
"Haunted by the Self: A Feminist-Psychoanalytic Analysis of *The Haunting of Hill House*"

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Abstract: This study conducts a comparative analysis of Shirley Jackson's *The Haunting of Hill House* (1959) and Mike Flanagan's 2018 Netflix adaptation, employing **psychoanalytic** and **feminist** theoretical frameworks to explore themes of psychological horror, trauma, and gendered repression. Both the novel and the series use the haunted house as a dual symbol—a physical locus of terror and a metaphysical manifestation of unresolved psychological conflicts. Through close textual and visual analysis, this paper examines **Eleanor Vance's** fractured psyche in Jackson's original work, interpreting her descent into madness as a response to patriarchal constraints and repressed agency. In contrast, Flanagan's adaptation reconfigures the haunting around Olivia **Crain's maternal trauma**, transforming Hill House into a vessel for intergenerational suffering and the cyclical nature of inherited pain.

By interrogating these narratives through the lenses of **Freud's uncanny**, **Kristeva's abjection**, and **Gilbert and Gubar's feminist critique of Gothic spaces**, this research underscores how horror operates as a metaphor for female oppression, familial dysfunction, and the return of the repressed. Key divergences in adaptation are highlighted, particularly Flanagan's shift from Jackson's **ambiguous supernaturalism** to **an explicit narrative of inherited trauma**, reframing the house as both a literal and psychological prison. The findings reveal that both works subvert traditional Gothic tropes by privileging female subjectivity, positioning women's inner lives—rather than mere victimhood—at the heart of horror. Ultimately, this study demonstrates how Jackson's and Flanagan's distinct approaches expand the possibilities of the genre, using haunting as a means to articulate silenced female experiences and the enduring legacy of trauma.

Keywords: *The Haunting of Hill House*, psychoanalysis, feminist theory, Gothic horror, adaptation studies, trauma theory.

Introduction: Shirley Jackson's *The Haunting of Hill House* (1959) is a cornerstone of Gothic horror, renowned for its masterful blending of **psychological terror** and **supernatural ambiguity**. The novel's protagonist, **Eleanor Vance**, epitomizes the repressed

feminine psyche—a woman stifled by societal expectations, familial guilt, and her own latent desires. Hill House, with its labyrinthine corridors and sentient malevolence, functions as both setting and antagonist, mirroring Eleanor’s internal disintegration. Decades later, Mike Flanagan’s **2018 Netflix** adaptation reimagines Jackson’s narrative, expanding its scope to interrogate the Crain family’s cyclical trauma. While Jackson’s novel centers on Eleanor’s solitary haunting, Flanagan’s series reframes the horror as a collective familial burden, with Olivia Crain’s maternal anguish and psychic fragility becoming the locus of the house’s power.

Both texts deploy horror as a vehicle to dissect themes of **female agency, mental instability, and patriarchal oppression**. Jackson’s Hill House operates as a Gothic prison, trapping Eleanor in a space where her suppressed identity fractures under supernatural and psychological pressure. Flanagan, meanwhile, modernizes these concerns by intertwining them with contemporary discourses on **mental health, addiction, and inherited trauma**. The adaptation’s nonlinear structure and dual timelines amplify the inevitability of the past’s intrusion into the present, reinforcing the **Freudian** concept of the uncanny—the repressed that refuses to stay buried.

This study investigates **three** key dimensions of the novel and its adaptation:

1. **Psychoanalytic Unraveling:** Through **Freud’s** theory of the uncanny and **Lacan’s** mirror stage, we analyze Eleanor’s dissociative identity and Olivia’s schizophrenic hallucinations, revealing how Hill House externalizes their fractured selves. The house becomes a **metaphorical** return of the repressed, where unspoken desires and childhood traumas manifest as hauntings.
2. **Feminist Critique of Domestic Horror:** Drawing on **Barbara Creed’s** *The Monstrous-Feminine* (1993) and **Sandra Gilbert and Susan Gubar’s** *The Madwoman in the Attic* (1979), we examine how both texts depict domestic space as a site of gendered entrapment. Eleanor’s yearning for autonomy and Olivia’s doomed maternal sacrifice critique the patriarchal systems that confine women to roles of submission or madness.
3. **Adaptation and Modern Gothic Tropes:** Flanagan’s reinterpretation replaces Jackson’s ambiguity with explicit supernatural elements, reframing the horror as a **generational curse**. We explore how this shift reflects evolving cultural anxieties about family, mental illness, and the commodification of trauma in contemporary horror.

By juxtaposing these two works, this paper highlights the enduring relevance of Jackson’s themes while demonstrating how Flanagan’s adaptation revitalizes them for a **21st-century** audience. Ultimately, both versions of *Hill House* challenge Gothic conventions by centering female subjectivity, proving that the true horror lies not in ghosts, but in the societal structures that render women’s suffering invisible.

Literature Review: The existing scholarship on *The Haunting of Hill House* spans **psychoanalytic, feminist, and adaptation studies**, yet a comprehensive feminist-psychoanalytic examination of both Shirley Jackson's novel and Mike Flanagan's **Netflix** adaptation remains underexplored. Previous research has primarily focused on isolated aspects of the text, such as psychological horror, Gothic architecture, or queer subtext, without fully integrating feminist and psychoanalytic frameworks to analyze the gendered dimensions of trauma and repression.

1. Psychoanalytic Approaches to Horror and the Uncanny

Critics such as **Dawn Keetley (2018)** and **Julia Kristeva (1982)** have examined the psychological underpinnings of horror in *The Haunting of Hill House*, particularly through Freud's concept of *the uncanny*—the return of the repressed in familiar yet terrifying forms. **Freud's (1919)** theory elucidates Eleanor Vance's psychological unraveling, as Hill House mirrors her repressed childhood trauma and unfulfilled desires. **Lacanian psychoanalysis** further enriches this reading, with scholars like **Marshall University's thesis (2016)** applying the *mirror stage* to Eleanor's fractured identity, arguing that the house functions as a distorted reflection of her unstable self-perception.

Flanagan's adaptation extends this psychoanalytic framework by externalizing trauma through **generational haunting**, where Olivia Crain's hallucinations embody **Kristeva's abjection**—the horror of maternal dissolution and the breakdown of self/other boundaries. Unlike Jackson's ambiguous hauntings, Flanagan's use of **black mold as a material metaphor** (Keetley, 2018) literalizes psychological decay, reinforcing Freud's notion that repressed trauma inevitably resurfaces.

2. Feminist Critique of Gothic Spaces and Female Madness

Feminist scholars have long analyzed Gothic literature as a site of female oppression, with **Gilbert and Gubar's *The Madwoman in the Attic* (1979)** serving as a foundational text. Their examination of confined female rage applies directly to Eleanor's entrapment in Hill House, which **Samplius's feminist critique (2020)** interprets as a patriarchal prison. The house's labyrinthine structure reflects **the societal constraints on female autonomy**, forcing Eleanor into either submission or madness—a dichotomy later echoed in Olivia's tragic arc.

Barbara Creed's *The Monstrous-Feminine* (1993) further complicates this reading by positioning Olivia Crain as both victim and monstrous mother, whose psychic disintegration challenges traditional maternal ideals. Flanagan's adaptation reconfigures Jackson's themes by framing Olivia's haunting as a critique of **postpartum depression and patriarchal erasure**, aligning with contemporary feminist discourse on mental health.

3. Adaptation Studies: From Ambiguity to Explicit Trauma

While Jackson's novel thrives on **psychological ambiguity**, leaving the supernatural open to interpretation, Flanagan's adaptation shifts toward **explicit trauma representation**.

Medium's adaptation analysis (2019) highlights how Flanagan's nonlinear narrative and dual timelines emphasize **the cyclical nature of inherited suffering**, a departure from Jackson's focus on individual psychosis. The **Red Room**, reinterpreted as both womb and tomb, merges feminist and psychoanalytic readings, illustrating how domestic spaces become sites of gendered horror.

Research Gap: Previous research often isolates Jackson's novel from its adaptations or overlooks **gender dynamics in horror**. This study bridges that gap by:

- Analyzing Eleanor's and Olivia's psychological arcs as reflections of societal repression.
- Contrasting Jackson's subtle horror with Flanagan's explicit trauma narrative.

Rationale of the Study: Horror fiction frequently marginalizes female voices, yet *The Haunting of Hill House* centers women's trauma. By applying **psychoanalytic (Freud's uncanny, Lacan's Imaginary Order) and feminist (Kristeva's abjection, Gilbert & Gubar's "Madwoman in the Attic") theories**, this study reveals how horror critiques patriarchal structures.

Objectives of the Study

1. Examine **Eleanor's** psychological breakdown through **Freudian repression**.
2. Analyze **Olivia's** maternal haunting as a **feminist critique** of domesticity.
3. Compare the novel's **ambiguity** with the series' explicit supernatural elements.

Hypothesis: It is hypothesized that while both Jackson's novel and Flanagan's adaptation use horror to expose female repression, Flanagan's familial **trauma** narrative amplifies the psychological horror of Jackson's individual-focused haunting, reflecting evolving feminist and psychoanalytic discourses on gendered oppression.

Methodology and Analysis Type: This study employs a **qualitative, comparative approach**, combining **close textual analysis** of Shirley Jackson's *The Haunting of Hill House* (1959) with visual and narrative analysis of Mike Flanagan's **2018 Netflix** adaptation. The methodology integrates psychoanalytic and feminist theoretical frameworks to interrogate themes of repression, trauma, and gendered horror across both texts.

4. Textual and Visual Analysis

- **Novel:** Close reading of Jackson's **prose**, focusing on Eleanor's unreliable narration, **symbolic motifs** (e.g., the house's architecture as psyche), and ambiguous supernatural elements.
- **Series:** Scrutiny of Flanagan's **cinematic techniques** (e.g., lighting, mise-en-scène), narrative structure (nonlinear timelines), and visual metaphors (e.g., black mold, the Red Room's transformations).

2. Psychoanalytic Critique

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- **Freud’s “The Uncanny” (*Das Unheimliche*, 1919):** Examines how Hill House embodies the *return of the repressed*—Eleanor’s unresolved maternal guilt and Olivia’s fractured motherhood manifest as hauntings.
 - **Lacan’s Mirror Stage:** Analyzes Eleanor’s dissociative identity and **Olivia’s hallucinations** as failures of ego integration, where the house acts as a distorted mirror of their unfulfilled desires.
 - **Kristeva’s Abjection:** Applied to **Olivia’s psychological breakdown**, particularly her rejection of maternal duty and the house’s consumption of her identity.
5. **Feminist Critique**
- **Gilbert & Gubar’s “The Madwoman in the Attic” (1979):** Positions Hill House as a patriarchal prison, with Eleanor and Olivia as modern iterations of the “**madwoman**” trope—their madness a rebellion against gendered constraints.
 - **Creed’s *Monstrous-Feminine* (1993):** Interprets **Olivia’s ghostly presence** as a subversion of maternal ideals, framing her haunting as both victimhood and monstrous agency.
 - **Intersectional Lens:** Briefly considers how Flanagan’s adaptation updates **Jackson’s feminism** by linking Olivia’s trauma to postpartum depression and spousal gaslighting (e.g., Hugh’s dismissal of her mental health).
6. **Comparative Adaptation Studies**
- **Ambiguity vs. Literalism:** Contrasts Jackson’s **psychological ambiguity** (Is Eleanor mad or haunted?) with Flanagan’s supernatural literalism (ghosts as metaphors for trauma).
 - **Thematic Shifts:** Traces how **Flanagan’s expansion of the Crain family’s trauma** collectivizes Jackson’s focus on Eleanor’s isolation, reflecting 21st-century discourses on inherited familial pain.

Analytical Tools

- **Character Studies:** Eleanor’s solipsism vs. Olivia’s relational **trauma**.
- **Space Analysis:** The house as Gothic labyrinth (novel) vs. cyclical prison (series).
- **Discourse Analysis:** Dialogue and symbolism revealing repressed femininity (e.g., Eleanor’s “**journey to home**” monologue vs. Olivia’s “**confetti**” dissociation).

Eleanor Vance: Repression and the Uncanny

Psychoanalytic Framework

- **Freud’s Uncanny (*Das Unheimliche*)**
 - Eleanor’s relationship with Hill House epitomizes Freud’s *unheimlich* (uncanny), where the familiar (home) becomes terrifying. The house’s “**face of wood**” and “**holding walls**” mirror her repressed trauma and guilt over her mother’s death, manifesting as physical imprisonment.

- The recurring stones (from her childhood rock incident) symbolize both her guilt and **psychic petrification**, aligning with Freud’s theory of repressed childhood material resurfacing in distorted forms.
- **Lacan’s Mirror Stage**
 - The house’s **non-Euclidean** architecture reflects Eleanor’s failed ego integration. Her final car crash signifies the shattering of the *Imaginary* (Lacan’s pre-symbolic self), as she cannot reconcile her fractured identity.
 - The “**cup of stars**” represents an unattainable *objet petit a* (Lacan’s unattainable desire), highlighting her longing for wholeness.
- **Klein’s Paranoid-Schizoid Position**
 - Eleanor’s splitting of **Theodora** (as idealized companion vs. rival) mirrors Klein’s primitive defense mechanisms. The nursery scene reveals regression to infantile states, where love and aggression coexist.

Feminist Critique

- **Gilbert & Gubar’s Female Gothic**
 - Eleanor’s journey subverts traditional domesticity. Her declaration “*I am home*” paradoxically claims the uncanny space as her own, resisting patriarchal confinement.
- **Cixous’ *Écriture Féminine***
 - Eleanor’s **stream-of-consciousness** narration embodies fluid female subjectivity, contrasting with rigid patriarchal language. The novel’s ambiguity (e.g., is the haunting real or psychological?) reflects **Cixous’** celebration of open-ended female expression.

Table:1-Scene Analysis

Scene	Novel Interpretation	Series Interpretation (N/A)	Theoretical Lens
Car Crash	Rejection of patriarchal space	—	Gilbert & Gubar’s spatial transgression
Red Room	Psychological abyss (rarely mentioned)	Central transformative space	Grosz’s corporeal feminism
Tea Party	Regression to childhood	Family trauma reenactment	Benjamin’s intersubjectivity

Olivia Crain: The Haunted Mother

Psychoanalytic Framework

- **Kristeva’s Abjection**
 - Olivia’s visions of “**confetti**” and black mold symbolize the collapse of symbolic order, representing maternal bodily decay and societal disgust toward female corporeality.
- **Winnicott’s “Good Enough Mother”**

- Her breakdown critiques the patriarchal demand for perfect motherhood. The Red Room becomes a pathological *holding environment*, failing to provide safety for her children.
- **Trauma Theory (Caruth)**
 - Her time-slipping episodes exemplify *traumatic temporality*, where past and present merge. The "bent-neck lady" reveals *Nachträglichkeit* (belated trauma).

Feminist Critique

- **Badinter’s "Maternal Sacrifice Myth"**
 - Olivia’s arc critiques the trope of maternal **self-annihilation** in horror. Her spectral presence underscores the impossibility of escaping gendered roles.
- **Intersectional Lens**
 - Her white middle-class privilege contrasts with her **powerlessness**, complicating feminist readings of agency.

The House as Gendered Space

Table:2-Comparative Analysis

Element	Novel (Psychological)	Series (Material)	Theoretical Synthesis
Windows	"Seeing and not seeing" (limited perception)	One-way mirrors (surveillance)	Mulvey’s male gaze + Foucault’s panopticon
Doors	Thresholds of sanity	Shifting physical barriers	Bachelard’s poetics of space + Kristeva’s borders
Colors	Green (decay, envy)	Red (menstruation, violence)	Chesler’s <i>Female Malady</i> color coding

Theoretical Synthesis

- The house’s slanted architecture (queered angles) mirrors Eleanor’s psychological distortion, literalizing Lacan’s *Real*—the trauma that cannot be symbolized.
- Feminist readings position the house as a *patriarchal prison*, where female characters either **assimilate** (like Olivia) or **resist** (like Eleanor)

Discussion and Implications

1. Novel: Eleanor’s Suicide as Societal Rejection of "Unstable" Women

- **Psychoanalytic Lens:**
 - **Eleanor’s suicide** can be interpreted as the ultimate act of *self-erasure*, a consequence of her failed integration into the Symbolic Order (Lacan). Her inability to reconcile her repressed desires and guilt (Freud) leads to psychic collapse, mirroring Freud’s concept of the *death drive*—an unconscious urge toward self-destruction when the ego cannot mediate internal conflicts

- The "**I am home**" declaration before her death subverts traditional domesticity, positioning Hill House as the only space that "accepts" her—a damning indictment of a society that pathologizes women who resist normative roles (Gilbert & Gubar) .
- **Feminist Critique:**
 - Eleanor's fate aligns with Showalter's analysis of *female hysteria as protest*—her suicide is both a rebellion against and a surrender to patriarchal confinement. Unlike male **Gothic protagonists** who conquer haunted spaces, Eleanor is consumed by hers, reflecting the limited agency afforded to "mad" women in literature .
 - The novel's ambiguity (is the house haunted, or is Eleanor mentally ill?) critiques the medicalization of female trauma, a theme later expanded in Chesler's *Women and Madness* (1972), which ties "insanity" to societal oppression .

2. Series: Olivia's Ghostly Presence and the Sacrificial Mother Trope

- **Psychoanalytic Lens:**
 - Olivia's transformation into a vengeful spirit embodies Kristeva's abjection—the maternal body, once a site of nurture, becomes monstrous. Her ghostly appearances to her children reflect Winnicott's "**failed transitional objects**," illustrating how trauma disrupts the mother-child bond .
 - The bent-neck lady reveal (Olivia's future suicide) exemplifies *Nachträglichkeit* (belated trauma), showing how horror is not just supernatural but a cyclical, inherited suffering (Caruth) .
- **Feminist Critique:**
 - Olivia's arc critiques Badinter's "**maternal sacrifice myth**"—the expectation that mothers must self-destruct for their families. Her ghostly persistence underscores the inescapability of maternal duty, even in death .
 - Unlike the novel's Eleanor, Olivia's haunting is *active*; she tries to "save" her children by trapping them in the Red Room. This complicates feminist readings: is she a victim of patriarchy, or does she perpetuate its cycles? The series leans into **Podnieks' (2012)** argument that modern Gothic often portrays mothers as both oppressed and oppressive .

3. Subversion of Horror Tropes: Female Suffering as Central Horror

- **Novel vs. Series:**
 - *Novel:* Shirley Jackson frames horror as internalized female repression. The real terror isn't ghosts but Eleanor's psychological unraveling under societal pressure. This anticipates **Cixous' écriture féminine**—writing the female body as a site of repressed trauma .
 - *Series:* Mike Flanagan externalizes this suffering through spectral motherhood. Olivia's haunting literalizes the "haunting" of maternal guilt,

making the personal supernatural. **The Red Room**, a gendered prison, becomes a metaphor for the home as a site of female entrapment (**Grosz**).

- **Broader Implications:**

- Both texts reject the "final girl" trope (**Carol Clover**), where women survive by adopting masculine traits. Instead, they center women who *succumb*—not due to weakness, but because the systems around them offer no escape.
- This aligns with Creed's *Monstrous-Feminine* (1993): Horror often punishes transgressive women, but here, their suffering *exposes* the structures that destroy them.

Limitations and Future Scope

1. Current Study's Limitations

- **Narrow Textual Focus:**

- This analysis is restricted to *The Haunting of Hill House* (1959) and its 2018 Netflix adaptation, limiting broader claims about Shirley Jackson's **oeuvre** or the evolution of **Gothic feminism**.
- Suggestion for Expansion: Future studies could incorporate Jackson's other works (*We Have Always Lived in the Castle*, *The Sundial*) to trace recurring themes of female repression, domestic horror, and psychological hauntings.

- **Theoretical Constraints:**

- While psychoanalytic (**Freud, Lacan, Kristeva**) and feminist (**Gilbert & Gubar, Cixous**) frameworks provide rich insights, they may overlook sociohistorical contexts—e.g., mid-20th-century gender norms shaping Jackson's writing, or modern feminist discourse influencing Flanagan's adaptation.
- Potential Correction: A historicist approach (e.g., **Gilbert & Gubar's *The Madwoman in the Attic* applied to postwar literature**) could deepen the analysis.

- **Adaptation Bias:**

- The series significantly alters character arcs (e.g., **Olivia's expanded role, Luke's addiction**). While this allows for trauma theory applications, it risks conflating Jackson's intent with Flanagan's reinterpretation.
- Mitigation Strategy: Future work could explicitly compare adaptations (e.g., **1963 vs. 1999 films**) to distinguish textual vs. cinematic feminist critiques.

2. Future Research Directions

- **Queer Readings of Theo's Character:**

- Theo's implied **queerness** (novel) and explicit **bisexuality** (series) invite queer theory analysis.

- **Novel Theo:** Hints at homoerotic tension with Eleanor (e.g., shared bed scene, tactile sensitivity) could be read through Sedgwick's *Between Men* (1985), examining repressed desire in Gothic spaces.
- **Series Theo:** Her arc (e.g., gloves as metaphor for emotional barriers, fluid sexuality) aligns with Ahmed's *Queer Phenomenology* (2006)—how orientation (dis)connects bodies to spaces.
 - **Unanswered Questions:** Does Hill House "punish" Theo's queerness, or does her survival suggest resistance? How does her psychic sensitivity (*touch as queer intimacy*) challenge heteronormative horror tropes?
- **Intersectional Extensions:**
 - The series' all-white cast limits intersectional analysis. Future studies could contrast it with **POC-led Gothic** (e.g., *Lovecraft Country*, *Beloved*) to explore how race compounds gendered horror.
 - **Class Dynamics:** Eleanor's poverty (novel) and the Crain family's privilege (series) could be analyzed through Skeggs' *Class, Self, Culture* (2004)—how domestic horror reflects economic alienation.
- **Expanded Theoretical Lenses:**
 - **Disability Studies:** Eleanor's mental health and Olivia's migraines could be re-examined through Mitchell & Snyder's *Narrative Prosthesis* (2000)—are their conditions metaphors, or do they critique ableist narratives?
 - **Ecogothic:** Hill House's sentient architecture (novel) and mold (series) could be read via Armstrong's *Ecology and the Gothic*—nature as vengeful feminine force.

3. Methodological Suggestions

- **Comparative Gothic Studies:**
 - Analyze *Hill House* alongside contemporary **female-authored Gothic** (e.g., Marisha Pessl's *Night Film*, Carmen Maria Machado's *Her Body and Other Parties*) to identify evolving feminist/queer tropes.
- **Audience Reception Studies:**
 - Investigate how modern viewers interpret Eleanor/Olivia vs. 1950s readers—e.g., via fan theories or social media discourse (**Tumblr, Reddit**).

Key References for Future Work:

- Sedgwick, *Between Men* (1985) – Queer triangulation in Gothic literature.
- Ahmed, *Queer Phenomenology* (2006) – Orientation and spatial belonging.
- Mitchell & Snyder, *Narrative Prosthesis* (2000) – Disability in horror narratives.

While this study provides a foundational **psychoanalytic-feminist** reading, its limitations highlight fertile ground for future research—particularly in queer theory, intersectionality, and adaptation studies. Expanding Jackson's corpus or **Theo's characterization** could reveal how Gothic fiction negotiates identity, power, and resistance across decades.

Conclusion: The *Haunting of Hill House* remains a seminal work in Gothic horror due to its **psychoanalytic depth** and **feminist subversion**, offering a chilling exploration of repressed trauma, gendered oppression, and the uncanny. Shirley Jackson's original novel (1959) masterfully employs Freudian and Lacanian frameworks to depict Eleanor Vance's psychological disintegration, framing Hill House as both a physical and psychic prison that literalizes female repression (Freud, 1919; Lacan, 1949). The novel's ambiguity—whether the haunting is supernatural or psychological—challenges traditional horror tropes by centering **female suffering as the true horror**, anticipating later feminist critiques of the genre (Gilbert & Gubar, 1979; Showalter, 1985).

Mike Flanagan's 2018 adaptation expands these themes for a modern audience, reinterpreting Olivia Crain's arc through **Kristevan abjection** and **maternal trauma theory** (Kristeva, 1982; Caruth, 1996). By externalizing psychological horror into spectral manifestations (e.g., the Bent-Neck Lady, the Red Room), the series critiques **patriarchal expectations of motherhood** (Badinter, 1980) while complicating feminist readings through intersectional and queer lenses (Ahmed, 2006; Podnieks, 2012). Flanagan's adaptation thus bridges mid-20th-century Gothic with contemporary discourse on mental health, trauma, and gender, proving horror's enduring relevance as a vehicle for social critique.

Both texts ultimately **subvert the male-dominated horror canon**, rejecting the "final girl" trope (Clover, 1992) in favor of narratives where female protagonists are neither purely victims nor triumphant survivors, but complex figures undone by systemic oppression. Future research could further explore **queer readings of Theo** (Sedgwick, 1985), **disability studies** (Mitchell & Snyder, 2000), and **ecogothic interpretations** (Armstrong, 2019), ensuring Hill House's legacy as a fertile ground for interdisciplinary horror studies.

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