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The Function of Space: From the Castle to the Sentient Home

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Abstract

This thesis examines the ways space functions in Ann Radcliffe's *The Mysteries of Udolpho*, Shirley Jackson's *The Haunting of Hill House*, and Mark Z. Danielewski's *House of Leaves* in relation to Yi-Fu Tuan's concepts of place and space and Roger Kennedy's concept of psychic home. However, as the Gothic has expanded from a generic genre into a mode that expands across different genres, the novels will also be examined in relation to Fred Botting's definition of the Gothic as well as Sigmund Freud's concept of the Uncanny.

The Gothic is regarded as relevant in relation to Tuan's concepts of place and space due to Gothic fiction being operating with a literary division of space in the shame of the natural, rational world and the unnatural and irrational world. Radcliffe, Jackson, and Danielewski all include Gothic conventions as recognised from the canonical Gothic deriving from Horace Walpole. In their novels, *The Mysteries of Udolpho, The Haunting of Hill House*, and *House of Leaves*, space appears as a crucial element. With their haunting settings expanding from the eighteenth to the twentieth century, this thesis argues that the function of the Gothic space serves an important role in relation to its ability to influence and affect the characters who interact with them and why this happens.

The aim of this thesis is to analyse and examine the way the Gothic and the uncanny influence the perception of space, place, and home. As most Gothic spaces appear to inhabit ghosts or other supernatural entities, this thesis also seeks to examine space, in the shape of the castle, nature, and the houses affect the characters and their mental states. The analysis shows that the Gothic has been used as a disruptive force that interferes with the conception of home, and, therefore, the place of comfort and security that appears as a recurring theme in the three novels. Furthermore, the concept of space appears to have changed from the gothic Castle as recognised from Radcliffe's novel to that of the house in Danielewski's novel. Through the Gothic conventions, the house has become one that functions as more than a container of the horrors and has transformed into one of sentience, thus, something that cannot be understood or known.

Based on the result of the thesis, it can be concluded that space is crucial in relation to the Gothic as it reflects both the need for a physical shelter in the shape of a home, however, it also reflects the influence place and space have on the characters. In doing so, the novels operate with the consequences of not having a home to belong to, and thus, the lack of meaning in life in the absence of home and belonging.

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Introduction

"As long as human beings have a home, the
haunted house will continue to exist"
- Steven J. Mariconda, *"The Haunted House"*

Gothic novels have always had a particular interest in spaces and places, where the haunted house has had its domesticity disrupted by ghosts and other supernatural entities. However, what happens when the hauntings of the house are turned around, and it instead is the space that serves to haunt its visitors? Or when the Gothic makes a clear division of literary spaces: One of the familiar, human, and rational, and one that is unfamiliar, terrifying and goes beyond reason?

Spatial dimensions have always served an important function in literary works. It has functioned as a key component where "distinctive locales, regions, landscapes, or other pertinent geographical features" are crucial to "the meaning and effectiveness of literary works" (Tally 1). However, the discussion of space is not only confined to the locations and places, it also navigates elements of the fictional world such as "characters, plot, narrator, time, since particular characters, events and situations are always located elsewhere" (Piwowarska 186). Thus, literature and literary spaces can bring attention to "areas of experience that we may otherwise fail to notice", which herein, indicates that literature can "grant meaning to the hidden experiences that haunt the landscape" (Edwards-Boon 125). Furthermore, space depicts various images and ideas of the world and has during the last few decades fallen under the interest of critical studies and literary critics in a long tradition of attention on "specific places in literature," "specific kinds of places", "author's associated with certain places," or "certain place-bound genres or modes of literature" such as pastoral, anti-pastoral, or urban writings (Prieto 60). Thus, the study of place and space concerns various dimensions and definitions, but it often takes its point of departure in "a phenomenological understanding of the relationship between people and place" such as "places experienced by individuals, from within" (60).

The house, and in particular the haunted house as recognised and associated with the Gothic and horror, has been a setting that has fallen under the great interest of several critics.
The house and architecture "have served as foundational, powerful and recurring analogues throughout literary interpretation" such as seen in Gaston Bachelard's *The Poetics of Space* (1994) who studies intimate places and the poetics of the house in relation to the psychological integration (xxxvi). Rebecca Janicker in *The Literary Haunted House* (2015) suggests that space serves as a

tool to encompass more than physical locations such as "emotional and psychological distancing" as well as it can be liminal as it concerns (social) boundaries, transition, and progress" (*The Literary Haunted House*). Yuri Lotman in *Universe of the Mind* (1990) regards the house as "one's own space, a place that is familiar" as well as it functions as "the centre and focus of the world order" (97). However, Lotman also argues that literary space can be separated into two 'worlds':

> "If the inner world reproduces the cosmos, then what on the other side represents chaos, the anti-world, unstructured chthonic space, inhabited by monsters, infernal powers or people associated with them" (140).

When the Gothic invades the space of the house, it starts to alter the ways in which spaces are being perceived as structures, where both temporal and spatial become violated. Thus, to refer back to the opening questions: what happens when the house changes as space and how does the Gothic space then function?

This thesis aims to examine the literary use of the house in relation to the Gothic in order to demonstrate the function of space in Gothic literature. The idea of writing about these topics arose from the Gothic being found across different genres throughout time, but also while reflecting on the house, the importance of the home, and the dark places of our minds. Ann Radcliffe's *The Mysteries of Udolpho* (1794), Shirley Jackson's *The Haunting of Hill House* (1959), and Mark Z. Danielewski's *House of Leaves* (2000) are all novels that emphasise space and locations as evident through the titles of the novels. By emphasising the 'hauntings', the 'mysteries', and the houses, it becomes evident that these novels, despite being published in different centuries, operate with similar conventions of the Gothic and Supernatural.

Here, it is evident to note that this thesis does not seek to categorise Jackson and Danielewski's novels in relation to the entirety of the motif of Gothic Literature. Instead, Shirley Jackson's *The Haunting of Hill House* will be interpreted as containing aspects correlating to the house in the Gothic canon as will be done in relation to Mark Z. Danielewski's *House of Leaves*. In order to prove the Gothic use of space, place and its functions, I want to present a framework of the Gothic origin and its development in relation to the castle, the house and domesticity, and the uncanny. This will be followed by a theoretical section on the Gothic conventions, Freud's the uncanny, and Roger Kennedy and Yi-Fu Tuan's theoretical frameworks on the idea of the home, and the concepts 'place' and 'space'. With these in mind, it will enable me to analyse and discuss how *The Mysteries of Udolpho*, *The Haunting of Hill House*, and *House of Leaves* make use of the Gothic as a way of creating different spaces and places. Finally, this will enable me to discuss

whether or not there has occurred a change in the use of Gothic spaces from Radcliffe's Canon Gothic to Danielewski's horror and the Gothic novel.

The Gothic

Gothic Origin - Eighteenth-Century Genre to Generic Mode

The concept of the Gothic has always been difficult to define in relation to what it entails, its origin, and its development throughout time as it has gone through reinventions and reinterpretations as time has progressed. Critics such as Catherine Spooner and Emma McEvoy argue that there exists "no single, straightforward answer" to what the Gothic is (1). Spooner and McEvoy argue that the Gothic can be identified through its dominant conventions as recognised from Horace Walpole's *The Castle of Otranto* (1764), however, they also argue that everything produced after Walpole is either "throwbacks" to Walpole's model or "simply not" Gothic (1). According to Andrew Smith, the meaning of the Gothic means different things depending on its context. In an architectural context, he argues Gothic refers to the revival of a medieval aesthetic that was "in vogue in Britain from early eighteenth to the late nineteenth century" ("Introduction" 2). However, in relation to literature, it was "reconstructions of a somewhat fantasised version of the past (combined with a sense of barbaric' German tribes)" that provided the context for the Gothic as a literary mode (2).

With the publication of *The Castle of Otranto,* which in its second edition was published with the subtitle 'A Gothic Story', the Gothic as a genre took its literary origin in the eighteenth century (Punter and Byron 177). Not only did Walpole revive the Gothic architecture through the transformation of his home, Strawberry Hill, into a Gothic castle, however, it was also with the publication of *The Castle of Otranto* that Walpole became regarded as the founder of Gothic fiction (177). Thus, Walpole's novel became known as the establisher of the Gothic conventions, and according to Dale Bailey, these conventions "dominated the literature of terror ever since" (3-4). Walpole's themes of a returning past to the present, character types, and medieval settings were reused in the later development of the Gothic novel such as in the works of Ann Radcliffe, Susan Hill, Edgar Allen Poe, and Shirley Jackson (3-4). Thus, Walpole's novel became the establisher of Gothic being associated with terror and the supernatural.

It was, in particular, Walpole's use of the castle as a gloomy and decayed setting that became a recurring setting as, according to Eino Railo, Walpole provided "the first features of the haunted castle with the all-important inventions of secret passages and trapdoors" (9). However,

according to Railo, it was Radcliffe who developed the "imaginary pictures" of the haunted castle to the full. Thus, with the publication of *The Mysteries of Udolpho* (1794), her novel was regarded as "the *fons et origo* of much of what comes after it" and became "the best-known novel from the first wave of late eighteenth-century Gothic" (Railo 9; Punter and Byron 185). Compared to Walpole, Radcliffe became known for her incorporation of materials of romanticism into her settings as noted in her beautiful and majestic surroundings that created "a kind of "sweet romanticism [...] [that] breathes from these landscape paintings executed with so much feeling" (Railo 13).

In its emergence during the Enlightenment, Gothic literature has been regarded as "a shift away from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination" (Hume 282). Thus, Gothic literature concerned "the limits of rationality" in the sense that the Gothic subject always was "in danger of being subsumed by irrationality in all its guides - madness, desire, and fear" (Smith "Introduction" 1-2). As such, the first Gothic novels worked around narratives that "self-consciously explores the rationality behind such irrational states" as the ideas of the Enlightenment could not explain "the complexity of human experience" nor "the inner worlds of emotion and the imagination" (2). As a result, the early Gothic was definable in the sense that it could be recognised in terms of its conventions and themes established by Walpole, however, as the tradition of this progressed, the definition of the Gothic became unclear.

The Gothic novel operated with a sense of gloom and mysteries that sought to cause shock, awe, and wonder which was "intertwined with fear and elevated imaginations" (Botting 41 [2014]). As a result, many of the conventions, devices, and settings were used repeatedly, however, they were inflicted differently which transformed the identifiable genre of the Gothic into a mode that transcended across genres (41; Spooner and McEvoy 1). The Gothic, then, started to encompass different forms such as drama, poetry, the novella, and short stories (Smith "Introduction" 4). However, despite its transcendence across genres, it became difficult to locate, to which Punter and Byron argue that there are "very few actual literary texts which are Gothic" as recognised from Walpole as the Gothic is "more to do with particular moments, tropes, repeated motifs" that appear "scattered, or disseminated, through the modern western literary tradition" (xviii). Thus, to a greater extent, they argue that in a modern manifestation, the Gothic can be seen as a "collection of subgenres" such as seen in relation to the ghost story and the horror story as these genres can be regarded as "ways of writing that have obvious connections with the 'traditional' Gothic" (xviii).

The Gothic, as a mode that expands across different genres, is also noted by Jerrold E. Hogle and Andrew Smith. Similarly, they argue that the Gothic has become a form or a "mixed

mode" that is not only found in different genres, but also in "national and social contexts" and, therefore, it is not a "fixed genre" (Smith *Gothic Radicalism* 3; Hogle 3). Hogle regards the Gothic as a genre that "mutates across historical, national, and generic boundaries" due to its reworking of "images drawn from different ages and places" (4). Thus, following this, Bailey argues that the Gothic conventions as recognised from Walpole and Radcliffe's Gothic have remained stable and have been found across genres for more than two centuries (3). The development of the Gothic is crucial as it demonstrates the Gothic expansion into other genres such as seen in relation to Danielewski's *House of Leaves*. Thereby, this development can demonstrate how Gothic has been used differently as a way of emphasising different anxieties of its time.

During the nineteenth century, the Gothic as a mode became even more prominent with the Victorian Gothic, which came to signify the end of the 'traditional' Gothic novel (Punter and Byron 21; 26). According to Alexandra Warwick, the popular imagination of the Victorian was in many ways regarded as "*the* Gothic period" due to its fascination with "death and mourning" and "ghosts, spiritualism, and the occult" (29). However, during the 1840s, a shift happened in the Victorian Gothic which Warwick refers to as "the Victorian Gothic revival" (30). The Gothic motif became centred around new locations: the domestic setting and the urban environment (30). With this change of settings, domestic space, family life, and marriage became a new important locus in Gothic literature (30). This was seen in novels such as those produced by the Brontë sisters, who became known for their claustrophobic, psychological dramas that portrayed the domestic space as terrifyingly ambiguous compared to the Victorian's ideas of the home as a place of peace, safety, and protection (30). Thus, the Brontë sisters' novels concerned the narrative of confined women, while they simultaneously portrayed "modern women seeking a place for themselves" in a hostile world (30). As such, the Victorian Gothic concerned the development of the home as a place of nurture into one of the uncanny.

These narratives and motifs of the disruptions of the domestic space were found in canon novels such as Charlotte Brontë´s novel, *Jane Eyre* (1847), and Emily Brontë's *Wuthering Heights* (1847). Here the Brontë sisters were noted for their use of the Gothic in order to illustrate a "powerful irrational and potentially dangerous forces of the mind", which became an example of the Victorian literature's use of the Gothic to convey a "sense of psychological disturbance" and "social critique" (Punter and Byron 30). This was, in particular, reflected in the emergence of the ghost story, which as a subgenre to the Gothic, emerged as a response to the increased interest in spiritualism, the occult, and the increasing societies for "psychical research (27). The ghost story

concerned a relocation of the supernatural, where the mind became “a kind of supernatural space, filled with intrusive spectral presences” which suggested “powerful, irrational, and potentially dangerous forces of the mind” (Castle 167; Punter and Byron 30). Thus, following this, many Victorian writers who appropriated the Gothic” in order to create “a more powerful psychological realism” (Punter and Byron 30).

This new focus on the psychological experiences of the Gothic protagonists reflected another perception of the Gothic as a mode, as it mediated aspects of repressed fears and anxieties, and became centred around the unconscious (xviii-xix). Not only did the attention to social and psychological life fall under interest during the Victorian era with the sensational novel and the ghost story, however, it was also something that harked back to the eighteenth century. Ann Radcliffe, in her novel *The Mysteries of Udolpho,* focused on “interiority” and the “processes of perception and the way perception creates our sense of reality” (McEvoy 23). However, whereas the psychological focus was implicit in Radcliffe’s novels, it was according to James Watt, given a definition from the end of the eighteenth century (128). Their Gothic novels and other literary texts were seen to focus “in materialist terms on the workings of the mind” as they evoked the ““protagonists” states of claustrophobia, dread, and paranoia in contemporary settings, or unspecified historical locations, rather than the distant past” (128).

According to Steven Bruhm, it was not until the twentieth century that the Gothic became a subject of psychoanalytic attention, with allusions to Freud’s uncanny and Oedipal battles, which provided “a language for understanding the conflicted psyche” (261). Hence, as Bruhm argues, contemporary Gothic, through psychoanalysis, can reveal “the domestic scene in a world after Freud and the degree to which that domestic scene is predicated on loss” (264). The rise of psychoanalysis “afforded Gothic writers a very particular configuration of this internal life” where contemporary Gothic concerned “national, racial, and gender anxieties” (262). Critics such as Devendra Varma, argue that it was the focus and use of Freudian psychology, as well as a newly added focus on dreams and the unconscious, that alerted critics' attitudes towards Gothic as it fell under academic interest (Varma 7).

The Gothic has always been considered “a barometer of the anxieties plaguing a certain culture at a particular moment in history” which contributes to the complexities of the Gothic as this is under constant change (Bruhm 260). This was also recognised in contemporary Gothic where the focus was applied to anxieties concerning feminism and the feminine qualities of the Gothic (Milbank 155). When Ellen Moers in her essay *Literary Women* (1976) used the term ‘Female

Gothic', it reflected not only a new subgenre of Gothic but also the anxieties at the time in relation to the second feminist wave (90). According to Moers, the Gothic is not easily defined "except that it has to do with fear", and whose purpose is "to scare" with its attention to the supernatural and disruption of the commonplace (90). Hence, with the Female Gothic, a new approach to Gothic emerged. According to Moers, this new approach is concerned with "the work that women writers have done in the literary mode" since the eighteenth century and the female experience in relation to female realism (Moers 90; 67).

With the introduction of Moer's Female Gothic, critics started to relate the female experience to 'domestic anxieties' which Kate Ferguson Ellis approached in *The Contested Castle*. According to Ellis, the concept of the "domestic happiness" can be traced back to the end of the eighteenth century, however, instead of the Gothic being occupied with the home as a space of comfort, it instead created "the failed home" found in Ellis's distinction between "the feminised private home" and "the masculine public sphere" (Ferguson ix; Milbank 155).

Furthermore, with the Female Gothic and the domestic setting, feminist critics such as Diane Wallace and Joan Lidoff noted an emergence of a 'Domestic Gothic' that concerned "the imagery of women's daily lives within the home" as a way to uncover "the ways in which women are not 'at home' in houses" (Wallace 76, 78; Lidoff 203). With the new attention to the home, Wallace argues that Gothic and Freud's notion of the Uncanny is an "ideal vehicle" to make the home an uncanny space that is "shadowed by patriarchal power" (75). Themes such as these were in particular found in the works of Shirley Jackson who wrote about women "facing social issues of her day" whether it was Gothic fiction or "domestic sketches loosely based on her family's everyday life" (Anderson 3). Thus, Jackson became an author associated with the Female Gothic and the Gothic disruption of the home.

The Gothic has gone through several interpretations and has transformed into a mode that is found across different literary genres and themes, thus despite this, some Gothic conventions have appeared persistent throughout time. As such, this explains why 'Gothic' is difficult to define as it reflects its anxieties of the time and has become a mode that has been used to bring attention to different societal and cultural struggles. Despite the difficulties in defining the Gothic, there are, however, common elements that critics agree upon the Gothic's emphasis on the returning past, "transgression and decay as well as its "commitment to exploring the aesthetics of fear, and its cross-contamination of reality and fantasy" (Spooner and McEvoy 1). It is a phenomenon that pulls "backwards too" and recalls "the Gothic's earlier forms, as was the case when the Gothic as we now

know it first came about" (Hogle 3). Additionally, according to James Watt, when regarding the Gothic as a literary genre, it is necessary to "take account of the fact that the possibilities of the form" are "refigured under diverse conditions and in diverse ways" (132). He furthers this argument and notes that: "certain works prioritized sensations and affect or developed a psychological focus in a near-contemporary setting" (132). Hence, the Gothic has many layers to it in which it refers back to the past as a way of highlighting contemporary anxieties and transgressing contemporary boundaries. For this thesis, Gothic will be used in relation to its established conventions as recognised from Walpole and Radcliffe to examine the conventions in contemporary Gothic texts. Thus, the Gothic will be considered as a mode in order to understand and examine the Gothic influence on the domestic setting and the home. Therefore, the Gothic mode will be examined in relation to the character's mental states and their response to the gothic setting and domestic environment.

Gothic, Setting, and Atmosphere

In his two books of the same title, *Gothic* (1996; 2014), Fred Botting explores the meaning of the Gothic and its development in relation to the history of its origin and form, criticism, and its transformation throughout time. According to Botting, Gothic is defined as a genre that is characterised by excessiveness and negative aesthetics (1 [1996]). It is a genre that concerns the "awful obscurity that haunted eighteenth-century rationality and morality" and it "shadows the despairing ecstasies of Romantic idealism and individualism and the uncanny dualities of Victorian realism and decadence" (1 [1996]). As such, Gothic is a genre or a mode that is fascinated with objects and practices that are "constructed as negative, irrational, immoral and fantastic" (1 [1996]). Thus, the Gothic often concerned atmospheres that appeared gloomy and mysterious as well as it involved the return of the past to the present where fear and terrors were evoked (1 [1996]).

In this context, the Gothic's fascination with negative aesthetics is reflected in its attention to 'darkness' which aspired from its production in the middle of the eighteenth century, when the Enlightenment was establishing itself as a "dominant way of ordering the world" (1 [2014]). Due to this fascination, the Gothic is centred around an "absence of the light associated with sense, security and knowledge", which became a characteristic of the "looks, moods", and "atmosphere" of the Gothic (2 [2014]). Through these connotations, the genre is regarded as ambiguous, irrational, and was known for its depictions of "disturbances of sanity and security" by incorporating supernatural elements such as ghosts, vampires, and demons (2 [2014]). As such, the Gothic's attention to the

supernatural, as recognised from Walpole's *The Castle of Otranto,* existed in a tension in-between "the border of the knowing" (2 [2014]). By not being bound by "a natural order of things" defined by realism", the Gothic imagination suggested "supernatural possibilities, mystery, magic and wonder" due to the tension between the values of the Enlightenment and the Gothic's on transgressing and challenging these values of morality, reason, and knowledge (2 [2014]).

With Walpole being recognised as the creator of the blueprint for Gothic writing and conventions, the Gothic plots and settings began to be considered "on their own merits" (30 [2014]). The Gothic setting has been used to manifest fear and horrors that disturb whoever might occupy and inhabit them. It expands from the castle to the domestic home, to the city where gloomy forests were replaced with alleyways, criminals replaced the villains, and where social injustice and rebellion became threatening figures to "the home and society" (116 [2014]). However, for this thesis, emphasis will be placed upon the castle as recognised from the Gothic canon, and the house in relation to the Gothic's infiltration of the domestic setting. This will be done as these two settings are connected to the concept of 'home' in relation to its function as not only an architectural structure but also in its associations and meanings of 'home'. However, this will also be done due to the house and the domestic setting being one that is associated with home and family, but also due to it often being the locus of hauntings and disturbances such as seen in Henry James's *Turn of the Screw* (1898) and Susan Hill's *The Woman in Black* (1983).

The plot of the Gothic setting plays out in a historical or exotic setting, that allows "a movement from and back to a rational present" through "castles, abbeys, and ruins" (3; 4 [2014]). As a result, the Gothic locations are often ones that are decayed, deserted, haunted, or left in ruins as this allows the manifestation of ambivalence and disturbances (4 [2014]). These physical locations are seen to be "areas beyond reason, law, and civilised authority" where the protagonist are unprotected from terror or persecution, and where "creaking doors, dark corridors and dank dungeons" create irrational fancies and fears (4 [2014]). As such, in a psychological rendering, the Gothic setting and the ghostly recurrences "manifest unease and instability in the imagined unity of self, home or society" where the hauntings suggest "loss", "guilt", or "threat" (3 [2014]). In continuation of this, the Gothic edifice contains "a similar conjunction of family line, social status and physical property" (4 [2014]). Here, the Gothic castle has, in particular, been recognised as a structure that contains "a power that perplexes its inhabitants or visitors" with its asymmetrical shape and uncanny geometry that causes distortions or indicates aspects of the unknown (Aguirre "Gothic Horror" 92). This is also reflected by Dorothy Scarborough, who argues that it is the

architecture and scenery of the Gothic that are important stressors in inducing terror (Scarborough 8).

The edifice in Gothic literature often serves two functions: one as a home, and the other as a prison, one signifying protection and the other signifying fear, where the old buildings appear as never being safe or "free from shadows, disorientation or danger" (Botting 4 [2014]). Following this, Punter and Byron argue that there is a relation between the castle and the house as both of these can be regarded as ambiguous spaces due to their functions as a place of domesticity and a place of terror (Punter and Byron 261). Punter and Byron further upon this, as they state the castle functions as a site of terror as it, "according to a difference of perception", can operate as "a place of incarceration" (262). Furthermore, it is the edifice's labyrinthine design and size that creates a sense of "loss of direction" due to it dealing with "the map, and with the failure of the mad" rendering it beyond reason and control (262). Thus, it results in the hindering of one's sense of place as the Gothic location becomes "an alien world" (262). It is this maze-like structure of the castle and the home that imposes a sense of terror on its inhabitants such as in Brontë's *Jane Eyre* (1847) where, at her arrival at Thornfield Hall, the protagonist, Jane, notes the darkness and grand size of the place which brings her a feeling of eeriness and uncertainty.

The Gothic disturbances, terror, and fears are not only confined to the castle or house, they are also reflected in the landscape and nature, where it either appears as domesticated or dangerous (Botting 4 [2014]). The Gothic landscape emphasised isolation and wilderness where a sense of "vulnerability, exposure and insecurity" is evoked in the protagonists (4 [2014]). This is manifested in the inclusion of craggy mountains that appear inaccessible and intimidating; dark forests that appear impenetrable; and moors that are "windswept, bleak and cold" (4). Thus, in the inclusion of large mountains and infinite forests, the Gothic invoked a sense of the sublime as a way of inducing awe and terror.

As a response to the eighteenth century's aesthetic interest in the idea of the sublime and terror, Edmund Burke discussed the sublime and the beautiful in his text *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757). According to Burke, the sublime can be anything that excites an idea of pain, danger or something that "operates in a manner analogous to terror" (Burke 33). Objects that can produce a sense of the sublime are often vast, magnificent, and obscure objects as well as objects that are a sudden contrast to their surroundings as well as darkness and light that "contributed to the sense of extension and infinity" (Botting 36 [2014]). As such, the sublime also appears contradictory. When the sublime is experienced, it

creates a feeling of pleasure due to the distance to watching the objects as it becomes a source of astonishment and delight. However, when the objects appear too close, a sense of delight cannot be produced, and instead, it creates a sense of danger and terror (Burke 34). When encountering objects that create astonishment, Burke argues the soul is in a state "in which all its motions are suspended, with some degree of horror" and "it is filled with its objects" (47). Therefore, as Botting also notes, the sublime is able to create a sense of delight and horror as well as pleasure and terror (7 [2014]).

The Gothic landscapes work explicitly with Burke's ideas of the sublime. As already established, objects that are of great vastness or dimensions, are considered a "powerful cause of the sublime" (Burke 59). Thus, when the Gothic plot takes place in the mountains their great size and rugged and broken surfaces can create a feeling of the sublime as they evoke both awe and terror (59). Additionally, the feeling of the sublime is also found in objects of darkness, obscurity, and infinity such as seen in the forest. Here, the dark and obscure object creates a feeling of uncertainty due to it creating a lack of awareness of what degree of safety one is in, thus it emphasises the feeling of the unknown (115).

Accordingly, Gothic literature disrupts normality by creating distance to a familiar world both temporally and geographically as these settings often were set in exotic locations such as Italy, Bavaria or France (Carson 259). These locations were ideal scenes for "picturesque ruins and the requisite banditti" as exemplified in Ann Radcliffe's *The Mysteries of Udolpho* which makes use of the sublime in relation to the French and Italian landscape (259). Thereby, nature, in correlation with Gothic conventions and the sublime, is regarded as hostile and threatening by reflecting the aforementioned darkness in which disorientation and fear become reinforced (Botting 4 [2014]). Moreover, when the Gothic landscape and the sublime nature induce a sense of terror, it is relevant to mention Freud's notion of the uncanny. According to Freud, the uncanny belongs "to all that is terrible" or what "arouses dread and creeping horror", and as Burke argues: sublimity can be caused by "the terrible uncertainty of the thing describes" which results in a feeling of terror (Freud 1; Burke 52). Hence, when objects that are usually clear and familiar become affected by vastness, darkness and/or infinity, they transform into terror-inducing objects which results in them becoming unfamiliar, unrecognisable, and frightful.

The Uncanny

In his essay, *The Uncanny* (1919), Sigmund Freud introduces his concept of the uncanny in which he elaborates on Ernst Jentsch, who first introduced the term back in 1906 in his article "On the Psychology of the Uncanny". Freud defines the uncanny in relation to the German word "*unheimlich*", which is contrary to the word *"heimlich*" meaning "familiar", "native", or "belonging to the home" (1-2). Thus, the uncanny entails what is unknown and unfamiliar to us. However, Freud elaborates on the word *"heimlich"* and argues that the word concerns the feeling of "belonging to the house", "homely", or "friendly", which furthers the notion of feeling peace and feeling at home (2-3). Although *"heimlich*" has positive connotations, Freud also brings attention to a double meaning of the word (4). Here, Freud notes that the word also can mean "concealed", "kept from sight" or "secret", which, in his observations, he argues to be of particular interest due to the different meanings of the word "*heimlich*" (4). In the many definitions of the word, Freud argues that there is one meaning which "is identical with its opposite, *unheimlich*", and thus, he argues that what is recognised as "*heimlich"* thereby can be transformed into something that is *unhemlich* or uncanny (4).

There are various ways the uncanny can be aroused in the individual. One of the first instances, that both Freud and Jentsch recognise to evoke the uncanny, is the doubt of whether or not inanimate objects, such as dolls or mannequins, are alive or not (8-9). This can also concern the uncertainty of when an inanimate object reminds us too much of an animate one (8-9). As a result, the uncanny evokes a feeling of uncertainty and doubt that creates hesitation. A second instance of the creation of the uncanny is the 'the Double' or 'the Other'. The double concerns something that we can regard as "identical by reason of looking alike" in relation to both appearances, sameness in character-trait or situation, and feelings and knowledge (9). Consequently, in identifying oneself with another person, one's self, thereby, "becomes confounded" or "the foreign self is substituted for his own" in which the self becomes doubled, divided, and interchanged (9).

The uncanny has been recognised to be a staple 'convention' in Gothic literature, where it is manifested through the examination of "belief in animated objects", "ghosts", "fear or premature burial and notions of the double" (Botting 8 [2014]). Thus, in the Gothic, the uncanny manifests a "breakdown of a sense of subjective unity in the face of unconscious and external disturbances", where what was regarded as familiar and comfortable, is threatened by "the return of known but hidden fears, ideas and wishes" (8 [2014]). As a result, everything that is real and known changes into something where reality has surrendered to "supernatural forces" or to "powers of hallucinations" or "unconscious desires" (8 [2014]).

Following this, the uncanny is also apparent in the edifices: the castle and the haunted house. According to Anthony Vidler in "The Architecture of the Uncanny", the house has been a "favoured locus of uncanny disturbances" due to its domesticity, family history, and nostalgia, but also as a consequence of the home is viewed as a "shelter of private comfort" (7). Additionally, in applying the uncanny to the house, it joins "architectural speculation on the peculiarly unstable nature of "house and home"" and becomes "a more general reflection on the question of social and individual estrangement, alienation, exile, and homelessness" (Vidler *The Architectural Uncanny* ix). Thus, it demonstrates a slippage between what is initially regarded as homely and what is unhomely, or as Aguirre argues, it is the uncanny that makes the haunted house "by definition a not-home" or "an *unheimlich* centre" (Vidler *The Architectural Uncanny* xi-x; Aguirre "Gothic Horror" 92).

Space, Place & the Home

In his book *Space and Place: The Perspective of Experience*, Yi-Fu Tuan distinguishes two ways in which we can distinguish between our surroundings: 'place' and 'space'. According to Tuan, the concepts 'place' and 'space' denote two different meanings that are necessary in order to understand how we experience and relate to the world, as he regards the experience of places to be paramount. Tuan defines the sense of 'place' to signify security and stability, which appears familiar and therefore represents "an organized world of meaning" making 'place' into "essentially a static concept" (3: 179). Tuan furthers upon this idea as he argues: "If we see the world as a process, constantly changing, we should not be able to develop any sense of place" (179). Therefore, when tied to a 'place' it can easily become regarded as "narrow and restrictive" due to its familiar and stable surroundings. As such, Tuan furthers upon this idea of a place being recognisable as he describes it to be an intimate place where "our fundamental needs are heeded and cared for without fuss" as it is a place where "we become passive and allow ourselves to be vulnerable" (137). As such, place becomes connected to the home and its associations with permanence, stability, and security.

Permanence is in particular important in relation to place. According to Tuan, "things and objects endure and are dependable in ways that human beings [...] do not endure and are not dependable" (140). As such, the familiar objects and people are removed from the place and objects and people start to lose their meaning so that their presence creates irritation rather than comfort (140). Thus, people and the intimacy of relationships offer value and meaning to the place, and

when that is removed the experience of the place is disturbed. This is due to the intimacy experienced between persons being “elusive and personal” in the sense that it “may be etched in the deep recesses of memory” and bring satisfaction with each recall (141).

As established by now, Tuan connects place to the idea of home as he describes it to be “an intimate place” in which “we *think* of the house as home and place” (144). Not only does the home become intimate through the relationship established there, however, it also becomes intimate as it can evoke “images of the past” (144). This does not happen by the visibility of the building; however, it happens through the ability to touch and smell the components (144). As such, seeing creates distance between the self and the object, whereas things that are close to us can be “handled, smelled, and tasted”, however, “they cannot be seen - at least not clearly” (146). In essence, thinking and seeing creates distance to the intimate experience of the home and ‘place’.

As Tuan states, place is home by its associations with safety and stability which means that the home is more than just a physical structure. According to Roger Kennedy, the home implies “both having a physical entity, the physical structure of the dwelling, the house”, however, it is also something that concerns and affects “the interior of the soul” (12). Kennedy argues that having a home is important to the inner self as it is just as crucial to a person as having “a physical shelter” as it can convey strong feelings of “belonging and yearning” (12). Thus, it is regarded to be a basic human need as it provides security and a base from which “we can explore”, which is the same approach to the home as noted in Tuan’s concept of the ‘place’ (12).

The home is a place that is fundamental to us as it grounds our bring due to it being a location that “we need in order to feel secure” (15). However, if one were to lose the sense of home or the house, it can, according to Kennedy, result in a traumatic experience (12). Thus, when the security of the home is disrupted, one can experience a feeling of incompleteness, division, or lacking a sense of the whole (15). This also occurs in the tradition of the Gothic that creates tensions and problems between the disruption of the home and the castle by rendering it a space of danger and the uncanny, however, it is also evident through the Gothic’s transformation as the home as one of confinement.

It results in a yearning or longing for wholeness or a place where one can belong and feel ourselves (15). It is here relevant to note that home comes in different shapes; as Kennedy describes, the sense of home can be found within oneself, however, it can also be found in something external such as in a God or in other relationships (15). Despite this, the fear of homelessness “is never far from that of the sense of being at home” (15). According to Kennedy, in

order to understand homelessness and the fear of losing the home, Freud's notion of the uncanny is fundamental (18). This is due to the uncanny's ability to disrupt the distinction between "imagination" and "reality", which emphasises the unfamiliar feeling of homelessness compared to the familiar feeling of having a home (18). Furthermore, Kennedy argues that the loss of a home, with an "accompanying loss of meaning", is a basic human condition that is needed to "find ways to come back home" (15). Thus, when we become lost "in everyday existence", we experience the feeling of homelessness or 'unhoused' which reflects Freud's uncanny (15).

Drawing from Renos Papadopoulos's research paper "Refugees, Home and Trauma" (2002), which explores the fundamentality of the notion of home, Kennedy concludes that "home and homecoming" can be deemed as basic to human experience (12). Moreover, in referring to Papadopoulos's paper, he describes that "the fundamental sense of home forms part of the substratum of identity" which is compared to a mosaic as it "consists of a great number of smaller elements which together form a coherent whole" (13, qtd. Papadopoulos 2002, p. 17). As such, when one does not have a sense of home, one does not have a whole self. On this notion, Kennedy concludes that it is this mosaic image that provides a "primary sense of our humanity, continuity and belonging" which emphasises the sense of trauma when a loss of home occurs (13).

With the concept of 'place' and 'home' established, the associated dimension of 'space' can be established in its relation to 'place'. Tuan defines 'space' as signifying freedom and infinity and is often associated with an openness that cannot be found in a 'place' (3). 'Space' is also associated with the feeling of being free as freedom implies space and therefore "having the power and enough room in which to act" (52). What contributes to the sense of space is time; "we have a sense of space because we can move and of time because [...] we undergo recurrent phases of tension and ease" (118). Thus, it is the resolution of tension that gives us a sense of place as space is "the sphere of freedom from physical restraint and time as duration in which tension is followed by ease" (118). However, the idea of freedom and the ability to act freely is the threat of being exposed and vulnerable in the space. The open and free space has "no trodden path and signposts", "it has no fixed pattern of established human meaning; it is like a blank sheet on which meaning may be imposed" (54).

According to both Tuan and Kennedy, there occurs a paradox in relation to 'place' and 'space' and their associated meanings. According to Tuan, we need both the place and space. We long for a space of freedom to navigate freely, however, at the same time, we find ourselves attached to 'place' or as Tuan states: "from the security and stability of place we are aware of the

openness, freedom, and the threat of space" (6). However, when the world is in movement or changing, it removes our ability to "develop any sense of place" (179). On the other hand, according to Kennedy, despite having a sense of home (place), there is an additional need to leave the home (space) as a way of finding ourselves in order to mature and maintain our identity (12). However, Kennedy furthers upon this nation, as he argues that the sense of home can be 'carried around', nevertheless, it often results in "a poignant yearning" for the home that was left behind (12). This harks back to Kennedy's argument on the home being more than an architectural structure, but one that also consists of "physical surroundings and interior structures" as well as "the memories of relationships" (12). As a result, the home is associated with the past through the memories and relationships we bring with us, but also the associations we create in the home. Thereby, the home leaves an effect upon us and thereby, our perception of our selves and our relations to the home. To summarise, 'place' concerns "felt values where biological needs, such as those for food, water, rest, and protection are satisfied", therefore, 'place' concerns the home, whereas 'space' is concerned with freedom and openness (4).

Space has always been of great interest in Gothic literature as it often operates with different divisions of space: the human world of rationality and the terrifying chaotic one that goes beyond human understanding (Aguirre "Geometries of Terror" 2-3). Thus, the Gothic's concern with two worlds can be regarded in relation to the definition of 'space' and 'place' as it allows an interpretation of the house and the home's function as a location of domesticity and comfort, and terror and claustrophobia. As such, according to Ljubica Matek, the Gothic takes a particular interest in a specific "architectural space" that concerns places and spaces that are "devoid of architectural harmony and beauty" (407). As briefly mentioned, one of the more pervasive leitmotifs of Gothic and Horror has been its focus on the haunted house or the castle. The house has been regarded as "our corner of the world", a place that protects and shelters the self, however, it becomes shattered when the Gothic introduces negative, dark, and disruptive dimensions to it (Bachelard xxxv-xxxvi). Furthermore, the haunted house or the castle also functions as a space that is centred around domesticity that functioned "as metaphoric and metonymic" way of understanding "the space of the home as the locus of psychic displacements and repression" (Reid 77). However, it is important to acknowledge that the house functions as more than a metaphor as it is "a material present in its own right, its architecture not merely an analogical backdrop or static setting" (77). As a result, Luke Reid argues that the house is rendered of particular interest in relation to the many possibilities of interpretations of the house (77).

Horrors at the Castle, the House, and the Home

Castle of Udolpho

Ann Radcliffe has been described to be one of "the most successful of gothic writers", which became evident with the publication of her most popular novel *The Mysteries of Udolpho* (1794) (Botting 58 [2014]). Radcliffe was noted for her idyllic descriptions of sublime landscapes and her inclusion of Gothic descriptions to create "terrifying scenes and mysterious occurrences" that made her stand out from previous Gothic writers ([2014] 59). Thus, Radcliffe was regarded to be the author "who really seemed to codify many of the characteristics that define the Gothic" (Albright 59).

In *The Mysteries of Udolpho,* Radcliffe has three spaces that are prominent in relation to the Gothic heroine, Emily: The mansion at La Vallée, the castle of Udolpho, and the Chateau-de-Blanc. However, for this thesis, I will be focusing on La Vallée and the castle of Udolpho. The reason for focusing on these two locations is due to their function as a contrast between La Vallée and Udolpho; however, it is also because of their importance in relation to the heroine and her motivations as will be explored later on. Furthermore, Udolpho becomes important due to its associations with the Gothic and the Gothic villain, Signor Montoni. However, it is also of interest due to it becoming the second home for Emily after she leaves La Vallée with her new family in the shape of Montoni and Madamme Cheron (henceforth Mme. Montoni).

The Mysteries of Udolpho takes its point of departure in the year 1584 near the "banks of the Garonne, in the province of Gascony," in the chateau La Vallée (Radcliffe 1; 2). In the beginning, La Vallée was a building that was noted to be "merely a summer cottage" and was "rendered interesting to a stranger by its neat simplicity of the beauty of the surrounding scene" (2). La Vallée is surrounded by a "luxuriant landscape", "luxuriant woods and vines", and sublime mountains that exhibit "awful forms" which is noted to bring great delight and happiness with its "pastoral simplicity", "simple nature", and "domestic virtues" (1). Thus, as such, Radcliffe includes the ideas of the pastoral that took its point of departure in the Romantic movement's response to the Industrial Revolution (Garrard 37). As recognised in the Gothic's disruptions of the Enlightenment's ideas of rationality and reason, the pastoral was also a way of confronting "the feelings of loss and alienation from nature to be produced by the Industrial Revolution" (44).

By describing the pastoral to be of simplicity and the picturesque, Radcliffe draws from the pastoral, which according to Terry Gifford, concerns the celebration of the landscape and described

the countryside as a contrast to the urban across different literary forms (Gifford 2). Furthermore, in her descriptions, Radcliffe shows how her characters take delight in the natural, which in the pastoral demonstrated "a celebratory attitude towards what it describes, however superficially bleak it might appear to be" (2). Thus, when the pastoral landscape and its delights make St. Aubert disengage from the world to retire in nature, Radcliffe shows a celebration of the pastoral landscape with "the homely kindness of the grey-headed peasant" and its ability to bring "the exultations of health and youthful freedom" (Radcliffe 2). In doing so, Radcliffe rejects the ideas of the Industrial Revolution and the change in the English landscape (Brabon 99). This also becomes evident when she shows nostalgia for 'simpler' times as well as in her rejection of the city, by creating a clear distinction between the pastoral two primary locations.

Radcliffe emphasises the idea of the pastoral tradition that was concerned with two spatial distinctions in the same ways as noted in the Gothic's division of the natural and supernatural world. The pastoral idea's two spatial distinctions are the spaces of the town that was regarded as "frantic, corrupt, impersonal," whereas the country was regarded as "peaceful" and "abundant" (Garrard 39). Thus, as it is revealed that St. Aubert used to stay in the city, he describes the landscape of La Vallée as bringing him great delight when he resigned himself "to the sweet influence of those sweet affections, which are ever attendant on the simplicity of nature" (Radcliffe 2). As such, Radcliffe not only emphasises the picturesque nature, however, she also rejects the city that was associated with unrest "defined by distemper, agitation, and violence", but also materialistic needs in relation to "selfishness, dissipation, and insincerity" (Watkins 595; Poovey 318).

As noted by Joanna Piwowaeska in her studies on *The Italian*: "landscapes seem to correspond with their [the characters] thoughts and emotions" as it is, therefore, able to reflect their experiences of the space (190). This becomes evident through St. Aubert, who during his stay with Emily in the sublime nature, states:

> "its scene, and its interests, distract the mind, deprave the taste, corrupt the heart, and love cannot exist in a heart that has lost the meek dignity of innocence. Virtue and taste are nearly the same, for virtue is a little more than active taste, and the most delicate affections of each combine in real love. How then are we to look for love in great cities, where selfishness, dissipations, and insincerity supply the place of tenderness, simplicity, and truth?" (Radcliffe 49-50).

Through St. Aubert's statements, it is evident that he criticises the city life and invokes a dissipation or "the nervous degradation associated" with the city (Watkins 586). However, Radcliffe's attitude towards the city is also evident in St. Aubert's sister, Mme. Montoni, who is described to be of "selfish vanity", lacks humility and gratitude (139). However, she is also driven by a materialistic need for "the splendour of palaces and the grandeous of castles" which she believes she will own in Venice (Radcliffe 121; 167).

By making a clear distinction between the urban, nature, and the characters' relations to these, Radcliffe demonstrates a link between her character's identity and their relation to the setting. Thus, when Radcliffe rejects urbanism through the landscape and the St Aubert's harmony in nature, she demonstrates a certain set of values. As established, this is evident through the St. Aubert's coexistence with nature at La Vallée, where Radcliffe rejects the negative effects of the city such as "the nervous disorder" that was associated with "heightened sensitivity, mental expansion, and visionary experience" (Watkins 587). As such, life in the pastoral landscape rejected the "urban corruptions" of dissipation, and the "mental effects of commerce, luxury, and public pleasure" (588). Thus, the experience of the urban space reflects negative values such as seen through Mme. Motoni's selfishness and materialistic greed, whereas the space of nature corresponds to St. Aubert's feelings of peace, happiness, and pleasure.

By keeping the descriptions of La Vallée at a minimum and focusing on the landscape, the chateau appears easy to navigate through and appears to be of great idyllic value that is not recognised in either Udolpho or Chateau-de-Blanc. In doing so, La Vallée becomes a world that is familiar to Emily where she is protected by her parents, which makes her susceptible to the dangers of the outside world. In doing so, Radcliffe shows the harsh contrast to the urban environment, which becomes a space of danger and uncertainty, compared to that of nature, which is rendered stable, familiar, and safe. Furthermore, the urban space becomes uncanny to show how the city becomes a space of displacement and anxieties compared to that of nature (Brabon 101). Therefore, Radcliffe operates with a clear distinction between space and place by emphasising La Vallée as the ideal place through the importance of family, nurturing, safety, and stability.

This is apparent when Emily is orphaned and, at the wish of St. Aubert, is sent to live with her aunt, Mme. Montoni. Emily's sufferings at her new 'home' become greater as Montoni appears villainous when he attempts to marry her off to his friend, Count Morano, however, when this fails, Montoni forces Emily and her aunt away from France to Italy. According to David Durant, Udolpho "contrasts a safe, hierarchical, reasonable, loving world of the family with a chaotic, irrational, and

perverse world of the isolated" (Radcliffe 520). This is apparent as Emily's journey away from La Vallée becomes the start of her isolation and distance from her familiar surroundings. Hence, Durant concludes that the only solution to the suffering experienced by Emily is to return to "traditional" and "conservative values" due to the contrast between La Vallée and Udolpho (520). In doing so, La Vallée's function as a place of safety and stability is emphasised through the relationship between Emily and her parents, hence, it becomes an "achieved ideal" for safety and family life (Brabon103). Furthermore, in doing so, Emily's parents appear as important figures in relation to the creation of the home at La Vallée as they ascribe "value" and "meaning" to the place (Tuan 140). This also becomes evident when Emily leaves La Vallée after her parents' death, where her experience of home is disturbed due to the intimacy being disrupted through the lack of a relationship (140). Despite this, the value and meaning become restored in the shape of her beloved Valancourt's return to La Vallée, as will be elaborated on further down.

On the journey from La Vallée to Udolpho, Radcliffe includes descriptions of the sublime landscape once again. As Emily falls into a depression at the idea of staying at Montoni's "secluded castle" and at his attempts at terrifying her into obedience, it is the landscape that brings her awe (Radcliffe 224). Despite her fears about her uncertain future, it is "the immensity of nature" with its "gloomy grandeur", "dreadful sublimity", and the "equally gloomy and equally terrible" images that "gleamed on her imagination" that removes her sorrow (224; 225). At the sight of the sublime mountains and sea, Emily finds pleasure in the dreadful and terrible nature which is caused by a sense of astonishment at the immensity and vastness of nature as astonishment "is the effect of the sublime in its highest degree" (Burke 47). However, with astonishment and the removal of sorrows, Emily's momentary state of peace is disrupted as she gets closer to Udolpho where the sublime nature starts to transform into one of delight to terror.

The sublime landscape goes from one that appears immense and of great "magnificence" and "splendour", to one that is described as "narrow" and exhibits "tremendous crags, impending over the road, where no vestige of humanity, or even vegetation, appeared, except here and there the trunk and scathed branches of an oak" (Radcliffe 225). Thus, the atmosphere is changed from one of pleasure to one of terror and death as it goes from being described in broad terms to greater detail due to Emily getting closer to the sublime landscape. As there appears "no vestige of humanity" and the castle lies isolated, Radcliffe creates a landscape that appears wild and uncontrollable beyond man's control. Hence it gives off the impression of the characters being far away from civilization

and thus dangerous. In doing so, Emily is left vulnerable and exposed to the hidden dangers such as those regarded in Emily's fears of bandits and robbers (225).

Through Emily's exposure to dangers and her fears of such, Radcliffe demonstrates the negative sides of Tuan's space. Despite space being associated with freedom and openness, it also leaves one "exposed and vulnerable" as there appears "no fixed patterns of established human meaning" (54). As such, the sublime nature here becomes dangerous as it removes the shelter of safety as recognised in La Vallée. Thus, the threat of the sublime space is central to her experience at Udolpho as indicated through the change of the mood. At the sight of the castle, the pleasure Emily experienced from watching the sublime nature is transformed into one of dreadfulness when she sees the castle. A reason for this is found in the change in distance. On the journey, Emily was able to move through the sublime landscape without getting close to the immensity of the space, thus she is at a distance from the terrors. However, when she approaches Udolpho, the distance is changed as the terror and danger found in the sublime comes closer thus it is not capable of bringing delight (Burke 32).

It is among this sublime scenery that Udolpho appears as the primary example of the Gothic edifice. The castle lies hidden away in the Apennines which gives off the impression of it being isolated due to the surrounding mountains and "inaccessible" woods that make it "a place of darkest horrors" (Radcliffe 226). At first sight, Udolpho is described as a structure that lacks everything that is recognised in the descriptions of La Vallée. In the setting sun, the castle appears of great splendour, and with "mouldering walls of dark grey stones", it appears gloomy and "silent, lonely, and sublime" (226). As a result, it is rendered "sovereign of the scene, and to frown defiance on all who dared to invade its solitary reign" (226; 227). Udolpho, then, dominates its nature as it appears sovereign to its surroundings, however, it is also through this description that the contrast between Udolpho and La Vallée is emphasised. Compared to La Vallée, which exists in harmony with its landscape, Udolpho instead does not coexist with it. Thus, as Mary Poovey and Maggie Kilgour argue, Udolpho is "the sinister inverse of La Vallée" or "the Gothic version" of it, where "an enclosure whose boundaries oppresses rather than protect, a prison which shelters hatred rather than love, as still which excludes both law and moral nature itself" (Poovey 319; Kilgour 119). When Radcliffe starts her novel by describing La Vallée as being a place of safety and stability to Emily, the Gothic conventions of Udolpho become emphasised. Thus, Emily's position as one of danger is emphasised as well.

In the twilight, the structures of Udolpho become “more awful in obscurity” to which its darkness creates “terrific images” in Emily’s mind as she becomes prone to imaginations of attacks from bandits and other terrors throughout her stay at Udolpho (Radcliffe 227). With “towers”, “battlements”, and “extensive ramparts” the castle is a medieval fortress that gives the illusion of it being a place of confinement, violence, and death (226). The association to violence also becomes apparent in its decayed state. Apart from Emily noticing it appearing “ancient and dreary”, the castle also has a “shattered outline” rendering it a ruin that invokes an idea of the castle’s past as being a place of “ravages of war” (227). As such, the castle appeals to the past and feudal associations and medieval styles of architecture (Botting 2 [2014]). In doing so, the castle and its associations with the past become “a site of struggles between enlightened forces of progress”, which creates tension between stability and rationalism (22 [2014]). This becomes even more apparent when Emily enters the castle, where she discovers the castle not only to be decayed but also left in darkness.

At entering the castle, Emily finds herself in a gothic hall that is “obscured by the gloom of the evening” in which pointed arches and great pillars form large shadows that emphasise the obscurities of the place (Radcliffe 228). The obscurity is also reflected in the darkness where several lamps and fires are required in order to bring light and warmth to the place (229). However, the obscurity is not only reflected in the absence of light and warmth, it is also reflected in Montoni’s presence itself. At the sight of him in the dark hall, Emily finds herself aware of the ways “his countenance” is shaded which makes his intentions unclear, thus, Emily starts to imagine ways she might suffer in his presence and in his castle (229). As a result, Montoni becomes a presence that transforms Udolpho into one of unforeseen dangers. These dangers are, however, also reflected in the castle’s decayed structure and Montoni’s approach to these.

In Montoni's absence, Udolpho was maintained by the remaining servant, however, despite this, the castle was left exposed to “cold winds” as is through time has been transformed into a ruin with roofs and ramparts haven fallen apart rendering the place dangerous to inhabit (229; 230). In doing so, Udolpho appears decayed and abandoned as the characters cannot move through it freely without fearing the dangers of collapsed stairs, ramparts, and passages (230). To this, Montoni shows parts of his character that correlates to Emily’s descriptions of Udolpho. Despite the servants' attempt at bringing attention to the dangers of Udolpho, Montoni disregards these as he delights himself in wrecking “the happiness of others” the same way he without hesitation locks up Emily and Mme. Montoni which results in the latter’s death (171; 182). Not only does this demonstrate

the absolute power Montoni holds over Emily and Udolpho, but it also correlates to the descriptions of Udolpho that reflect the tyranny and malevolence of Montoni himself. Thus, Montoni and Udolpho share the same associations of death, violence and decay that can be reflected in Montoni's will to go beyond the law to achieve his goals.

This association of violence also becomes reflected in the door that must be forced back in order to open as it underlines the strong structure of the edifice, but it demonstrates the difficulty of entrance or escaping, thus it leaves Emily with the impression of Udolpho being her repressive prison (227). When Emily enters the courtyards of Udolpho she feels her heart sink and her mood is rendered gloomy at the sight of her prison which, according to Ellen Ledoux, "disassociate Emily from this architecture" and shows "how it offends her sensibilities and increases her terror" (Radcliffe 227; Ledoux 338). Following this, it is according to Ledoux, the idea of the house or castle as a prison reflects the traditional Gothic spaces that "signify entrapment" and the depiction of "female suffering", which Udolpho ends up transforming into in relation to both Mme. Montoni and Emily (332). This correlates to the Female Gothic, where the Gothic space has symbolised "patriarchal powers" and "mirrors the subjugation women faced in their daily lives" (332). As such, this is reflected in the aforementioned power Montoni holds over the castle, and therefore Emily and Mme. Montoni, which makes him into a transgressor and villain who holds the ability to demonstrate absolute control and power over the female characters.

Despite Udolpho being regarded as a prison, there also occurs a paradox in the perception of it. As already mentioned, the surroundings of Udolpho leave the characters exposed and vulnerable to attacks of bandits, thus, when Montoni threatens to banish Emily and Mme. Montoni from the castle, they refuse to leave (Radcliffe 305; 315). As such, the castle is both becomes a space of confinement and suffering, but also a place of safety from the outside sublime landscape. Thus, according to G. D. Beasley, the landscape around Udolpho "serves to entrap Emily both psychologically and physically" (191). This is not only due to Emily's imagination of bandits, however, also due to the sublime landscape consisting of cliffs and inaccessible mountains (191). Not only because of Emily's imagination of bandits but also due to the remote landscape and its cliffs and inaccessible mountains (191). Thus, through the sublime landscape around Udolpho, Emily is entrapped from the civilised world outside of that of Udolpho, but it also due to it affecting Emily as her imagination becomes excessive of possible ghosts and other dangers out there.

The castle also contains a sense of uncanniness due to its "gigantic size" which is reflected through its several large courts, towers, turrets, and chapels that give the edifice an appearance of

not only desolation, however, it also leaves an impression of its being an architectural maze (Radcliffe 227). In the great dimensions of the castle, there occurs a connection between the uncanny and sublime. According to Burke, objects of great dimensions contain "a vast number of distinct points", and if these points are disrupted by the vastness then it causes strain and thus the objects become unclear (110). Thus, when Udolpho is of a "gigantic size" consisting of several spaces, it appears unconnected and, thus, becomes unfamiliar and unrecognisable (Radcliffe 227).

The labyrinthine design of Udolpho is also reflected in the interior of the castle, where Emily starts to fall victim to more imagined terrors, fears, and horrors. With several chambers leading to other chambers, passageways, and galleries that are noted to be "obscure and desolate" where "no footsteps had passed probably for many years", the castle is rendered obscure and claustrophobic (231). Hence, it is described to be "a strange rambling place" (231). This also furthers the idea of Udolpho being of decay and death, as not only does its dark atmosphere create a sense of gloom that "spread its contagion" like sickness or death that eradicates every sense of gaiety (250). Furthermore, it is through the "roundabout passages", the "vaulted passages", and rooms that lead to other rooms that, according to Maximillian Novak, represent the "psychological terror" the character's become exposed to (Radcliffe 334; 449; 232; Novak 59). Hence, through this statement, Novak concludes that these attributes are what make Udolpho appear more as a setting in its ability to not only be a place of terror, however, also in its ability to evoke such (59).

Apart from its uncanny labyrinthine interior, the castle is also described to be of a "proud irregularity" which renders it a place of irrationality and wrongness (Radcliffe 245). This becomes evident when Emily, in an attempt to retreat to her room, finds her spirit agitated, but also due to the extent and darkness of the many halls she finds herself unable to distinguish people and make her way around (245). As such, this irregularity, or oddity, of Udolpho, is also what transforms it into a place where the characters experience confusion and vertigo, thus their rationality is challenged. Due to the vastness, tumultuous sounds resonate from the strong walls which both confuse and create anxiety and fear in the characters (450).

According to Ledoux, the overall design of Udolpho appears negative, in particular, in relation to the women who inhabit it (335). This is, in particular, evident through Emily and Anette's struggles with navigating through the halls and darkness of Udolpho without help from other servants. Opposite the female characters, Count Morano, Montoni and his men are able to navigate the halls easily, hence, they assault Emily in her room and in the hallways and passages, indicating how easily she can fall under the threat of possible sexual assault at the castle (335). As

such, it can be argued that Udolpho is transformed into a space as it becomes a place of total freedom for the characters who belong to and are familiar with Udolpho, compared to Emily who is an outsider of the castle, and thus they have "the freedom of uncontrolled individualism" that appears as destructive (Kilgour 119). This becomes even more prominent through the Gothic conventions that make the castle beyond law and reason wherein its isolation from civilisation becomes a place that appears as belonging to a world of its own as indicated through the aforementioned contrast to La Vallée.

Emily's struggles to navigate through the castle and, thus, falling victim to the assault of the men who do, also indicate a lack of belonging. Through the aforementioned contrast between La Vallée and Udolpho, Radcliffe emphasises Emily's strong emotions in her longing for her home. According to Kennedy, the home can create feelings of belonging which Emily lacks as she during her stay at Udolpho experiences strong feelings of anxiety, grief, and sadness when she is away from her home (Kennedy 12; Radcliffe 72; 203). In this way, Emily's isolation from familiar surroundings and strong negative emotions are what make her lack a physical shelter. Hence, she can be considered homeless due to the estrangement she feels from the strangeness and familiarity of Udolpho. Thereby, Emily's distance to La Vallée can be regarded as a traumatic experience due to her not only having lost her home but also due to Udolpho evoking her excessive imagination as well as exposing her to repeated experiences of great terror.

This becomes evident when Emily realises that she is far away from "her native country, from her little peaceful home" which shows her awareness of the changing space around her (Radcliffe 251). As a result, the new setting of Udolpho forces her to think and act without the familiar support of her family, which according to Tuan creates distance between the self and the object due to a lack of meaning (Tuan 146). This becomes evident in her attempts at endowing Udolpho with meaning as she, through objects from La Vallée, attempts to comfort her anxious mind (Radcliffe 123; 284). However, despite this, she is only reminded about her home and is instead filled with "sorrow that came from an excess of tenderness and regret" (284). Hence, she has a strong yearning for her home despite her being able to carry the sense of home at La Vallée with her.

In her inability to navigate through the castle, it indicates that she does not Emily does not belong in the castle as she never finds places nor does she ever at any point find herself able to make her way around without fearing the encounter of possible dangers. A reason for this, I will argue, is due to Emily's ability to never give in to the proposal of Montoni. A reason why Montoni

and his men are able to navigate the castle is due to their affiliations with its dark and obscure nature of it. They are characters that are greedy and materialistic, hence their minds are reflected in the obscure nature of the castle compared to that at La Vallée. Thus, they reject Radcliffe's idea of urbanism as mentioned earlier. Opposite, Emily, in her goodness reflected in her relationship and appreciation of nature, is what makes Udolpho unfamiliar and uncanny to her as it entails everything she was warned about by St Aubert before his death.

The terrors and uncertainty of Udolpho are found in certain rooms that appear as containers of horrors and terrors. This is seen in relation to Emily's assigned bedroom which amplifies the strangeness of Udolpho as it is described as a "double chamber" that has caused servants to get lost in it (231). Just as in other chambers in the castle, the double chamber contains ancient furniture as well as "an air of gloomy grandeur" that underlines the atmosphere of decay which brings sadness to Emily due to its unfamiliarity and gloom (234; 235).

What makes the room appear different from the other rooms at Udolpho is its two doors. One of them leads to the hallways, whereas the other one leads down into a secret, narrow, dark passageway which makes the room one of uncertainty and anxiety due to the fear of sudden intrusion (235). Hence, the fear of assault is always present which makes her imagination susceptible as she in the dark "fancied she saw shapes flit past her curtains and glide into the remote obscurity of her chamber" (241). These fears prompt her to attempt to block the door, however, inexplicably, the objects have "already moved a little away" the next day (242). Furthermore, when Annette reveals the room to be rumoured haunted, which explained the room's decayed and locked up state, Emily's previous fears of her room being one of terror is confirmed (300). As a result, she is left with a feeling of terror that is evoked through the uncanny association of death in the room which usually is associated with safety due to it being a place of nurture. The nature of the room amplifies Emily's fear of intrusion as she is left vulnerable due to anyone being able to enter such as seen later when Count Morano sneaks into her room through the second door to kidnap her and bring her away from Montoni.

Despite the room being of an obscure and uncanny nature, I want to argue that it functions as more than a place of terror; hence, I want to argue that it serves a double purpose apart from being a place of confinement of the heroine as mentioned earlier. When Udolpho falls under a siege between Montoni and a group of bandits, the castle transforms into one of chaos and tumult (317). Despite the halls being silent and deserted, Emily falls in personal danger of assault, and the uncertainty of when it might transform into a "place of rendezvous" makes her regard her room as

the only place where she can find safety and escape the confusion of the siege (317-318). The double chamber also becomes a space associated with confinement, but also safety through the sublime landscape. Throughout Emily's stay at Udolpho, she becomes exposed to horrors and confusion, where she relies on her bedroom window as a way of maintaining her psychological balance. The sight of the sublime landscape makes her feel as if her "mind recovered in strength", and her anxiety is eased due to her experiencing aesthetic pleasure at the sight of nature despite finding herself in a current dangerous situation (242; 318). As such, Radcliffe creates a space around Udolpho, that Emily only can discover from the double chamber which is associated with the idea of freedom.

As mentioned earlier, Gothic authors have often used the setting as one containing threats and confinement, however, according to Kristin Girten and her studies on Radcliffean Gothic and the edifice, Radcliffe makes use of the sublime as a way of indicating "independence and freedom" of the heroine (732). Furthermore, in Girten's drawing on Kant's works of aesthetic philosophy, the experience of the sublime "reveals the independence of the subject and, therefore, the legitimacy of his or her freedom to act independently of the demands of nature" which means freedom of our minds (732). Hence, as the sublime occurs around the castle, Gertin argues that Radcliffe's castle "embodies a perplexing contradiction, making it difficult to discern precisely what it represents" as it both symbolises the tyranny of patriarchal history, but it also "embodies the potential for escaping such tyranny" (724). As such, in drawing on Girten's notion of sublimity equalling freedom, Emily finds freedom in watching the sublime nature as she is able to forget the horrors she is exposed to at Udolpho (717). Thus, once again, demonstrating the importance of the landscape in relation to the characters. In doing so, the sublime landscape becomes a space in its associations of freedom and movement. However, despite this, the sublime landscape always has a component of danger to it, thus even though Emily experiences freedom at the sight of the landscape, she is still exposed to the dangers of total freedom. As already mentioned, space itself is also dangerous as the freedom to move entails a feeling of vulnerability and exposition to dangers. As such, when Udolpho goes beyond law and reason, there occurs a fear of total freedom as Emily finds herself exposed to danger everywhere.

Another room that stands out at Udolpho is the gallery in which Radcliffe introduces one of her many mysteries that not only create suspense and terror, but it is also the room that renders Udolpho a place of uncertain horrors and the uncanny. This gallery is first introduced when Emily is on her way to her bedroom, where she and Annette get lost and find themselves in the gallery by

accident (Radcliffe 232; 233). During their first entrance into the gallery, it is described to be of grandeur, but it also contains an atmosphere of decay as it is "spacious and ancient" as well it has turned old and damp due to everything covered in dust leaving the room feeling abandoned (232). In the room, they discover several pictures and portraits depicting images of war and suffering which contributes to transforming the room into one of horror, but also the grotesque through the pictures of human suffering and death. Emily discovers a black veil appearing to cover up a portrait where the mere sight of it brings out terror in Annette due to it rumoured being dreadful, but it also becomes the first indication of Emily's psychological state transforming into one of terror and irrationality.

The black veil repeatedly occupies Emily's mind; hence she seeks it out once again. Despite rendering the experience to be one that excites "a giant degree of terror", Emily regards it to be of the sublime as it can lead to her expanding her mind and discovering the truth of what appears hidden behind the veil (248). During the second encounter with the black veil, Emily describes the hidden object to be "enclosed in a frame of uncommon size" and hidden away in the darkness (248). To her discovery, it was not a portrait hidden behind the black veil but instead something that leaves her in great horror and a site of crimes (249). This remains a mystery until almost four hundred pages later when it is revealed that behind the veil appeared "a human figure of ghastly paleness", thus what Emily saw was a waxen figure mimicking a dead body (662). Thus, Radcliffe evokes one of the classic uncanny motifs of Gothic fiction through not only the suspense but also the inclusion of a "ghastly figure" (662).

The motif of the dead body and the grotesque appears repeatedly throughout *The Mysteries of Udolpho* as objects that transform the castle into one of uncanny and terror. After the encounter with the black veil, and thereby the first encounter with what is at the time believed to be a dead body, the mysteries and secrets of Udolpho appear to affect Emily as her mind becomes occupied by horrors both real and imagined. Hence, her imagination becomes one of the excesses which, according to Burke, reflects the mind being "so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it" (57). As mentioned, this occupation of Emily's mind is reflected in the dead body, but also in the gloomy atmosphere of the castle, where its obscurity affects her perception. Despite the dead body's repeated appearance, Emily only encounters one dead body throughout her stay at Udolpho. During her attempt at escaping the castle, Emily encounters the dead body in the chapel where she discovers a burial chamber. Just as the other parts of Udolpho, the chamber is noted to be of a decayed state and the of

the gothic as it has “almost roofless walls, green with damps” and “gothic pointed windows” that have been covered in ivy and briony (Radcliffe 344). Furthermore, the unease of the chamber becomes apparent through the labyrinthine design that also is discovered outside as Emily, with the guidance of the servant Bernadine, struggles to find her way to the exit. It is these descriptions and sights that make Emily feel a great sense of terror as she imagines it to be a “place suited for murder, a receptacle for the dead, where a deed of horror might be overwhelmed with terror” (345).

These imagined terrors become real when she finds herself in a torture chamber in which she discovers yet another veil hiding a real dead body left “ghastly and horrible” which almost leaves her fainting in fear (348). Hence, as Eve Sedgwick notes, the veil in *Udolpho* becomes “a carrier of death” due to its close associations with imagined and actual deaths (258). Apart from this Emily’s other encounters appear in the shape of her imagined horrors such as when “the image of her aunt murdered [...] rose to her mind” and when she believed she found the body of her, at the moment, assumed dead aunt (Radcliffe 323; 348). As such, when Emily’s mind and imagination become excessive during her stay at Udolpho, Radcliffe emphasises the fear of not being able to act logically and rationally. The consequence of this is, thus, that one cannot act with reason due to the mind being overtaken by irrationality, fear, and terror due to excessive imagination.

It is not only the imagined horrors of the dead body that affects Emily and her perception, it is also the supernatural occurrences she encounters. Apart from encountering several unexplained noises throughout the castle, Emily also encounters uncanny and spectral figures that leave her “almost fainting with terror” (260; 261). One of these encounters happens in her bedroom where she in the night sees “a mysterious form” that “glide[s] along the remote obscurity of the apartment” (261). By describing the figure to ‘glide’ along with the room as well as it “remained for some time motionless, but then, advancing slowly towards the bed” suggests the figure to be of the uncanny as it becomes associated with a ghost’s unpredictable and hovering movements. This occurs once again when Emily believes she sees a sentinel “advanced along the rampart” moving silently, until it “glide[s] down the rampart, after which it was seen lost in the obscurity of night”, hence making her realise she “witnessed a supernatural appearance” (356). These supernatural occurrences render Udolpho a place of always existing anxieties and fears as it repeatedly gives the indication of the place being one of a past where spectres haunt the present due to, among other things, Emily’s strong belief in the place’s association with death, war, and murder.

By including obscure haunted rooms and veiled horrors of the dead body, Radcliffe transforms Udolpho into a world of the irrational. This is evident as the supernatural occurrences

appear as products of Emily's excessive imagination of pending fears and death amplified by her surroundings. Radcliffe underlines this by showing Emily being prone to fainting in terror such as noted in the torture room, where Emily discovers "instruments of torture", which makes her imagination of death leave her in agony and she faints (348). Furthermore, Emily's fainting and intense feelings of terror are provoked through the design of the house as well as the darkness which she herself notes affects her spirits as she is not able to "withstand the terrors of darkness" (319). The overall design of Udolpho and everything that it entails is, according to Gertin, what creates "the culmination of the horror these labyrinths generate" as Radcliffe's use of the labyrinthine edifices provokes the heroine's "descent into unconsciousness" hence Emily's excessive imagination and sensitivity (722). Following this, Udolpho thereby becomes a place of danger and unseen threats which demonstrates the power the castle has over its inhabitants as the darkness and irrationality influence them in the atmosphere and space of death and decay. Hence, it is Radcliffe's creation of an atmosphere of darkness and obscurity that affects the character psychologically. Furthermore, in drawing in Burke's notions of 'obscurity' and 'clearness', it is this that prompts Emily's imagination to become irrational as the imagined dreads affect her mind (48). Hence, these "dark, confused, and uncertain images" of Udolpho create strong emotions that possess a greater power on the characters than if they had been visible and clear (51).

The contrast between La Vallée and Udolpho is also what transforms the space into one of Otherness. Despite Emily having encountered the horrors at Udolpho, she still manages to recover herself when she returns to La Vallée. When Emily returns to La Vallée, its idyl becomes idealised and demonstrates how Radcliffe uses nature as a space that provides security, and, therefore, "re-establish order from chaos, legitimacy from illegitimacy, authenticity and inauthenticity" (Brabon 103). This occurs when Emily and her beloved Valancourt return to La Vallée and "to the pleasure of enlightened society, and the exercise of the benevolence, which had always animated their hearts; while the bowers of La Vallée became once more, the retreat of goodness, wisdom and domestic blessedness!" (Radcliffe 672). Thus, Radcliffe, through Emily's observations, once again, demonstrates the values of the pastoral landscape and familiar space of the home to be one superior to that of the city.

Through such description, Radcliffe gives off the impression of Udolpho appearing as a world of Otherness that lies opposite to that of the nature of La Vallée. This is amplified when Emily leaves Udolpho, she notes the effect it had on her: "by exciting awe and curiosity, reduced the mind to a state of the sensibility, which rendered it more liable to the influence of superstition in

general" (562). Hence, Emily returns to the natural world and, therefore, she returns to the familiar and reasonable values of her home. Furthermore, by operating in between the natural world, the world of Otherness, and the return to the natural world, Radcliffe creates a clear sense of her two prominent settings: the domestic one that is found at La Vallée, and the irrational and fearful one that is found at Udolpho.

Hill House

The 'traditional' Gothic novel has from the beginning used the isolated castle as a focal motif of the novel as seen in *The Mysteries of Udolpho*. However, a new motif started to gain attention in Gothic literature: the house. According to Botting, the castle gradually became replaced by the old house as "it became the site where fears and anxieties returned in the present" just as the building and family line (2 [1996]). With the emergence of the house as a focal setting of the Gothics, new anxieties were being affiliated with the house and domesticity. An example of the house as a structure of both domesticity, hauntings, and terror is Shirley Jackson's *The Haunting of Hill House* (1959). According to Roberta Rubenstein, Jackson's use of the Gothic in her novels, such as *The Haunting of Hill House*, became noteworthy due to her way of bringing forth psychological issues which the Gothic narrative represents through "anxieties about selfhood and entrapment" as well as "bizarre or exaggerated events" (311). As such, Jackson implores the Gothic narrative in relation to the house as a central element that comes to symbolise her female protagonist's "imprisonment in the house" that mirrors "her disturbed imaginings, expresses her ambivalent experience of entrapment and longing for protection" (312).

In the novel's first paragraph, Jackson introduces the dark setting of Hill House where she makes it evident that Hill House is not of the ordinary. Compared to Radcliffe, who has a slow beginning with La Vallée and several journeys before introducing Udolpho, Jackson instead goes straight into describing Hill House. In the opening, Hill House is described to be "not sane" and "holding darkness within" and is a place where: "whatever walked there, walked alone" (Jackson 3). Through these descriptions, Hill House appears as a place of obscurity, but it also becomes a place that is uncanny and unfamiliar due to it being described as insane and, thus, unpredictable.

By indicating that "whatever walked there, walked alone", Jackson introduces the ambiguous nature of the house, thus, she also introduces the primary mystery concerning the house: is Hill House haunted, and if so, what is it that exists there? The house appears as an edifice of the ordinary as it stands in nature and appears built of ordinary material, however, by ascribing it

personifications in relation to it not appearing sane and holding darkness within it, it becomes questionable and unpredictable. Thus, it appears as a living entity on its own as will be elaborated on.

The journey to Hill House is described as a “positive action” in which the novel’s protagonist, Eleanor, discovers a newfound independence and freedom through her ability to move through the countryside in her sister’s car (17). Eleanor's freedom is, in particular, evident as she not only shows love for the road, the fields, orchards, and cottages, but it is also emphasised through her ability to drive the car wherever she wishes (17). According to Tuan, machines, such as the car, is able to “enlarge man’s sense of space and spaciousness”, hence, Eleanor is able to experience movement and spatial freedom in nature which she longed for in the restrictiveness of her mother and sister’s home (Tuan 53).

Through her ability to move and experience spatial freedom, Eleanor is able to conjure imaginations reflecting a longing for home and her ideas of the home. On her way, Eleanor imagines several small houses and cottages as her future homes, where she regards herself maintaining the house and flowery garden, thus, she expresses her desire for moving away from the city (Jackson 18-19). In doing so, Jackson uses the pastoral landscape to show appreciation for nature as an ideal home through Eleanor’s imagination and yearning for a home as it appears as a locus of her thought. Thereby, Jackson does not use the pastoral landscape as a way of creating contrasts to the Gothic as seen in *The Mysteries of Udolpho* but instead uses it as a way of giving insight into her characters and their personalities.

Despite describing the journey to be a positive one, the surroundings become difficult and challenging the closer to Hill House she gets (17). The road is described to be “poor” and “deeply rutted and rocky” with “vicious rocks” that make her fear for her car (27). The closer she gets to the house, the more the scenery changes where the pastoral nature is replaced with “unattractive hills” and “thick, oppressive trees” (27). Thereby, the changing landscape indicates that Hill House lies isolated and far away from civilization. However, it also gives the impression of nature as being untamed due to it being oppressive and unattractive. By indicating the house to lie isolated from the rest of the world, or the natural world, it becomes a space of vulnerability as the characters are left exposed to dangers due to their distance to civilization as the foreboding dangers of Hill House are emphasised. This becomes evident when Eleanor drives through a small town, where the townspeople appear dismissive of the house despite Eleanor’s prompting for information about any “old houses” and “the hills” (26). Through the townspeople’s reluctance at talking about anything

associated with Hill House, Jackson creates suspense and mystery around the house, thus, once again, making its nature unknown.

What furthers Hill House being separated from the natural world is the gate that is "locked and double-locked and chained and barred" to which Eleanor notes: "Hill House, she thought, you're as hard as to get into as heaven" (28; 29). According to Jen Cadwallader Jackson's reference to Hill House, and its gate leading to heaven shows Eleanor's attempts at finding "some version of a longed-for heaven" (888). Following Cadwallader's argument, this becomes another incident of Eleanor showing her longing for a home and a place of her own as she, despite the gate being double-locked and receiving warnings from entering, she continues towards the house as it is her "last chance" (Jackson 30). As a result of the associations to heaven, Hill House becomes a place of otherworldliness, however, the locked gates also symbolise possible imprisonment due to it either keeping something locked inside or it attempts to keep something out from invading it. This becomes evident when Eleanor associates Hill House to be hard to get into "as heaven", however, later on, Dr Montague argues that the house could belong to the underworld or "the house of Hades" (28; 70). As such, Hill House once again appears ambiguous in its nature as it becomes both a place of safety, but also danger through the associations to the underworld.

Following this, the gate also becomes a symbol of the separation of the world of irrationality and that of rationale. Whereas Radcliffe creates this separation through the comparison of Udolpho and La Vallée, Jackson creates it through the gate, but also through the descriptions of Hill House as being irrational and, thus, beyond the natural world of law and reason. As mentioned, Jackson opens her novel by describing the inherent wrongness of Hill House, which reaffirms its uncanny and otherworldly state as will be elaborated on further down. This also is observed by the characters later on who state that it does not belong "in any way to the rest of the world" (49).

Despite the forebodings about Hill House, Eleanor still intends to go to the house. By Eleanor going to Hill House on her own, Jackson challenges the Gothic motif, whereas, in *The Mysteries of Udolpho*, Emily is forced away from her home and world of safety by the villain, Montoni. A reason for this is found in Eleanor's yearning for a home. Whereas Emily longs for her home at La Vallée after having been forced away from it, Eleanor has no home to return to and is instead motivated by her desire to belong to a place. As such, Jackson operates with central ideas of longing and belonging which are evident when Hill House becomes the primary motivator for Eleanor as she always has been "waiting for something like Hill House" and believed that "someday something would happen" (7-8). Therefore, the journey to Hill House and Hill House

itself becomes a new change for experiencing the lie she never got to have due to her having spent most of her life as the caretaker of her mother.

Jackson's use of Gothic conventions is also seen in her descriptions of Hill House's exterior. The house is described to be similar to that of the Gothic with towers, "turrets and buttresses", "wooden lace", and "Gothic spires and gargoyles" (32). Through the associations to the Gothic, Eleanor starts to imagine Hill House as having secret chambers and passageways that were used by smugglers as noted as a common motif in the 'traditional' Gothic literature such as seen in Radcliffe's novel (32). At first sight, Eleanor describes the house to be odd, however, when she comes "face to face" with it, the mood, and her perception of it changes as she describes it to be of a vile and diseased nature that makes her want to get away from it (33). The house is described to be one of unhappiness with its "maniac juxtaposition" and "badly turned angle" which not only renders the house one of wrongness and unattractiveness, however, according to Eleanor, it also transforms it into "a place of despair" and "evil" (34; 35). The house also appears to be out of proportion as Eleanor cannot tell "its color, or its style, or its size", thus she can only describe it as "enormous and dark" and "looking down over her" (35). Hence, Hill House ends up being described as "a masterpiece of architectural misdirection" and distortion (106).

Through these descriptions, Jackson harks back to the Gothic conventions as recognised from Radcliffe, where both the house and the castle are transformed into one of darkness and terror. As such, Jackson's Hill House appears as a symbol of the irrational and madness as recognised from the Gothic castle where "the element of terror is inseparably associated with the Gothic castle, which is an image of power, dark, isolated, and impenetrable" as recognised from Radcliffe's Udolpho (Varma 18). Through the house's asymmetrical structures, Hill House becomes irrational and unrecognisable from the ordinary suburban house as known to the characters. However, just as the castle of Udolpho, Hill House does not coexist in harmony with nature either. In the same way that Udolpho dominates its surroundings, Hill House has instead:

> "Formed itself, flying together into its own powerful pattern under the hands of its builders, fitting itself into its own construction of lines and angles, reared its great head back against the sky without concession to humanity" (Jackson 35).

As such, Hill House and Udolpho both appear as powerful edifices that are able to dominate nature. However, despite the structures sharing such similarities through their contrasts to nature, Jackson's Hill House appears to have forced itself into its surroundings whereas Udolpho has been constructed in it.

Through Jackson's descriptions of the house, both in relation to its exterior but also its interior, as will be elaborated on, she ascribes her house detail that personifies the house, thus, she ascribes it anthropomorphic features. The house is described to have a 'face' that "seemed awake with a watchfulness from the blank windows and a touch of glee in the eyebrow of a cornice" which Eleanor deems to be "arrogant and hating" and, therefore, "never off guard" (34; 35). She describes it to be a structure that "reared its great head back against the sky without concession to humanity", hence it appears not fit for people, love, or hope (35). Therefore, Eleanor is left with an unwillingness to enter Hill House as she is disturbed by the feeling that "it was waiting for her, evil, but patient" (36). Not only do these descriptions render Hill House uncanny, but it also makes it appear ambiguous as its nature can be questioned due to Jackson ascribing the house these anthropomorphic features as the house almost becomes a character itself. As such, Hill House appears as a dangerous presence that watches its visitors as a threatening figure, thus, Jackson shows that she does not rely on the characters to create terror, but instead locates the terrors in the house. In doing so, Jackson challenges the 'traditional' Gothic convention as she does not include a Gothic villain, but instead, Hill House becomes the villain.

Another way Hill House becomes different from Udolpho is found in the garden that belongs to Hill House. The garden contains "tangled thickets" and "a walled-in rose garden" that has been "grown over with weeds", thus it appears wild and untamed as recognised from the 'traditional' Gothic. However, at the same time, the garden also has "a vegetable garden" that is "tenderly nourished" which makes it appear domesticated as it has been cared for by the Dudleys (149). However, despite this, the garden is also a space that appears idyllic where the characters plan picnics and spend leisure time. Hence, according to Cadwallader, the garden and picnicking appear almost like a "feminine "heaven"" in contrast to the Female Gothic's notion of the home being a space of "patriarchal control" (886).

The garden also appears as a space that is of the supernatural. When Eleanor and Theodora walk in the nature around the garden, it transforms into one of darkness and becomes horrible due to the trees appearing silent, and "relinquished the dark colour they had held, paled, grew transparent and stood white and ghastly against the black sky", the grass turns "colorless", and the path becomes "wide and black" (Jackson 175). Thus, the nature around them becomes faint and whiter, which induces great terror in Eleanor who almost faints at the sight (175; 176). Nature changes once again and transforms into "a garden", where they are blinded by "the light of the sun and rich color" when a picnic party appears where "they could hear the laughter of the children and the

affectionate, amused voices of the mother and father" (176). This image does not only present an idyllic image that reminisces Cadwallader's argument of the picnic being heavenly, but it also functions as the source of great terror due to its uncanniness as the family and the landscape appear ghostly and, therefore, associated with death. Thus, at the sight, it causes creat terror in Eleanor and Theodora as they flee from the scene when they begin "to be let out" of the garden, it once again transforms into a Gothic space of overgrowth of plants, black weeds, and darkness (177).

The garden becomes a space that is rendered dangerous despite the characters being outside and away from the house. When Eleanor and Theodora are trapped in the ghostly, supernatural world of the garden, they become vulnerable and in danger at the powers of Hill House. Accordingly, the garden becomes transformed into one of Otherworldliness due to the ghostly manifestations, but also of the irrational as the characters' experience in it cannot be explained. As such, the garden appears as a contrast to that of *The Mysteries of Udolpho*. Udolpho is only surrounded by nature that appears sublime and wild, whereas Hill House is surrounded by landscape and gardens. Thus, Jackson make use of the anti-pastoral that became a new tradition of writing about pastoral nature which emerged during the eighteenth century and is still found in the twenty-first century (Gifford 122).

By describing the nature around Hill House to transform into one of darkness where ghosts return, Jackson's nature lacks the safety and peace as seen in the pastoral texts. According to Gifford, the anti-pastoral is "the opposite of pastoral" as it concerns "a journey to a kind of underworld and returns harrowed rather than renewed" (122). This becomes evident through Eleanor's mental decline during her stay at Hill House, however, it is also reflected towards the end of the novel, where she ends up killing herself by driving her car into a tree as will be elaborated on. In doing so, Jackson demonstrates how the domestic space of the house and nature can be disrupted through the Gothic and the anti-pastoral. Thus, evoking a sense of danger through the past and ghosts of nature that return to capture those in the presence. In doing so, the familiar nature and the familiar world become rendered uncanny by the interference of ghostly presences and threatening nature. As a result, the 'traditional' Gothic motif is challenged in Jackson's novel in the sense that she brings terror and horror closer to that of the home and, thus, the domestic which results in the home, or the place, being disrupted when the garden becomes dangerous.

It is not only the exterior and the landscape of Hill House that renders it disturbing, but also reflected in the interior. The interior of the house is described as "concentric circles of rooms", centring around the parlour that is surrounded by "inside rooms" or rooms around rooms with

"doors going everywhere" (Jackson 100). It has several doors, dark hallways as well as narrow passages, trapdoors, and bleak rooms that together constitute a labyrinthine design that confuses or traps the characters as they struggle to navigate through the house and repeatedly find themselves getting lost (96; 99; 134). As such, Hill House shares similarities to that of Udolpho as it contains similar dark hallways and passageways that function to confuse and endanger the characters by giving an impression of them being trapped. However, despite the two edifices sharing similarities, they are different from one another due to Hill House's labyrinthine design creating a different response in the characters than seen in *The Mysteries of Udolpho*.

As a result of Hill House's agency, the space of the house becomes one of disorientation and geometric wrongness. Through its resemblance to a "crazy house at the carnival", it creates an almost vertigo-like effect on the characters (105). As a result, they have to rely on their "senses of balance and reason" to navigate the house as "the mind might fight wildly to preserve its own familiar stable patterns against all evidence that is leaning sideways" (107). This is made evident as "every angle is slightly wrong", and thus, everything they have been accustomed to, or would expect from an ordinary house, appears wrong and thus irrational as everything is "a fraction of a degree off" (105). As everything in the house is off level which results in doors and doorways appearing to be off-centre, the characters question if they would be able to go back to "a *real* house" due to Hill House creating a feeling of "coming off a shipboard" (106; 107). Thus, it is the "irregular, asymmetrical shape" and labyrinthine design of the house that renders it uncanny "whether because of an actual distortion of the whole or because a part of it remains unknown" (Aguirre "Gothic Horror" 92). As such, Hill House appears geometrically wrong which is left unexplainable, despite the characters' abilities and attempts at understanding and describing the wrongness through reason and logic.

There also appear certain rooms that affect the characters both with their design but also their atmosphere as they appear as central focal points of hauntings and supernatural occurrences. Eleanor's assigned bedroom, The Blue Room, is described to be "chillingly wrong in all its dimensions" and, as a result, it becomes associated with nightmares, shadows, and fears (Jackson 40). Hence, it appears as anything like a bedroom due to it lacking associations of safety and stability which becomes evident when Elenor starts to experience hauntings in this room.

A second room that stands out is the nursery, which is described to be "the heart of the house" (119). One of the first things that stand out in the nursery is a cold draft that is described to be "like the doorway of a tomb" (118). This cold spot appears once again inside of it, which Eleanor

described to be giving her a deliberate “unpleasant shock” (120). The room is described to be “musty and close” and has “an indefinable air of neglect found nowhere else” (119). As such, despite the associations of a nursery being one of life, it is instead described to be one of decay through its air of neglect, thus, the nursery becomes of the uncanny. This is also apparent through the stuffed animals that are described to appear “not at all jolly, but as though they were trapped, or related to the dying deer in the porting prints of the game room” which reflect the same fear and feeling of imprisonment the characters’ start to experience in the house (120).

As established, the house is able to affect the character's movements and perception through its irregular state, however, it also influences the mood of the characters. Its atmosphere begins to affect the characters who become aware of how “oppressive” and “unhappily” the house feels (120). Thus, as described by Dr Montague, the house’s atmosphere is able to “find out the flaws and faults and weaknesses in all of us, and break us apart in a matter of days” (124). As such, the house’s role as a character becomes acknowledged, however, it also demonstrates the power it has over each of them which becomes evident through Eleanor, as will be elaborated on further down.

In an attempt to alleviate the claustrophobic feeling of Hill House, the characters attempt to make the house appear more open and accessible. However, despite their attempts at leaving doors and windows open, as well as, bringing fresh air into the house, they discover that everything “had returned it itself” and, thus, returned to being covered in darkness (102). Hence, Hill House demonstrates its ability to entrap them by returning everything to its previous states. As a result, Hill House appears dangerous and distorted, however, at the same time, the concept of freedom becomes ambiguous. On one hand, the characters are able to navigate freely throughout the house as well as outside in the garden and the surrounding nature without them being confined to certain spaces such as seen in *The Mysteries of Udolpho* where Emily repeatedly is sent to her room. On the other hand, Hill House also appears as a prison that entraps them through its labyrinthine design. Hence, the “unbelievable faulty design” of Hill House appears as an agent in controlling the characters, but it also becomes dangerous as it resists any attempt at human control as it resists the characters' attempt at leaving doors and windows open (114).

Hill House’s imprisoning structure as well as its resistance to human interference also becomes evident through the housekeeper, Mrs Dudley. By stating that “in the night” and “in the dark”, the characters will be left alone without “anyone around if you need help”, Hill House becomes a place of entrapment due to the helpless position the characters will find themselves in (39; 45). This becomes more apparent when they are informed by Dr Montague that they cannot

leave the house during the night as the gate will be locked, but also that “Hill House has a reputation for insistent hospitality; it seemingly dislikes letting its guests get away” (67). Thereby, the characters become prisoners at Hill House and only during the day will they be able to leave “safely to the village” (67). Not only does this reflect the characters’ isolation from the civilised world, but it also becomes a space where the characters are left vulnerable and exposed due to Hill House being able to confine its visitors as seen both in the present and in the rumoured past. As such, Jackson uses the night and the darkness as a way of evoking a sense of terror and dreadful imagination by making Hill House appear as an ominous and dangerous presence. Thus, when it is indicated that Hill House appears most dangerous at the night, the characters are left vulnerable and exposed to unforeseen dangers that might wait in the dark, but they are also left vulnerable to the danger of the house itself.

Similar to that of Udolpho, Hill House also has a past that appears as prominent in relation to the way Jackson manifests the horrors inside of the house. In order to prepare the characters for Hill House, Dr Montague wants to reveal the past of the house which becomes, as Theodora notes, a “time for a ghost story” (68-69). It is revealed that the house has always been considered an “evil”, “haunted”, and “deranged house”, which they attempt to explain as having been caused by natural occurrences such as electric currents, waters, or even hallucinations (71). However, despite these attempts at reason and logic, Hill House remains haunted due to all of its previous tenants have left the house in a haste for unexplainable reasons (72). It is, however, the scandal involving suicide and madness that inspired Dr Montague to start his scientific experiment of proving Hill House to be haunted.

Hill House was built to function as “a country home” that was supposed to house Hugh Crain’s family and his future grandchildren (75). However, after the construction was finished, several deaths occurred: his first wife died on her journey to the house, the second wife died from an unexplained fall inside the house, and the third wife died of consumption on a trip to Europe (75-76). After the continuous tragedies, Hugh Crain closed off Hill House and it stood empty, until his death when the oldest daughter took over the house which she came to regard as a “family home” (77). However, the house became one of conflict as the two sisters fought over heirlooms and the inheritance of the house, until the oldest sister died of pneumonia, and the house was left to a companion of the older sister. Thus, after the companion took over the house, it became “the first hint of Hill House in its true personality” (79). Despite the younger sister harassing the companion in order to get the house back, unexplained occurrences started to happen in the shape of

disappearing objects which kept the companion from getting “a peaceful night” in the house (80). As a result, she committed suicide which was explained due to guilt (80). Furthermore, similar to the tales of Hill House coming to life at night, the younger sister stated that she would not “come into this house at night, to steal or for any other reason” (81). The house was then inherited by the Sandersons, but despite this, the house was left empty and closed off once again (82).

The house’s associations with death and darkness render the house uncanny, but it also gives the impression of it being in decay as Luke notes: “the old house has just been sitting here” leaving nothing touched and used, and is, therefore, considered as unwanted (82). Thence, through the past of Hill House and the hauntings, there occurs a tension between the house’s association with life and death. Through the house’s ability to act on its own it appears as a living entity, however, at the same time, its past is associated with unexplainable deaths and decay of the minds of those who inhabit it such as seen with the deranged younger sister. As a result, the uncanniness of the house is emphasised. Not only does it indicate that the past and death are still a prominent presence in the house, however, it also signals the return of dark ideas as wishes as seen through Hugh Crain’s influence on the house. As such, the house is rendered uncanny, both through its past and the uncertainty it creates through its animated nature, thus, it becomes unhomely or “an *unheimlich* centre” (ix-xi; Aguirre “Gothic Horror” 92).

The past is not prominent in the history of the house, it is also discovered in the objects the characters discover throughout the house. Despite showing sympathy for the Crain daughters and their upbringing at Hill House, it is the discovery of Hugh Crain’s secret book that alters the characters’ perception of the house. In the book, it is revealed that Hugh Crain, through text written in blood and inclusion of the deadly seven sins, wanted to teach his eldest daughter through “humility” through fear and terror (Jackson 168). Not only does the book reveal a perversion of Hugh Crain's mind such as through the self-drawn images of lust, but it also reveals his torment of his daughters (168). Hence, this confirms Dr Montague’s statement about Hugh Crain and the house: “Hugh Crain must have detested other people and their sensible squared-away houses because he made his house to suit his mind” (105). Thereby, the house appears to be one with Hugh Crain, indicating its evil nature to be a reflection of its constructor which as a result transformed Hill House into a failed domestic place. Through the attention to Hill House’s past, Jackson evokes the Gothic motif of the returning past that disturbs the present, as it is through the interior of the house that Hugh Crain has put his mark on the house as it was “made his house to fit his mind” (105).

In doing so, the nature of the house as well as the supernatural appears ambiguous. As the house appears to be a living entity of its own it appears sentient, however, according to Christina Pugliese, the sentient nature of Hill House can be discussed due to the house's personification as "an insane living organism" and its past (302). However, this will be discussed further down in relation to *The Mysteries of Udolpho* and *House of Leaves*.

After the revelation of Hill House being a failed domestic space, the role of the nuclear family becomes more prominent throughout the novel. This is seen in the 'new' family of Hill House that appears in the shape of Dr Montague's experiment that brings all the characters together in the house in an 'imaginary' family. According to Richard Pascal, Jackson was able to, through her novels, bring "the family monsters spawned by fears of permissiveness and authoritarianism most arrestingly into fiction" and create a focus on "the modern evil of *parenting terrible"* (164; 473). Through the stay at Hill House, the characters create their own family where Dr Montague symbolises the father figure "charged with administering the household", where Luke, Theodora, and Eleanor symbolise "the youngsters" (476). As such, they have become the new occupants of Hill House, thus they have become the new family that is gonna be affected by the house's ominous presence. Additionally, through the relationship between the characters, Hill House appears as a place where intimate experiences are shared between the characters. Not only do they establish relations through their shared positions as guests at Hill House, but during their stay at Hill House, they share experiences in the shape of the hauntings and the house's influence itself. As such, the characters create shared meanings and memories in the house, which is ,in particular, reflected in Eleanor and her lack of a home. Through her interactions with the other characters, Eleanor is able to find an idea of a home externally in the shape of Dr Montague, Theodora, and Luke. However, despite this, it is evident that Eleanor's fear of not having a home to belong to is "never far from that of the sense of being at home" (Kennedy 15). Thus, Eleanor is repeatedly experiencing anxiety concerning the fear of losing her newfound family and home as will be elaborated on further down.

Furthering upon this notion, Laura de la Parra Fernández argues that not only do they resemble the nuclear family, but they also differ from it "in queer ways" (36). According to Luke Reid, Jackson's inclusion of queerness is rendered Gothic not only because of the relationship itself, however, also because "it would divert both women from the socially fixed tracks of marriage and motherhood" (84-85). According to Fernández, it is Eleanor's queerness and her refusal to "go through with the heterosexual marriage plot" that "brings the haunting of the house upon her" (39). These themes of queerness are seen between Eleanor and Theodora who throughout the novel

become close allies seen in relation to both competition and desire. As the hauntings start to appear more targeted towards Eleanor, the two women start to experience animosity towards one another as felt by Eleanor, however, it also becomes through Theodora, that Eleanor shows her excessive longing for a home and a place. Here, Eleanor confesses to Theodora that she wants to live with her as she wants "to be someplace where I belong" and where she can care for somebody (Jackson 208). Despite this, Theodora rejects Eleanor's decision of coming with her (209). As such, Theodora's rejection is what in the end removes Eleanor's hopes of finding a home as she states: "I've never been wanted *anywhere*" (209). As a result, tensions arise between the two of them, and when Hill House's presence becomes more dominating over Eleanor, she is expelled from the nuclear family by being sent away from Hill House.

The idea of the nuclear family also becomes prominent through Eleanor being haunted and targeted by Hill House; however, it also reflects the ideas of yearning, belonging, and the lack of a home. As previously mentioned, Eleanor uses her journey to Hill House to imagine locations that could be her future homes due to her never having had a home of her own due to her mother and sister. Thus, Eleanor appears as a character with a strong imagination and dreams, which is what creates a blur between reality and fantasy, and rational and irrational. According to Michael T. Wilson, one of the defining elements of the novel is "the line between sanity and madness; to perceive absolute reality, unfiltered by dreams" (114). This becomes apparent in Eleanor's past that centres around her guilt towards her mother as she reveals that it was her fault that her mother died as she heard her mother's knocks on the wall in an attempt to call for help (Jackson 212). As such, the hauntings and supernatural occurrences at Hill House are a manifestation of Eleanor's guilt and, thus, her fragile child-like mind.

The first instance of this is seen in the characters' visit to the library in the house. Here, Eleanor is the only one who becomes affected by the atmosphere of the room due to its "cold air of mold and earth" (103). Through this association, the library comes to symbolise death and decay and, therefore, becomes a reminder of her recently dead mother. After this incident, the hauntings become more frequent and appear as more targeted towards Eleanor both in the shape of her guilt, but also in the shape of her desire for a home such as when the writings "help Eleanor come home" appear on the wall (146). The second instance of Eleanor being targeted by the house is when a spectre knocks against the doors and walls of Eleanor and Theodora's bedroom (127). Not only does the knocking remind Eleanor of her mother's call for help, however, it also transforms the house into one of terror through the possibility of the hauntings being caused by the ghost of

Eleanor's mother. As such, the hauntings become the decline of Eleanor psychologically, however, it also becomes the turning point regarding her feelings toward Hill House.

Despite the house evokes a sense of fear and terror in her, her feelings towards the house start to become ambivalent. In the beginning, the house's targeting of her makes her feel hate towards it as it alienates her from the others, hence it dissolves the nuclear family as it did in the past (151; 160). Eleanor is alienated when the other characters believe that Eleanor is one behind the hauntings herself, thus, she starts to feel excluded from their company which results in her feeling animosity towards Theodora and Luke (157; 213). Through the alienation from the others, she starts to believe that "they are all carefully avoiding looking at me, Eleanor thought; I have been singled out again" (194). However, she also shows awareness of the targeting and the complex effect it has on her as she states she hates "seeing myself dissolve and slip and separate so that I'm living on one half, my mind, and I see the other half of me helpless and frantic and driven" (160).

In her alienation from the other characters, she starts to find comfort in the presence of the house. She starts to walk into the garden that suddenly appears idyllic in her eyes as it provides her with a peace she never had experienced before, but it also becomes beautiful with "soft grass and wild flowers, with that oddly courteous air of natural things" (179-180). In this experience, Eleanor feels nothing but "overwhelming wild happiness" which has been absent in her life, however, she also starts to regard Hill House as a potential home in which she feels welcomed, and thus, longed for (180; 232). As such, Eleanor's entire perception of the house has changed. Whereas it before was one of terror that recalled haunting memories of the past, it then becomes transformed into something that correlates with Tuan's idea of place. It becomes a place where she feels as if she belongs due to her being "unbelievably happy" as well as it becomes a place in which she cannot "picture any world but Hill House" (136; 151). As such, the house's anthropomorphism is what makes Eleanor feel special, thus, it gives off the impression of the house appearing as a nurturing figure that can protect and provide a home for Eleanor. It becomes a presence in which Eleanor does not need the other in order to establish a home, it becomes a place where she is the only one who can smell and hear the house, thus it becomes a place of intimacy (225; 226).

This leads back to Dr Montague's earlier statement of the house targeting the weakest minds which could explain the reason why Hill House targets Eleanor which also is reflected in her almost child-like imagination. Due to her lack of a home or a place, it can be argued that Eleanor's self is incomplete or divided as she needs a place of stability to discover herself as seen in her interactions with Theodora, where she, in the absence of her mother, attempts new things and new experiences

(117). As such, in the idea of Hill House being the ideal home for Eleanor, she gives into the house as she "relinquish my possession of this self of mine, abdicate, give over willingly what I never wanted at all" (204). Through the associations of Hill House as a home, it becomes a place where Eleanor is able to find herself as well as find the comfort that she lacked before in her mother's and sister's house.

In doing so, Eleanor's imagination appears excessive as she imagines herself dancing through the house, believing her mother to be calling out to her as well as she imagines herself dancing with Hugh Crain (228). Thereby, it is apparent that Eleanor's guilt about the past appears as her downfall through her being singled out and excluded from the potential home but also the nuclear family. As a result of this exclusion, Eleanor's desperation to stay at her newfound home makes her drive her car into a tree and commit suicide. Thus, this indicates that Eleanor becomes trapped in the unnatural world of Otherness at Hill House, compared to Emily in *The Mysteries of Udolpho* who manages to return to her familiar world at La Vallée.

It is evident that Jackson makes use of the same Gothic conventions as recognised from Radcliffe's *The Mysteries of Udolpho*. They both operate with a space that is labyrinthine, dark, obscure, and decayed. However, as previously mentioned, the nature of Hill House is more ambiguous due to its appearing to have a will of its own, thus, it appears sentient. In doing so, the supernatural occurrences of Hill House are never resolved as the source of these are left ambiguous as will be elaborated on further down, whereas in Radcliffe's novel the supernatural occurrences are resolved when it is revealed that it in a literal sense is beyond law and reason as the hauntings were caused by men. As a result of this, Radcliffe relies on atmosphere and imagined horrors to induce terror, whereas Jackson literalises the wrongness of Hill House by making it appear geometrically wrong in its carnival-like design, asymmetry, and its evil nature (34; 35; 106).

Ash Tree Lane Home

The house, or the domestic space, is one that under the influence of the Gothic becomes something that is not safe due to hauntings and the past returning to the present to haunt whoever inhabits these houses. As seen evident in the Gothic becoming a mode that overlaps with other genres, the Gothic can still be located in contemporary texts such as Mark Danielewski's *House of Leaves* through its domestic space that appears as a "primary locus of horror" hence, it recalls "a tradition of ghostly and gothic tropes" (Botting "Horrorspace" 6).

Danielewski's novel has been regarded as complicating "the familiar gothic themes of the haunted house through well-established postmodernist devices" (Sankar and Alexander 35). The novel operates with multiple narratives and narrators, and a usual typography style that expands across extended footnotes, columns, boxes, diagonal lines, and almost empty pages (Botting "Horrorspace" 4). According to Botting, it is the usage of complex narratives, randomness, and the references to multiple sources such as scholarly, popular and fictional texts, that transforms the novel into a "horrorspace" which is "uncontained, slipping limits, categories and classifications, not fixed, bounded or unchanging" ("Horrorspace" 6).

The novel's multiple narrators appear in four narratives. It is centred around the Navidson family's recordings of their uncanny home at Ash Tree Lane, followed by the narrative of Zampanò, who created *The Navidson Records*. The notes and research created by Zampanò, are edited and commented on by Johnny Truant, who makes his appearance in the footnotes of the book. Finally, a set of anonymous editors, who appear as the publisher of *The Navidson Records*, annotates Truant's notes and provides notes and appendixes towards the novel's ending. Through the novel's complex typography and narratives, the story of the house at Ash Tree Lane unfolds. Thus, I will focus on the story behind *The Navidson Records* that concerns Will Navidson and his family in their encounters with the house at Ash Tree Lane with references to Zompanò's notes and comments.

From the beginning of the novel, as told by Zampanò, the authenticity of the events concerning the house at Ash Tree Lane appear to be questioned by those who have seen the documentary-styled record. From the critics that have analysed Navidson's documentary, it has been regarded to be a hoax, but it has also developed into an "urban folk myth", "a ghost story", or a supreme "gothic tale" (Danielewski 3; 147). These critics have also questioned the subject of the house as being haunted, as well as "how could anyone be lost in a house for days" as reported by the house's inhabitants (6). From the beginning, Danielewski evokes the Gothic by not only creating forebodings concerning the house being haunted, which is considered "one of the ultimate gothic symbols", however, he also creates suspense and mystique (Bida "The Labyrinthine Home" 33). Through the uncertainty established by Zampanò's comments on the nature of the records as well as the first released clips "The Five and a Half Minute Hallway" and "Exploration #4", the space associated with the house is being disrupted as will be explored further down (Danielewski 4-5). Furthermore, through Zampanò, an atmosphere of danger and uncertainty is created through the

foreshadowing of the fate of the Navidsons during their stay at the house. Thus, from the beginning, the uncanny nature is revealed.

In doing so, Danielewski's way of starting his novel appears almost similar to that of Jackon. Although they both introduce the uncanny nature of their houses in the beginning, Danielewski maintains the mystery of the house at Ash Tree Lane by not introducing its wrongness as seen in *The Haunting of Hill House*. Instead, Danielewski maintains the mystery of the house and the source of this, as he, in the first pages of the novel, does not make the house appear as the villain as Jackson does. Therefore, the nature of the house still appears ambiguous, thus the suspense of foreboding terrors is emphasised.

Despite the foreboding and the foreshadowing of the disturbances at the house at Ash Tree Lane, the house's exterior appears as a contrast to the foreshadowed horrors that are to be found inside. It is described as a "small" and "old-style" house that is "nice and quaint", with a "heritage" style, thus it appears to have a long history behind it the same way as recognised in Radcliffe and Jackson's novels as well (9; 314). The surrounding landscape of the house is "pristine" and lies by "the Virginia countryside" in a "rural neighbourhood" consisting of "purple hills", and "green lawns and trees" (9). Through such descriptions, the house at Ash Tree Lane appears as one of idyllic nature as well as a peaceful place for the Navidson to start their new beginning. This becomes more prominent through Zampanò, who notes that the family's moving in "not only reveals how each room is occupied, but how everyone has helped apply his or her own personal texture" (9). Hence, the descriptions of the house make it appear as an ideal family home, where everyone's needs are met, thus, it becomes the ideal domestic space for the nuclear family.

By locating the house in the countryside surrounded by picturesque nature, Danielewski evokes the pastoral as recognised in *The Mysteries of Udolpho* as well. This becomes more prominent when Will reveals that he just wanted "to create a record of how Karen and I bought a small house in the country and moved into it with our children", hence he dreams of creating a place of dwelling for his family in order to "create a cozy little outpost for me and my family" (8; 9). However, through his comment, Will perceives the house as similar to that of a small military camp, thus, the house appears as the opposite of a home. The reason for this can be found in the revelation of why Will and Karen decided to move to the countryside. Despite "Navidson's pastoral take on his family's move", it is revealed that Karen and Will moved from New York to Virginia as a result of distance and alienation between the two of them (10). Due to Will's job as a war photographer and the prioritisation of his "professional habits", their relationship has faltered, thus,

the move to the countryside appears as an attempt to keep their family together (10). Will's prioritisation of his job can also be due to his perception of the house as being an 'outpost', however, it can also become a way for him to symbolically escape his past as indicated through the mentioning of 'Delial' as will be clarified further down (17). Even with the domestic tensions in the household, the stay at the house at Ash Tree Lane can still be regarded as a new world of bucolic and idyllic impressions that indicate new beginnings (17).

As Karen and Will left the city in order to pursue a new life in the countryside, Danielewski also includes the same pastoral rejection of the city as recognised in *The Mysteries of Udolpho*. Due to their busy lifestyles in which Karen was a model for a large model industry and Will was a war photographer, it appears that it was necessary for them to leave their city lifestyle behind in order to save their relationship (11). In doing so, the countryside is depicted as one that can provide stability and peace which becomes successful when the Navidsons are portrayed to spend leisure time in nature almost the same way as the St Auberts do around La Vallée. In the Navidsons' ideas of the countryside being a place for new beginnings, Danielewski also uses the pastoral landscape in the same way that Jackson does, as Eleanor also imagines the countryside to be the ideal location for her new home.

The three authors operate with the pastoral perception of the city being an impersonal and frenetic space centred around materialism and corruption (Garrard 39). Therefore, in the same way as St. Aubert shows nostalgia toward "pastoral simplicity", Will and Karen seek the simplicity of nature to repair their relationship (Radcliffe 1). Danielewski includes references to the pastoral landscape as also seen in *The Mysteries of Udolpho* and *The Haunting of Hill House*. However, as mentioned, Jackson only refers to the pastoral landscape outside of the ground of Hill House and instead use anti-pastoral ideas. Danielewski, however, appears to use the pastoral more similarly to Radcliffe, hence, Danielewski brings back the pastoral as a place of safety and familial values. A reason for this can be explained due to the pastoral's development "from a genre to mode, and from mode to concept" with variations of "counter-pastoral, mock-pastoral and post-pastoral" to discuss different texts (Gifford 201; 204). As a result, the pastoral and the Gothic have developed similarly throughout time, which become apparent in different genres such as seen in the case of *House of Leaves*.

The house at Ash Tree Lane's exterior appears different as it is described as ordinary and lacks the descriptive features of Gothic architecture as seen in relation to Udolpho and Hill House that appear both asymmetrical, large in size, and obscure. By keeping the descriptions of the

house's exterior limits, it becomes difficult to associate the small house with the foreboding revealed in the beginning. Thus, the foreboding of the place as being one of hauntings and terror instead turns it into a mystery. However, by making the house appear of the ordinary, the uncanniness is emphasised. Through the ordinary exterior and the foreshadowed "impending nightmares" and "horrors" the Navidsons are going to experience, the house becomes unrecognisable and unfamiliar (Danielewski 8; 12). The same occurs in relation to the pastoral landscape as it is the container of the house and, thus, it contains an element of the supernatural and terror as will be elaborated on further down.

The impending disturbances are also manifested in the children who during the first night struggle to fall asleep, and, in particular, when Chad describes the house as too silent as there is "no sound at all" (9). By including these foreshadowings, Danielewski manages to create suspense and mystery concerning the future of the family but also predicts omens that are going to torment the family. As such, through the use of the pastoral landscape and the associations to this, Danielewski, as well as Radcliffe and Jackson, make their haunted spaces appear as imagined stability and security which becomes ruined with the characters entering the structure and thus are exposed to the terrors.

After a four day trip away from the house, the Navidsons return to discover that "something in the house had changed" (24). A hallway has appeared leading into a room with "perfectly smooth and almost pure black walls - 'almost' because there is a slightly grey quality to the surface" (28). In an attempt to make sense of the sudden appearance of the hallway, Will discovers that the interior of the house appears larger than its exterior by ¼" (29; 30). With the help of Will's estranged twin brother, Tom, the two of them attempt with measurements and reason to explain the sudden change of size in the house (32; 38). However, despite their attempts, they fail which becomes the indicator of the house transforming into one that violates law and reason which Tom refers to as "a goddamn spatial rape" (55). In doing so, the house becomes a space that refuses mappings. Instead, it becomes one of the irrationality and confusion that resists man's attempt at controlling and defining its space, which indicates that it is not a place for living, thus, it indicates that the Navidsons do not belong in the house. As such, this becomes the first indication of the house possessing a will of its own which renders it uncanny. Through this, Danielewski's house shares similarities to that of Jackson's Hill House, which also appears as a living presence on its own. They also share similarities in their rejection of mappings and definitions such as noted when Dr Montague attempts to use a blueprint of the house to navigate through it, however, it becomes

futile the same way Will attempts to explain the interior of the house at Ash Tree Lane. Opposite Jackson and Danielewski's houses, which appear to have their own free will, Radcliffe's castle is under the absolute control of Montoni and, thus, it falls under human control, which makes it appear of the natural world. In doing so, Danielewski's house at Ash Tree Lane appears to be a world of Otherness due to its rejection of its inhabitants and the natural world, however, this will be elaborated on further down.

The ambiguous nature of the house becomes more prominent, when a new "dark doorless hallway" manifests itself in the house, however, this one appears significantly more ominous than the other due to it entrapping the Navidson children (57). Not only does the house's manifestations of new rooms appear supernatural, however, it also becomes the beginning of the revelation of the house's uncanny nature (6; 253). Thus, these new rooms and hallways are, as Zampanò notes, "not exactly sinister or even threatening", however, they "still destroyed any sense of security or well-being" (28). As such, the house's changing nature becomes the beginning of the house being transformed into one an anti-home. Despite the presence of the caring family that nurtures around one another, the dark hallway transforms the house into one that lacks the stability and permanence of a place.

The appearance of the hallway becomes the focal point of the many horrific occurrences surrounding the Navidson household as well as the house itself. However, it also becomes a "conflict creating force" in the nuclear family (60). Following this, it is through the house's ability to alter its interior's shape and size, that the "borders and limits, whether psychical, architectural or geographical" become the place where "horrors play itself out" (Botting "Horrorspace" 5). In an attempt to close off the newly emerged space, the Navidson attempt to lock it up, however, despite attempts at installing a locked door, it only results in "an unexpected and very unwelcome echo" to which they discover that the hallway has "grown again" (Danielewski 61). Through this ability to expand, the space of the hallways becomes rendered "unnatural", thus, the idea of the as being beyond reason and obscure makes it appear as a space that lacks meanings in the sense that it defies human control (61).

Despite having promised Karen not to enter the now closed off space, Will goes into the hallway to explore it, which becomes the first of many explorations. Thus, Exploration A is created. The hallway is described to be cold with walls that are dark and "similar to the close space upstairs", and with its seventy feet length, it appears as a tight and claustrophobic space (64). Through its small space, the hallways appear as a place of "oppressive containment", which is

reflected in Karen who discovers, at the sight of the hall, that she suffers from claustrophobia which makes it a particular space of terror to her (Tuan 54; Danielewski 57). When reaching the end of the hallway, Will is about to go back to the rest of the house, when another doorway appears as if luring him further into the darkness, thus, appealing to his need for adventure (64). Behind the door, Will discovers The Infinite Corridor that appears endless as the light is "dying long before it can even come close to determining an end" (64). Thus, the discovery of The Infinite Corridor becomes the catalyst of the horrors and torments the family is about to experience, however, it also becomes the discovery of an inner space of the house. The Infinite Corridor is the beginning of the revelation of the house's uncanny nature, however, it is also the beginning of the discovery of the house's labyrinthine and obscure design that allows for the characters, in particular Will, to move "deeper and deeper into the house" (64).

The Infinite Corridor contains several doorways leading into different passageways and rooms that appear empty, with no windows, switches, or outlets" (64). There appear small rooms, alcoves, and "space reminiscent of closets, though no shirts hang there" making the hallway appear abandoned and empty as there are no significant objects that render it familiar (64). Through its abandoned state and its ash-like walls, the corridor becomes one of decay which becomes evident when it becomes associated with "a gigantic grave" and death (319). As such, it becomes a space that is capable of inducing great dread and a sense of uncanniness. This is emphasised when Will discovers an open space consisting of floors, but no walls and ceilings in an "undisturbed" and "invariant darkness" (64). Thus, he discovers The Great Hall (64).

Through the encounter with the Great Hall in Exploration A, the vast space of the inner house is discovered. Not only is its vastness emphasised through it being a place of "immutable silence" and "oily darkness", however, it also becomes the space where the house's ability to act freely is revealed (67). During Will's stay in the hall, the place transforms into a labyrinth when "the immense arch" disappears, thus removing landmarks that, as a result, make it impossible for Will to find his way around in the "incredibly complex and frequently disorienting series of turns" (67).

Darkness appears as a recurring element in *House of Leaves* that serves not only to create a feeling of entrapment, however, it is also the darkness that creates an atmosphere of danger, insecurity, and obscurity. As Tuan argues, "we depend on the eye to locate sources of danger and appeal", thus, when the inner space of the house is described to be in total darkness, the characters cannot protect themselves nor locate the unforeseen dangers and threats that might hide in it (13). However, through the darkness, there also occurs a sense of vastness as there appear no limits to the

house, but also due to the lack of walls and ceilings. As a result, the space becomes unperceivable, which is not only caused by the lack of limits but also due to the lack of sounds. According to Tuan, sounds are able to "convey a sense of size (volume) and of distance", thus, when the characters cannot locate any sounds, their spatial awareness is reduced (14). Therefore, they are left exposed in the open space, as also will be elaborated on further down, due to their awareness of their own vulnerability in the darkness.

After the creation of Exploration A, Will hires an exploration team consisting of Holloway Roberts, Jed Leeder, and Kirby "Wax" Hook, who are professional hunters, explorers, and guides (Danielewski 80-81). Thus, the hallway becomes the starting point for the horrors to manifest themselves and, thereby, it becomes the start of many explorations by Will, Tom, and the exploration team. Through these explorations into the unrecognisable depths of the house, they discover prominent locations that all function in the same manner: The Infinite Corridor, The Great Hall, and The Spiral Staircase.

During their exploration into the inner space, the experience of temporality becomes unidentifiable as well, which furthers the house as being irrational and beyond. When Holloway and his team start their investigation, it turns out to last twenty hours, however, they discover that they spent seven of them walking down the Spiral Staircase, and over eleven hours getting back up again (86). As such, time loses its meaning, however, it also emphasises the dangers of the place as none of the characters are able to predict when they will be able to be out of the inner space again. However, they also become more aware of the ambiguous nature of the space as they discover the staircase to be endless as it appears "immense" and "incomprehensible", however, later on, they also discover the staircase to change depending on who ascends and descends it (86; 95).

Not only does this make the house appear odd and obscure, however, it also emphasises the sense of the aforementioned entrapment the characters experience. Jed Leeder is described to possess an "uncanny sense of direction", making him the perfect explorer to enter the confined and vast spaces of the house (81). However, despite this, he struggles to navigate through the dark places, and thus, the dangers of the place become more apparent as even characters familiar with such spaces cannot navigate through them. A reason for this is also found in the house's ability to change its size as through this, the characters' spatial knowledge is affected as they cannot locate nor envision where they are going (Tuan 67-68).

The lack of spatial knowledge is also apparent in Karen, who attempts to bring a compass into the house, only to discover that it is impossible to navigate through as "the needle never stays

still" (Danielewski 90). In doing so, the oddity of the house is not only confined to the inner space of the house, but it is also present in the rest of the house. Furthermore, as everything in the inner space "only slips into darkness" and, thus, appears devoured by the space, the characters become trapped through the distortion of the space and time as they cannot locate any landmarks nor navigate through it freely (46). Thereby, Danielewski operates with the same idea of the house being a place of confinement as recognised from the 'traditional' Gothic as seen in both Radcliffe and Jackson's novels. However, Danielewski's novel differs from Radcliffe and Jackson's novels through his attention to the disruption of space and time as well as its effect on the senses. Jackson and Radcliffe both make their houses into literal places of confinement. Radcliffe does this through Montoni whereas Jackson does it through the house's ability to open and close doors. However, Danielewski transforms the house at Ash Tree Lane into one that entraps the characters through the house's ability to affect their perception of space and time. Thus, the characters' senses are affected due to the feeling of distortion, confining them in the inner space until it alters itself to relate "to the mental state of the individual" (165). In doing so, Danielewski's house differs from Jackson's house, despite the two of them sharing similar traits through their ability to act on their own. Whereas Jackson's house closes and opens doors, and appeals to Eleanor's need for a home, Danielewski's house is instead a manifestation of the inhabitants' mental state and thus changes its shape and size to terrorise them.

Through the explorations of the house, it becomes evident that each of the characters is affected in various ways when they are brought "face to face with the consequences of the immensity of that place" (86). Each of the characters experiences different reactions such as vertigo and nausea which are caused by the cold air that leaves them depleted and aching, however, they also discover their nerves to have been "eviscerated by the constant darkness" (86; 163). As a result, Zampanò notes how the "disturbing disorienting experiences within that place" appear to have both physical but also psychological consequences for those to enter it (179). This is seen when the characters are separated from one another in the labyrinthine design of the house and left with no contact with one another. As such, the inner space of the house becomes one of isolation and loneliness.

The isolation the characters experience is manifested through their psychological reactions to the space, as suggested by Zampanò, who argues that the house is a reflection of "the psychology of those who enter it" as each character experiences the spatial and temporal dimensions differently (165). According to Tuan, solitude and loneliness can make one's thoughts "wander freely",

whereas, in the presence of others, the thoughts "are pulled back by an awareness of other personalities who project their own worlds onto the same area" (59). As such, when the characters find themselves isolated from one another, the space is transformed into one of fear as they not only are left vulnerable and exposed, however, also because the "fear of space often goes with fear of solitude" (59). Thus, when they explore the inner space of the house together, they can curtail the space and, therefore, "its threat of openness" (59). As such, by being confined in loneliness and darkness, the characters are left in a state of helplessness and, thus, left to confront their own inner spaces as well.

Through their isolated states in the darkness, each character reacts differently to the confrontation with their loneliness. Holloway's reluctance at accepting "the growl as a quality of that place", becomes an obsession for him, which results in him abandoning his team in order to hunt down the source of the growl (Danielewski 124-127). As a result of the space, he becomes insane like "a creature stirred by fear, pain, and rage" as he ends up murderous and suicidal (133; 370). Their fear and reaction to the place are also evident in Tom, who in a state of complete isolation in the dark, creates Mr Monster, "born out of the absence of light" in a state of mental decline (254; 261). The monster or beast is present during each exploration and growling at them like an unlocatable, ever-present threat, thus, it becomes a symbol of the dangers left unforeseen in the dark (68; 432). According to Seán Travers, the monster appears as a manifestation and the character's attempts at creating meaning in a space that lacks it (71). Hence, the house becomes one that lacks meaning as shown through its empty walls, altering spaces, and abandoned state, which makes the characters become consumed by the absence of meaning. Therefore, they are 'forced' to impose meaning upon the house in order to cope and exist in the inner space.

The horrors of the house are not only confined to the dark hallways and corridors appearing in the house, but they also start to manifest themselves in the rest of the house that from the beginning has been left unaltered and undisturbed. When a thunderstorm approaches like a foreshadowing of omens, an "eerie" stillness settles in the living room that is followed by knocks sounding from the hallway as if wanting to get into the living room, and the living room turns dark (Danielewski 321; 340). In the bedroom, the walls go from white to ash-black as recognised from the inner space, and they start to "close in with enough force to splinter the dresser, snap the frame of the bed and hurl lamps from their nightstands" (341). Thus, the family's belongings become destroyed and the house is transformed into a ruin.

During the inner space's invasion of the rest of the house, the house becomes transformed into one of darkness and meaninglessness as recognised from the inner space. As such, the rest of the house, which previously was assumed as a place of safety due to its lack of influence on the inner space, thus becomes one rendered beyond reason and dangerous. Furthermore, hee darkness appears as an all-swallowing fear-inducing presence that is described as "the jaws of some big beast" (341). Everything the family had attempted to establish in order to create a home is absorbed into the ground that consists of nothing by " hollow and cold blackness (343; 344). As a result, in an attempt to save Daisy from being trapped in the house, Tom is swallowed by the house and, thus, disappeared, leaving Will filled with guilt and terror (346). Hence, this is the first moment where the house has acted upon the Navidsons presence in the house by forcing them out.

Through this, the house resembles that of Hill House in *The Haunting of Hill House*. The house at Ash Tree Lanes contains the same elements of anthropomorphic features as recognised in Hill House. However, whereas Hill House's features are apparent in the 'face' of its exterior, the house at Ash Tree Lane's anthropomorphic features are seen in the actions of the house. By describing the house to contain "jaws" and being able to "devour" and "yawn", the house becomes similar to that of Hill House as it is transformed into a beast attempting to swallow up its inhabitants, or as Eleanor says: "a small creature swallowed whole by a monster" (Danielewski 343, 319; Jackson 42).

By ascribing the house anthropomorphic features, its nature becomes ambiguous as it is left unknown how the house came to exist. However, it is indicated that the house has been traced back to the 1720s and that it has had "approximately .37 past owners" that have been left traumatised by their experiences with the house (21). Furthermore, it is revealed through a colonist's journal that he discovered a set of stairs discovered in the middle of nowhere (414). Hence, not only is the nature of the house questioned as it appears both as a living entity that can render its shape and size but, it also lacks explanations as to why or how it came to be the way it is as its origin and creator is left unknown.

By making the house appear as a living entity that at the same time becomes a place that is associated with instability and death such as seen in the case of Holloway and Tom, the house shares with Hill House as they both are associated with death despite them being alive themselves. As such, there occur tensions between life and death in both Hill House and the house at Ash Tree Lane, which renders them a place of the uncanny. Both Jackson and Danielewski make use of the same descriptions of their houses, that through their uncanny nature and associations with death,

become transformed into places where there is “no hope of survival” and here “life is impossible” (Danielewski 387; Jackson 35). In doing so, the house operates with the same tension between life and death as noted in *The Hauntings of Hill House*. Furthermore, the house at Ash Tree Lane’s associations with that of death and decay becomes emphasised, when after Will and Karen escape the house, it is left behind to decay as Karen warns that “there is nothing there. Be careful” (Danielewski 550).

As mentioned earlier, the house at Ash Tree Lane was supposed to be a new beginning for the Navidsons, however, instead, it becomes the opposite. It instead becomes a presence that threatens to dissolve the family by appealing to their obsessions, past, and fears. According to Katharine Cox, the dark space of the inner house as well as the labyrinthine structure appear as an infiltration “into the domestic space, both architecturally and emotionally” (5). This becomes evident in the way Will and Karen react to the uncanniness in their home. Will, through his job as a war photographer, is driven by adventure and is willing to risk his personal safety in the name of achievement, whereas Karen, who worked as a previous model, prefers everything to remain the same and is noted to be the responsible one who is against risk-taking (Danielewski 60). Thus, in Will’s need for adventure and her reluctance about the dark inner space of the house, it becomes a force of tension in their already strained relationship.

Through Karen and Will’s different approaches to the anomalies of the house, it becomes evident that the novel operates with ideas of yearnings for a home as also seen in *The Mysteries of Udolpho* and *The Hauntings of Hill House.* As previously established, the house at Ash Tree Lane was supposed to be a new beginning and a place where Karen and Will could repair their relationship, thus it reflects their longing for a place of stability and permanence. However, when the inner space of the house starts to disrupt and challenge their ideas of a stable home, so do the characters as well. On one hand, Karen does not acknowledge “the anomaly” by maintaining everyday routines and making the house appear homely through bookshelves and Fen Shui to “change the energy of the home” (33; 56; 62). However, despite her attempts at maintaining a sense of a home, the house operates against this when the Fen Shui objects disappear, and the house absorbs all of their belongings inside of it (269). Thus, it once again goes against human control and definitions. On the other hand, Will becomes obsessed with discovering the truth behind the house through reason and explorations.

Through Will’s excessive obsession with discovering the truth, he starts to neglect Karen and their relationship due to the aforementioned differences, which results in Karen seeking out the

comfort of other men as the house enables her to “break down her reliance on Navidson” (315). Furthermore, in their exploration of the house, Karen and Will both neglect the needs of their children who, thereby, express their discomfort with the house through drawings depicting the house as black squares containing “marauding creatures” (313; 314). These drawings are described to represent the house itself as they can capture “the awfulness at the heart of that house better than anything caught on film and tape” (315). As a result of the house's menacing presence and Will’s neglect, Karen takes the children and moves them back to the city, whereas Will, as the only one, still appears obsessed with the house and discovering its nature, hence, finalising his isolation from his family and the natural world.

In Will’s obsession with the house and everything it entails, from its labyrinthine design to its altering state, it is noted that the house has “taken hold of him” (384). This obsession does in the end become the downfall of Will as it is transformed into one of self-destruction, the same way as seen with Eleanor in *The Haunting of Hill House*. In the same way that Eleanor is affected by the guilt of her mother’s death, Will’s obsession is a result of his guilt and grief due to his “excessive exposure to traumatic events throughout the world” and the effect it had on him (386). Thus, his obsession with the house becomes the confrontation of his past and guilt.

As referred to earlier, the name ‘Delial’ is mentioned throughout the novel, however, its meaning is left unexplained as no one knows who or what Delial is. However, the meaning of Delial is revealed through Will’s final letters to Karen before he goes back to the house to confront its nature. Here, he reveals that Delial is the name he gave to a dying Sudanese girl of whom he took a photograph that kicked off his career and earned him a Pulitzer Prize (391). The encounter with Delial appears as an encounter that has haunted Will throughout his life as reveals that he “cant stop thinking of her never have never will” (392-393). Hence, he is haunted by his past and Delials’s death, which could have been a contributor to his obsession with the house as it became a new focus to relocate his guilt. As a result, he goes back to the house in a final act of self-destruction as the house, in its darkness and meaninglessness, has returned the repressed memory of death.

It is not only the unconscious memory of Delial that affects Will, it is also his claim to have understood” that place for what it is” (390). In his letters, Will concludes that he has discovered the truth behind the house when he states: “Do you believe in God? [...] God’s house. [...] What I mean to say is that our House *is* God” (390). According to Aguirre, the Gothic universe often operates with spaces and doors that open to other spaces, hence, when the house goes beyond rationality and

appears as “terrifying, chaotic Numinous”, it “transcends human reason (but which need not to be the supernatural)” (“Geometries of Terror” 2). By appearing numinous, the house, thereby, “fails to serve as a safe haven and can no longer be considered a home” (Solarz 90). Thereby, the house is not only rendered to be of Otherness, however, it is also rendered irrational as Magdalena Solarz further upon by stating: “the space of the Other, thus, is a dangerous force that seems to expand and take over its borders” (91). This appears evident when the horrors of the house defy its limits in the inner space and take over the rest of the house that beforehand was considered safe. Additionally, the nature of the house itself can also be a contributor to Will's return to the house. As stated by Zampanò, the house reflects “the psychology of those who enter it”, thus, it can be a presence that appeals to Will’s risk-taking personality in order to lure him into its inner space (Danielewski 165).

During his last exploration of the house, Will creates Exploration #5 (424). Here, he encounters the same changing, bare halls, the labyrinthine design, and the disorienting feeling which leaves him exposed to dangers in the claustrophobic inner space that, in his presence, alters its walls and floors, thus almost sending him falling into nothingness (436). However, through the last exploration, the inner space changes into something that it was not before. After having stayed in the inner space for days, Will discovers a chamber containing a window that offers him “vision”, however, at the same time, it leaves him with “the grotesque vision of absence” which, as a result, reminds him of his entrapped state before he is consumed by the darkness of the house (464; 489). However, despite Will being assumed dead, he manages to survive the encounter with the house, when Karen discovers him in the house after going back to Virginia to save him as he appeared when she thought of him (524). Hence, just as Emily in *The Mysteries of Udolpho*, Will manages to escape the horrors at Ash Tree Lane. However, whereas Emily returns to the natural world of safety and Eleanor at Hill House stays through her death, Will instead is changed by the psychological and physical trauma inflicted by the house. As such, Danielewski’s houses reflect Aguirre's argument, which states the modern haunted house “does not simply destroy its victims, it *changes* them” (“Modern Terror” 190). As Zampanò comments: “the Navidsons may have left the house, they may have even left Virginia, but they will never be able to leave the memory of that place” (Danielewski 526).

Danielewski’s house at Ash Tree Lane functions as a space that should bring the Navidsons together as a family. However, instead, it becomes a disrupting force that separates them, and in the end, leaves them changed with Will having lost limbs due to frostbite and Karen’s remaining scared of dark spaces (524). Despite these experiences and their altered lives, Karen and Will still manage

to come together as a nuclear family in Vermont in a home where “every room, stairway, and corridor supports pictures of Karen, Daisy, Chad, and Navidson” (527). Thereby, Danielewski’s novel draws references to Kennedy’s arguments about the importance of a home and finding one in order to make meaning of “everyday existence” to avoid the feeling of homelessness or uncanny uncertainties (15).

Despite the house at Ash Tree Lane appearing as a failed home, it becomes evident through the Navidson’s new home in Vermont, that the idea of home is found in the characters. Thus, it is the family and their close relations that create intimacy and, therefore, a home. As a result, the family creates the home that Karen imagined through her film that “made sense of what that place was not” through her depictions of a house that is full of “light, love, and colour” and that is “full”, “glows”, and “blessed by Charlie Parker” (Danielewski 368). In doing so, the family appears as a central element in the meaning-making of home, as the house at Ash Tree Lane appeared “needlessly bare” and “unreadable” walls, where “nothing defines them” as “the walls obliterate everything [...] Oblique, forever, obscure and unwritten. behold the perfect pantheon of absence” (187; 423). Through the house’s hauntings of the family, it becomes evident that the horrors also are reflected in the shape of the fragile family that, according to Ashley Starling, “can easily be damaged beyond repair, which sparks fear” due to the hauntings displaying “an underlying cultural anxiety about the familial instability as a whole” (69).

Following this thought, Sean Travers argues that *House of Leaves* is haunted by “the postmodern sense of “nothingness” (66). The house is not haunted by ghosts as speculated in *The Mysteries of Udolpho* and *The Hauntings of Hill House*, but it is instead haunted by “life’s apparent meaninglessness” (66). Hence, it reflects an existential fear that in particular is reflected in Will. Thus, when he is forced away from his work, his obsession with discovering the truth of the house and confronting his past experiences appears excessive as he is willing to lose his family in order to discover the truth. Therefore, it results in him confronting death and creating meaning in life when he experiences the absence of it through his encounter with Delila’s life and death.

As established by now the three novels share similarities in their inclusion of Gothic conventions and the haunted house motif. However, as also mentioned, there is an evident range in relation to the function of the houses that becomes present in Jackson’s *The Haunting of Hill House* and Danielewski’s *House of Leaves*. In *The Mysteries of Udolpho*, the castle is described to be of the ‘traditional’ Gothic conventions recognised of its time. With its appearance of a medieval fortress, secret passages, labyrinthine design and decay, it becomes a place of violence and danger.

Through the darkness and the appearance of ghostly figures, Radcliffe's supernatural occurrences and use of the Gothic create an atmosphere and mood of terror that become evident through the heroine's excessive imagination. Thus, to begin with, the supernatural occurrences appear ambiguous. However, despite Radcliffe introducing several mysteries that further the suspense of the horror at Udolpho, she does in the end explain, and thus resolves, these supernatural occurrences of Udolpho. It was all created by men, which as a result, makes Udolpho a place of human-like hauntings that in the end never were otherworldly or supernatural to begin with.

In *The Haunting of Hill House* and *House of Leaves*, the horrors experienced in the house are, however, ambiguous from the very beginning. With the absence of ghostly occurrences and canonical Gothic villains, the locus of horrors is located elsewhere. The haunting occurrences do not manifest themselves through other characters as seen in Radcliffe's novel, instead, the horrors of Jackson and Danielewski's novels are located in the house itself. Hill House and the house at Ash Tree Lane are portrayed to perform agency and have personifications that not only add to the ambiguity of the haunting, however, it also makes their role differ from that in *The Mysteries of Udolpho*. Thereby, a shift has happened in the Gothic novel, from the castle, which is perceived as an edifice that is "a mere container for the human energies left behind by former inhabitants", to a sentient haunted house that shows "full consciousness and self-awareness" by possessing "some kind of will of its own" (Pugliese 303; 301).

In the use of the uncanny and the Gothic conventions, Jackson does not hide the fact that Hill House is supposed to be perceived as anything but a 'failed' home located in the haunted house motif. As mentioned, Jackson makes this evident at the opening of the novel, where she introduces the geometric wrongness and uncanniness of the house and then locates the horror in it instead of in a character. Through these descriptions, Jackson introduces the aforementioned shift from the Gothic canon: She ascribes Hill House anthropomorphic features, which is what transforms Hill House into the villain of the novel. However, despite Jackson having transformed the haunted house into one that has a will of its own by making it control doors and objects in the house, she still includes ghostly hauntings in the shape of spectres knocking against the doors and walls.

In doing so, Jackson makes use of the 'traditional' haunted house motif of ghostly hauntings and the returning past through Hill House's creator as recognised from *The Mysteries of Udolpho*. However, as mentioned, by portraying the house as being in control of its hauntings and targeting Eleanor, Jackson challenges the 'traditional' Gothic conventions as her *house* becomes one that haunts the characters. Thus, Jackson's house, through its actions and descriptions appears sentient,

which makes the hauntings of the house ambiguous as the supernatural never is explained or rationalised.

Although Jackson includes both 'traditional' Gothic conventions and disrupts them through the sentience of Hill House, it can still be discussed whether or not the Hill House is indeed sentient. According to Pugliese, most haunted houses or locations contain personifications, which makes them become labelled as "sentient-house narratives", yet she argues that there exist few literary personified houses that are actually considered sentient (301). A reason for this is found in the definition of sentience: "it may range from full consciousness and self-awareness to mere reaction to stimuli" which makes the sentient house have a will or agenda of its own and, thus, not one that merely is personified (301).

Following this, Jackson's *The Haunting of Hill House* deviates from the 'traditional' haunted house as it is left unresolved if Hill House is haunted by its creator or if it has developed with a will or agenda of its own. This is, in particular, evident towards the end when Eleanor drives her car into a tree without really understanding why (Jackson 246). Thus, it indicates that Hill House might still have some influence over her as she believes that "Hill House means me to stay" (245). However, as mentioned, Jackson's haunted house was created by Hugh Crain, who "made his house to fit his mind", which, therefore, creates ambiguity in the sense that it can be questioned whether or not Hugh Crain's spirit is the source of the house's evil nature (105). Through this, Hill House does not appear sentient as its agency then is manifested through Hugh Crain, and, therefore, the house does not have a will or agenda of its own. However, according to Pugliese, when the characters are made aware of the "traumatic past", the witnessing of evil deeds, the exposure to evil thoughts or its inhabitations of evil people, "the house can be understood in human terms" (304). As a result, the characters become "less helpless in facing and possibly defeating a supernatural antagonist" due to the threat becoming more present as well as it can be located and identified (304).

Thereby, the nature of the house is left ambiguous and unresolved which makes Hill House appear as an in-between of the 'traditional' haunted house novel and the newly emerged sentient house. However, despite Jackson's disruptions of the Gothic conventions, it nonetheless still demonstrates how the Gothic functions as a mode as *The Haunting of Hill House* is an example of how Gothic literature started to focus on psychological aspects of the self and the uncanny.

As established, Danielewski also relies on recognisable Gothic conventions in the shape of the house being a place of confinement, decay, and darkness that renders it a labyrinth and obscure.

From the beginning, through Zampanò's notes, it is questioned whether or not the house is haunted, however, the hauntings experienced never manifest themselves in the shape of spectres or ghosts. Instead, it is caused by the questionable nature of the house. Despite appearing as an ordinary house from the outside, the house contains an inner space that terrorises its inhabitants by disrupting the sense of space and time, as well as it appears as a space of literal darkness by absorbing and altering itself. As such, the house appears to have agency as seen in Jackson's novel, however, despite this, Danielewski's haunted house does not have any malevolent spirits of the past to torment its present residents. Danielewski does include references to the past of the house through a colonist's journal that describes an encounter with a set of stairs discovered in the middle of nowhere (Danielewski 414). However, this does not indicate anything about the house's origin nor if anything terrific should have happened in order to transform into one of evil such as seen in Edgar Allen Poe's *The Fall of the House of Usher* where Roderick Usher's madness is what constitutes the house's madness, and in James's *Turn of the Screw* where the hauntings appear caused by the dead Quint and Miss Jessel. As a result, Danielewski's house does not possess any qualities that can be used to locate or explain its evil nature as it from its beginning of existence appears to have tormented its past inhabitants on its own.

According to Pugliese, Danielewski's house at Ash Tree Lane is sentient because "it is able to respond to stimuli and change its shape accordingly and react to the presence of extraneous (human) bodies" (308). This is seen as the house responds differently to each character's journey into the dark inner space. As mentioned, Holloway becomes obsessed with the beast, making him become mad in the paranoia of it haunting him, Tom in his loneliness creates Mr Monster, and Will is lured deeper into the house due to his obsession with discovering more. Thus, the house appears as a manifestation of the characters' psychological struggles and mental state, which is emphasised through the Gothic darkness, decay, and the dissolving family. As such, the house does not appear to be haunted, but instead, it has become "a *haunting* house" as "it is no longer a human space: it does not happen to be sheltering a numinous presence, it *is* the numinous presence, an otherworldly living space" (Augierre "Modern Terror" 192). Therefore, Danielewski's house gives nothing that leads to a resolution of the horrors, however, instead, the house's existence and nature are inherently supernatural and otherworldly. As a result, it differs from Jackson's novel, by making it evident that the House at Ash Tree Lane is of the fantastic.

In doing so, the novels operate with the consequences of not having a place nor a home, in which, there can be found no stability and security in the shape of affection, permanence, and

meaning. As such, the novels operate with the consequences of losing meaning in life in the absence of the home and through the Gothic's disruptive force to challenge the ideas of stability and comfort in the home. However, as mentioned, the outcome of this differs in the novels. Radcliffe brings her heroine back to the home of La Vallée in which she returns to the rational world, and thus, has escaped the unnatural space as La Vallée is the inherent definition of place. Danielewski's characters escape the horrors of the house at Ash Tree Lane, however, despite their traumatic experiences, they are still not any closer to understanding the inner space, which can be argued to be inherently supernatural. Opposite Radcliffe and Danielewski, Jackson instead has another intended fate for her protagonist. Eleanor, in a lack of understanding both of herself and the house's grasp on her, kills herself, thus, the nature of the house and its supernatural abilities remain ambiguous and, thus, not resolved.

Conclusion

The purpose of this thesis was to explore the function of Tuan's concepts of space and place in the three novels: Ann Radcliffe's *The Mysteries of Udolpho*, Shirley Jackson's *The Haunting of Hill House*, and Mark Z. Danielewski's *House of Leaves*. In each of the three novels, the characters are confronted with the horrors of the castle and the house, and, therefore, the disruptions of the home. By examining the Gothic conventions used in the three novels, it has been proven that the Gothic, as well as the haunted house motif, are still prominent in contemporary times. Each novel included Gothic conventions that are recognisable from the Gothic Canon as recognised from authors such as Radcliffe and Walpole. Radcliffe, Jackson, and Danielewski use Gothic conventions to create spaces that appear labyrinthine, dark, obscure, and beyond law and reason. Furthermore, in order to emphasise and contrast the Gothic, they rely on ideas of the pastoral to create horror, but the pastoral also functions to create a literary division of the Gothic natural and unnatural world as well as place and space. Thus, through the pastoral and the Gothic, the authors create a clear distinction between these places and spaces to not only emphasise the Gothic but also to demonstrate ideas of belonging and yearning for a place. As such, the authors demonstrate the consequences of the self being alienated and distanced from the home and the place, and what consequences the space, therefore, has on whoever engages with it. However, despite the similarities in the use of the pastoral, Jackson differs from this tradition as she instead introduces the pastoral as a place for future homes, and transforms the space of Hill House into one of the anti-pastoral, thus making nature appear dangerous.

Despite the authors' similar use of the Gothic conventions and the pastoral, the castle and the haunted house have gone through a change as the terrors have been relocated. As recognised through the ghostly occurrences and atmosphere of terror found in Radcliffe's novel, the horrors in Jackson's and Danielewski's novels are found in the house itself through elements such as the introduction of sentience to the house. It is with Jackson's *The Haunting of Hill House* that the house appears sentient as she describes it with anthropomorphic features as well as giving it agency in its tormenting of the protagonist Eleanor. As such, the hauntings recognised from the canonical Gothic have been relocated in the house itself, however, this can be discussed as Jackson still introduces a ghostly past returning to the present in the shape of the Hugh Crain. Hence, Jackson's hauntings become ambiguous as well are the supernatural occurrences. As such, the sentient nature of the house can be questioned due to as the house's past can explain its haunted, sentient function. In doing so, the supernatural of the house is never resolved.

Danielewski's *House of Leaves* also contains a sentient house that through its ability to alter its spatial and temporal dimensions also contains anthropomorphic descriptions that make it defy law and reason. The house's ability to alter itself appears as a reflection of the minds of the characters, thus its spatial and temporal dimensions are changed depending on who goes into its inner space. As such, the house differs from both Radcliffe and Jackson as the House at Ash Tree Lane then appears more of a psychological force that rejects human definition of any kind. In doing so, the house becomes inherently supernatural and sentient as a building itself. Thus, its hauntings are resolved to be of the fantastic.

In transforming the haunted house into a sentient one, it demonstrates how authors have started to regard the house as not just one inhabited and infested with evil, but instead, the authors treat it "as much as a character" in their stories "as any of the people who live in it" (Pugliese 303). When Jackson and Danielewski make their houses sentient, it challenges the tradition of the Gothic haunted house as there appear no Gothic villains nor are there any, as noted in Danielewski's *House of Leaves*, no ghostly spectres from the past. Thus, Jackson's Hill House and Danielewski's house on Ash Tree Lane become the villains of the novels. Furthermore, through the sentience and the Gothic conventions, the sentient house mimics the character's selves and unconsciousness as it emphasises repressed trauma, fears, and desires - the house becomes the characters.

The Gothic conventions and the house as a locus of the plot appear persistent in its disruption of place as seen in the three novels. Thus, it can be concluded that space and place appear as important features throughout literary Gothic texts as they function as both metaphorical and

symbolic spaces that can bring attention to the mental state of the characters and their selves. However, it also concerns anxieties of their times. As a result, it can be concluded that the house appears as more than a backdrop or plot device for the Gothic horror novel despite it going from the castle to the sentient house.

In order to understand the subject of space, place, and the Gothic better, further research could be done on the subject of the Female Gothic. As mentioned, the Female Gothic became a subgenre of Gothic that concerned the explorations of the gendered aspect of Gothic and the House as a domestic setting. This has been researched by scholars such as Kate Ferguson Ellis in *Contested Castles: Gothic Novels and The Subversion of Domestic Analysis* or by Sandra M. Gilbert in *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination.* It would enable a discussion on the women's confinement in the house and how this has differed throughout time such as in Charlotte Perkins Gilman's *The Yellow Wallpaper*, Charlotte Brontë's *Jane Eyre*, and Emily Brontë's *Wuthering Heights*. However, further studies could also concern the expansion of Tuan's concepts of place and space, where it could be examined how the space and place are being affected or altered through the introduction of supernatural entities or when these occurrences cannot be explained. Here it could be interesting to explore Tuan's concept of mythical space in more depth in order to explain the effect of the characters and the reader's lack of knowledge and understanding in relation to the hesitation it is able to create as well.

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