ibid, p. 108
[364] ibid, p. 109
[365] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P. p. 175
[366] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 108

frustrated and says, while his hands are shaking, “One of the links is smashed ... I could worn it; what a hell of a way to treat a valuable thing. We could have sold it.” Silver dollars or the valuable objects made of gold do not carry any importance in the world of Merricat and Constance. That’s why Constance thinks that “[I]t’s not important,” and with a smile on her pretty face she says, “Merricat put it there ... she always does.” However, for the norms of the world Charles comes from, it’s inexplicable: “This is a god watch chain, worth possibly a good deal of money. Sensible people don’t go around nailing this kind of valuable thing to trees.”[367] Each time he finds something valuable buried or nailed on a tree, Charles shows more hostility to Merricat and becomes more determinant to teach her the values of the external world.

Merricat never gives up her fighting Charles through her bizarre methods until the total destruction of the house. As well as burying and nailing rituals, she does not answer the questions of Charles as if she didn’t see or hear him and tries to persuade Constance that he is a ghost. She repeats the characteristics of the deadly plants that Constance taught her in order to make him frightened: “*Amanita phalloides* ... holds three different poisons. There is amanitin, which works slowly and is most potent. There is phalloidin, which acts at once ... The symptoms begin with violent stomach pains, cold sweet, vomitting ... Death occurs between five and days after eating.”[368] She says to Constance, who is planning to make a gingerbread but worries that “it will be cold if Charles is late,” that she “might make a gingerbread man” so that Merricat “could name him Charles and eat him.”[369] This scene is reminiscent of which reminds Betsy’s willing to “eat” Dr. Wright in *The Bird’s Nest*. Dy by day, despite the efforts of Merricat, Charles becomes more threatening to the space they have established away from the repression of civilization. For Constance now seems to oscillate between the patriarchal order Charles is about to re-establish and the isolation Merricat urges to maintain. She says to Merricat one day, “I have let you run wild; how long has it been since you combed

[367] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 112
[368] ibid, p. 104-105
[369] ibid, p. 108

your hair?" and Merricat knows that it is Charles who leads Constance to think like that. "I could not allow myself to be angry, and particularly not angry with Constance, but I wished Charles dead,"[370] she thinks. This is a kind of "struggle for unity between the two personalities,"[371] as it is between Elizabeth and Betsy in *The Bird's Nest* and between Eleanor and Theodora in *The Haunting of Hill House*. If Merricat is angry it is because she thinks that Constance "might very well be lost."[372] She "cautiously" begins to tell about the moon again, at which Constance laughs "unpleasantly." On the one hand, there is Merricat, the other side of her personality insisting on a different kind of reality which promises the richness of the dark unconscious, and on the other hand there is Charles, the agent of patriarchal civilization tempting her to choose the power of the established order. From this standpoint, the irrationality of Merricat represents the tendency of Jackson, as a woman writer, "to reject everything finite, definite, structured, loaded with meaning in the existing state of society,"[373] in Kristeva's words. The oscillation of Constance between Merricat and Charles exemplifies the notion that women are compelled to enter into the dominant system "that orders the symbolic, the super-ego, the law."[374]

Charles, in his attempt to exclude Merricat, the unwanted part of this duality, threatens her when she demands that he "stay away from Jonas." Charles says, "come about a month from now, I wonder who *will* still be here? You … or me?" Shortly after this conversation, Constance warns Merricat, who has been wandering in the woods for a quite long time and says, "I think … we are going to have to forbid your wandering. It's time you quieted down a little."[375] Merricat then tries other methods to get rid of Charles' presence. On Thursday, which is her "most powerful day" and "the right day to settle with Charles," she goes into the woods

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[370] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 115

[371] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D.* p. 214

[372] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books p. 115

[373] Kristeva, Julia. (1981). "Oscillation Between Power and Denial" " In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 166

[374] Gauthier Xaviere, (1981). "Is There such a thing as women's writing?". In E. Marks, I. de Courtivron (Eds.) *New French Feminisms*. New York: Schocken Books. p. 162

[375] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. pp. 118-120

during the night and brings back a basket pieces full of wood and broken sticks and replaces them with the objects in her father's, now Charles' room.[376] She spends the other day outside and when she returns back to home she hears Charles shouting, "I simple can't believe it," and later he says and threatens to punish her. Trying both to protect Merricat and to calm Charles down, Constance sounds "strange" and "uncertain," as Merricat thinks. It is because she now has to undertake the negotiative task between Merricat, the embodiment of her desires and between Charles, the law. She demands that Merricat "explain to Cousin Charles" about what she has done and also says to Charles not to bully her.[377] The real crisis occurs among the three when he insist that what Merricat has done should be punished and Constance again unsuccessfully tries to mediate between them. "I am not going to stir out of here until something is done about that girl," says Charles, and Constance doesn't understand, "Merricat? Why should anything be done? I said I would clean your room." Then Charles asks whether she is not "even" going to punish Merricat. "Punish me?" Merricat shouts, "you mean send me to bed without dinner?"[378] The order that restricts the individual begins in the family with the punishment of the father, and Merricat, once having subverted the law of the father, is now face to face with the new one. Being free from the punishment of patriarchal law, Elizabeth, under the mask of Betsy runs away from Dr. Wright and Aunt Morgen, who want to confine her to the category of the angelic woman; however though not entirely repressed, she submits the order in the end. Similarly, Eleanor escapes from the repressive mechanism of her family she belongs to and comes to Hill House so that she can achieve individual liberation, but she meets the law of Hugh Crain instead and becomes one of the female ghosts of Hugh Crain. Merricat, on the other hand, is determinant not to let Charles eliminate her and make Constance a submissive female. She spends the whole day in the woods again and upon returning she finds that Constance is more rigid towards her. She wants Merricat to perform the necessities of civilization, to wash her face, to comb her hair, and to sit tidy on the table. Merricat, one more time, enters into the room of Charles, brushes the saucer and his pipe into the wastebasket, "onto the newspapers he had brought into the

[376] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 127
[377] ibid, p. 131-132
[378] ibid, p. 137

house," and starts a fire.[379] This is her final attempt to get away from this patriarchal intruder who tries to end their autonomy in Blackwood. Merricat more than ever more indulges in fantasy and becomes more delusional, thinking that her magical powers has started the fire. Charles, in the meanwhile, runs out to the village to call help, and the villagers soon arrive.

Jackson draws a grey picture of the villagers one more time in the fire scene, which is similar to the stoning scene of "the lottery." The destruction of the Blackwood mansion is watched by the townspeople and Charles, all of whom hate the two Blackwood girls and their cursed house. Like the individual who is ritually sacrificed each year in Jackson's famous short story, "The Lottery," the two sisters are also sacrificed by the members of the village. Having repudiated the social taboos, especially the most fundemantal one as the murder of the father, the sisters deserve a total punishment. "Why not let it burn," a woman calls while the flames are spreading more and more. Constance and Merricat hide themselves somewhere in the woods, watching the house being destroyed by the hateful villagers. Uncle Julian, the last male member of the Blackwood mansion is now dead and the appearence of the house after the fire is different to a great extent. In their hiding place, Constance sleeps under the protection of Merricat and when she awakens she sees the trees above and smiles. "We are on the moon at last," says Merricat, and Constance replies, "I'm glad to be here … Thank you for bringing me."[380] They both go home, which cannot be called a house now, and start to live there after neating the little space enough for to live in it. "Nothing" is "orderly" and "planned" now, but Constance is still fond of foods and her cellar, and Merricet is so happy that she is with her in their safe haven. When Constance asks Merricat, "where are we going to sleep? How are we going to know what time it is? What will we wear for clothes?," Merricat answers, "Why do we need to know what time it is? … We can sleep in my hiding place by the creek."[381] A new order free from time, from comfort, and from any kind of rules governing a civilized life is built in Blackwood now. Merricat closes the shutters of the broken windows and locks the front door that has not been destroyed. The

[379] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 145
[380] ibid, p. 165
[381] ibid, p. 182

father's room is already gone, and the mother's drawing room is closed forever: "Our mother had always been pleased when people admired her drawing room, but now no one could come to the windows and look in, and no one would ever see it again. Constance and I closed the drawing-room door behind us and never opened it afterwards."[382] People in the village are afraid of the rumors that the sisters are witches who eat children. Once in a while they leave foods within the borders of the Blackwood, but no one dares to disturb them. Constance and Merricat, "the two fragmented halves," now can "become one, and the great house assumes its final, protective role."[383]

Shirley Jackson's last completed novel, *We Have Always Lived in the Castle*, is complementary to the writer's body of works in terms of the fact that it involves all her favorite themes. The main concern of Jackson's fiction, the duality inherent in human nature and society's repressive approach to the individual, is recounted through the first person narration of Merricat. Merricat is the total personification of the silenced alter-egos in the previously discussed novels. Unlike *The Bird's Nest* and *The Haunting of Hill House*, the dark woman of *We Have Always Lived in the Castle* is the major character herself. Moreover, she is not in conflict with her complementary opposite as in the former two novels. Constance and Merricat as the antonyms in pairs live in an isolated feminine space, independent of patriarchal impositions.

[382] Jackson, Shirley. (1984). *We Have Always Lived in the Castle*. New York: Penguin Books. p. 176
[383] Nardacci, L. Michael. (1979). *Theme, Character, and Technique in the Novels of Shirley Jackson. New York University, Ph. D*. p. *215*

CONCLUSION

Individual freedom has always been subjected to restriction by man-made institutions since the dawn of civilization. From family to school, religion to state, these institutions operate on the renunciation of personal interests and wills for the sake of the social unity. Being protected against the perils of the environment by the social contract, civilized man forgoes the possibility of freedom in Rousseauan state of nature and prefers to obey the rules and norms of a collective body. However, "the attraction of whatever is forbidden,"[384] in Freudian words, never ceases to exist in the darker parts of human mind. Though having sacrificed his deviant desires for a secure place in society, the individual is always subject to a psychic conflict due to the survival of the unwanted. That's why, in the very foundation of civilization lie repression and punishment. From the first confrontation with social regulations, the individual is made to repress all that clashes with social, ethical and moral values, through the agents of psychical control which are "designed to maintain the status quo and to impede any attempt to violate it."[385] What is repressed by the social self, however, has a powerful potential to return and threaten the safety of the individual in society.

It is not surprising that the psychic struggle of human being who is torn between the unconscious impulses and social prescriptions has been a common theme in literature, since "psychology and literature have aided each other in exploring the complexity of human psyche."[386] From medieval morality plays to the contemporary fiction, the duality inherent in human nature, or in Jekyllian terms, the fact that "man is not truly one but truly two,"[387] has been dealt with in many ways. The use of the double figure is one of the most popular. By means of disunified

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[384] Freud, Sigmund. (2004). *Civilization and its Discontents.* London: Penguin Books. p. 20
[385] Hoffman, Frederick J. (1957). *Freudianism and the Literary Mind.* Louisiana: Louisiana State U.P. p. 35
[386] Eder, D.L. "The Idea of the Double" (1978). In *Psychoanal. Rev. Psychoanalytic Electronic Publishing* http://www.pep-web.org/document.php?id=psar.065.0579a&type=hitlist&num=0&query=zone1%3Dparagraphs%26zone2%3Dparagraphs%26author%3Ddoris%2Bl%2Beder%26sort%3Dauthor%252Ca#hit1 (04.05 2008) p. 581
[387] Stevenson, Robert L . (1995). *The Strange Case Dr. Jekyll and Mr. Hyde.* New York: Washington Square Press. p. 73

subjects, the authors of the double personify the irrational against the reasonable, the vice against the virtue, the individual against the universal, that is, what are all subdued by cultural order. Particularly in modern literature, the double figure articulates the author's discontent with the irreparable rift between dominant oppositions invented by society and searches "for the integration with denied aspects of the self."[388] Putting the antithetical halves back together through the double, the author attempts to subvert the social codes which are established on the principle of individual repression. In this regard, the double becomes a representation of the problems of the writer's culture.

In a patriarchal culture which splits the concept of woman into antithetical stereotypes like that of the angel and the witch, virgin and the whore, saint and the evil, the marginalized female self becomes entrapped in the realm of the unconscious. In order to disrupt the social structure which houses the saintly or the evil female dichotomy, women writers employ the double figure as a literary device that enables the marginalized and the suppressed to come into surface. The female doppelganger, which shows itself in mostly gothic and fantastic fiction, is articulated as a mad woman locked in the unconscious of the sane female and serves as a coping strategy for female characters who resist rather than conform into patriarcgy.

A prominent woman writer in American literature, Shirley Jackson uses the double figure in a great deal of her fiction in order to criticize the repressive attitude of society toward the individual. The mirror image in Jackson's fiction embodies the unconscious desire that stands in contradiction with the existing norms. At times, under the mask of another self, Jackson's protoganists disobey the law and quest for an alternative reality in which the repressed individuality can be released. It is not also uncommon to find in Jackson's fiction the portrayal of two separate but complementarily opposite characters that represent the stereotyped pairs that are

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[388] Simon, Jane. and Carl Goldberg. (1984). "The Role of the Double in the Creative Process and Psychoanalysis". *J. Amer. Acad. Psychoanal.* In *Psychoanalytic Electronic Publishing.* *http://www.pep-web.org/document.php?id=jaa.012.0341a&type=hitlist&num=0&query=zone1%3Dparagraphs%26zone2%3Dparagraphs%26title%3DThe%2BRole%2Bof%2Bthe%2BDouble%2Bin%2Bthe%2BCreative%2BProcess%2Band%2BPsychoanalysis%26sort%3Dauthor%252Ca#hit1* *(16.06.2008)* p. 350

glorified or degraded by society. In both cases, the double figure is excluded as evil and many times subjected to destruction since it is threatening to the hegemonic value system with its subversive function.

The basic theme in Shirley Jackson's fiction is the existence of desires in human mind that are in conflict with the larger groups beseting the individual, from family to neighborhood, civilization to all humanity. The fact that in a great part of her fiction, Jackson creates her characters in conradicting pairs, one socially approvable and the other as the outcast, is closely related to her aim to depict this opposition between society and individual, and its fatal influence on personality. These characters are for the most part women and they are divided between their social selves that are confined to the patriarchal codes of the Western culture and their personal desires that are excluded by the same culture. Associating these heroines "with the opposing forces of madness and sanity, (what a woman should be) and of evil (often what a woman wants to be),"[389] Jackson shows the socially conditioned feminine stereotypes on the extreme opposites. If the double theme in literature is employed to articulate the cultural impositions on the self in general, Jackson uses the double to express the feminine characteristics subdued by patriarchal culture in particular. All the female alter egos in Jackson's works are the epitomes for what are socially dismissed as evil and they return back from the unconscious of the "civilized woman," to disrupt the codes enforced on her by social institutions.

As a woman writer in the 50s America, Jackson is known to have suffered from the categorizing attitude of society which expected her to be either "the angel in the house" or the successful writer. She was a "housewife writer" instead, who had to raise four children and perform the domestic duties while trying to fulfill her writing career. The reason why "Jackson's writing bears traces of her resistance to social forces in general" [390] can be best explained through the anecdotes about such contradictions in her life, which can also help us draw a direct link between the

[389] Lape, Sue Veregge. (1992). *The Lottery's hostage: The life and feminist fiction of Shirley Jackson.* The Ohio State University, Ph. D. p.8
[390] Hattenhauer, Darryl. (2003). *Shirley Jackson's American Gothic.* New York: State U. P p. 8

dividedness of the writer and of her heroines. As shown in this study, Jackson's use of the double reveals her discontent with society's prescriptions. Small groups such as nuclear family and neighborhood are the social agents she mostly attacks. Jackson regards these groups as the nucleus of individual repression, and in her fiction she generally generates a tension between the patriarchal authorities representing these society's prototypes and the disobedient doppelgangers. Considering her own conditions, it is undoubtly Jackson who was most aware that the only way for woman to take part in public discourse was to obey the law of the patriarchal culture. Nevertheless, she was also aware that only by way of fulfilling the socially marginalized feminine qualities could it be possible to subvert the this culture's repressive norms and values. This is actually what Shirley Jackson does with the power of literature.

The investigation of Jackson's disunified protoganists in her three novels demonstrates that she makes use of the double, the split or multiple self, in order to depict the conflict between the individual and the social prescriptions. The individual is mostly a woman and subjected to repression by patriarchal society. She is excluded from the public realm unless she fits in the roles that are assigned to ideal womanhood. The analysis of *The Bird's Nest, The Haunting of Hill House and We Have Always Lived in the Castle* reveals Jackson's similar personifications of the female self that is restricted to the realm of the private, the margin, the unconscious due to patriarchal standards and norms. In each novel, through the doubling method, Jackson gives voice to the demonic woman, the hysteric, the witch, "the madwoman in the attic."[391]

The Bird's Nest, the third novel of Shirley Jackson explores the psychological collapse of a young female protoganist who suffers from multiple personality disorder. Splitting Elizabeth's sense of self into different personalities, Jackson

[391] Sandra M. Gilbert and Susan Gubar's work examines the predicament of woman writers who are judged and restricted by patriarchal codes. The title stands for a reference to Bertha Mason, the mad wife of Rochester hidden in the attic, in Charlotte Bronte's *Jane Eyre*. For further details, see Gilbert, Sandra M. and Susan Gubar. (2001) *The Madwoman in the Attic*. In V. B. Leitch (Ed.) *The Norton Anthology of Theory and Criticism.* New York: Norton Publishing. pp. 2023-2035
2023

illustrates the extremely opposite qualities ascribed to woman. The double figure in *The Bird's Nest* is the deviant personality who embodies the repressed femininity of the protoganist. Betsy, the "evil" alter ego, is assigned the unconscious urges which Elizabeth has no courage to face. She thus becomes the personification of the denied aspects of Elizabeth's psyche and her only opportunity to begin her quest for an identity of her own. She is in pursuit of the ghost of Elizabeth's mother and the individual freedom she represents. On the other hand, Beth, another personality of Elizabeth, stands in sharp contradiction with Betsy and acts as an agent of social forces that cause Elizabeth to disintegrate. This idealized self is attributed all the positive values favoured by patriarchal society. Placing the two halves on the extreme opposites, Jackson illustrates the division between social and individual selves and the dilemma of woman who is made to choose either of them.

In a different way from the multiple personality phenomena in *The Bird's Nest*, the division between the unconscious and social processes in relation to woman is introduced through the projection of the protoganist's hidden desires onto another autonomous female character in *The Haunting of Hill House*. Nevertheless, the distinction between Eleanor, the protoganist, and Theodora, the double figure, is not less clearly defined than the one between Beth and Betsy, since both characterizations in Jackson's canon stand for the culturally established rift between the reason and the desire, the reality and the unconscious, the normal and the irrationality, and for the associations of these couples with the "good" and the "bad" woman. As detected in both novels, another common element as well is the psychological condition of the two protoganists. Eleanor in *The Haunting of Hill House* is much like Elizabeth in *The Bird's Nest*, as both are lonely women suffering from a confined way of life, from the submissive feminine roles imposed on them outside of their free will. As a result, both women form foil characters and on these reflections they face their socially evil wishes.

The antithetical pair as a recurrent element in Jackson's fiction is also present in the author's last completed novel, *We Have Always Lived in the Castle*, where the angelic and the wicked halves are depicted as two sisters. However, unlike *The*

Bird's Nest and *We Have Always Lived in the Castle,* the dark woman of *We Have Always Lived in the Castle* is the major character herself; besides, she is not in conflict with her complementary opposite as it is in the former two novels. The two extremes of a single woman, having done away with the family institution by murdering them all, live happily in an eccentric domesticity free from the law of patriarchy. *The Bird's Nest* ends up with the destruction of the deviant personality and the restoration of the protoganist's divided mind to its unity. Likewise, the attempt of Eleanor to be free from the social burdens results in her seperation from her double and finally in her suicide. Contrary to these two novels, and also to any other conventional double stories, Jackson, in her last novel, grants a privilege to her women in pairs by allowing them not to be subdued by the order. What's more, in *We Have Always Lived in the Castle,* Jackson, for the first and the last time, employs first person point-of-view throughout the novel and makes the unwanted double to tell her own story.

In Jackson's three novels analyzed in this study, the individual's psychological attempt to release the repressed is disrupted by the agents of civilization. As mentioned above, Jackson shows her discontent with social groups, particularly family and small community, through the female doppelgangers who help the protoganists flee from the pressure of social institutions. In each novel, various super-ego figures undertake to punish such disobedience and get rid of the double so that the order will not be destroyed. In *The Bird's Nest,* Elizabeth's doctor and aunt, and her aunt's friends Mr. and Mrs. Arrow are the representations of the outer reality which stand in sharp contradiction with the irrationality of Elizabeth's double. Especially Doctor Wright and Aunt Morgen as the parental authorities stand for the ideals of the patriarchal law which Elizabeth tries to subvert under the mask of Betsy. It is from the point of view of Wright and Morgen that the novel classifies the personalities as the angel and the witch, and it is through their efforts that the socially undesirable personality is repressed back to the unconscious.

The mission to prevent the disobedient female character from repudiating the social norms is accomplished by a Victorian mansion and the ghost of its owner in

The Haunting of Hill House. At the very beginning of her journey to freedom, Eleanor meets a family at a country restaurant. Despite the dictations of an authoritarian father and a submissive mother, the daughter refuses to drink the milk since it is not served in her own "cup of stars." This portrait of Eleanor's silent urges for the little girl to resist and the harsh warnings of the father show Jackson's criticism of nuclear family as society's miniature. The criticism reaches its peak when the story of Hugh Crain, the first owner of Hill House, and his repressive relationship with his two daughters is told. In the course of Eleanor's stay in the Hill House, she is continually tormented by the supernatural apparitions and sounds, specifically at times when she is close to her double, Theodora, as she stimulates Eleanor's tendency to deviate from the patriarchal principles which are represented by the Hill House as the embodiment of the Hugh Crain. To the end of the novel, the Hill House becomes more and more devouring, and it finally leads Eleanor to suicide.

The patriarchal intruders in *We Have Always Lived in the Castle* aims to seperate the unity of antithetical pairs and violate the sovereignty they established away from civilization. Both the members of the village and the male cousin of Blackwood girls attempt to exclude Merricat since it is impossible to civilize her. Of the two sisters, Constance is the idealized good woman, the angel in the house with regenerative power. Merricat, on the other hand, exemplifies the madwoman in the attic who is unwanted by the status quo. That's why, the agents of civilization try to cut Constance's relationship with her dark double in order to get her back to the idealized position to which she belongs. Whether because of the witchcraft and magical rituals Merricat has recourse to or Jackson's final retribution against the established institutions, the intruders do not succeed in their mission and in the middle of wilderness the two halves can forever unite.

In this last novel also Jackson's criticism of the violence at the heart of society is quite clear. Reminiscient of the author's most famous short story, "The Lottery," the idea that society is more capable of cruelness than the individual is given in the stoning scene at the at the end of the novel. The villagers' failure to violate the uncivilized sovereignty of the Blackwood girls ends up with their desire

of a complete destruction. Nevertheless, when their social conscious reigns again, marginalization process begins. Merricat and Constance are both mythical creatures now, living in the woods and eating the children of the village.

In conclusion, doubling method in Shirley Jackson's three important novel serves to articulate the female discontent with the constraints of patriarchal civilization. The road to freedom for woman, as contemporary French feminists stress, passes through the release of the repressed. Jackson, in her three novels, as well as in her various short stories, reveals what is locked in the civilized woman's unconscious. In *The Bird's Nest* and *The Haunting of the Hill House*, she brings the madwoman in the attic down for a while and introduces her to the social being who does not have enough courage to diverge from the main road alone. The antipodal double attempts to take the angel in the house to the woods where she can face her repressed desires but mostly fails due to the fact that human law in the end prevails. Only in the last novel of the author can the two opposite halves unite much to the repressive attitude of civilization. In each novel, Jackson employs doubling method in different ways for her recurring aim to express the role of internalized cultural impositions on human psychology, on women in particular.

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