Trapped Women in Shirley Jackson's *The Lottery and "Other" Stories*

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Leiden University

Name: Annika de Jager

Student number: S1835874

Supervisor: Dr. E.J. van Leeuwen

Second reader: Prof.dr. P.T.M.G. Liebregts

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Introduction

In *Shirley Jackson's American Gothic*, Darryl Hattenhauer observes that Shirley Jackson is often depicted as a mere Gothic horror writer due to the nature of *The Haunting of Hill House* (1959). In this novel, Eleanor Vance, the female protagonist, mentally disintegrates to the point where she has no identity anymore and kills herself in order to escape Hill House in which she feels trapped. In his book *Gothic Writing 1750-1820*, Robert Miles states: "There is broad agreement that the Gothic represents the subject in a state of deracination, of the self finding itself dispossessed in its own house, in condition of rupture, disjunction, fragmentation" (3). *The Haunting of Hill House* clearly follows this classic Gothic template. Yet, while Shirley Jackson's protagonists are indeed often in condition of rupture, disjunction and fragmentation, Hattenhauer argues that Jackson is not a mere Gothic writer, but deserves a place among the canonical writers of her time (2-3). Her works, and especially her short stories, show affinities with contemporaries like Flannery O'Connor, who argued that "if we admit, as we must, that appearance is not the same thing as reality, then we must give the artist the liberty to make certain rearrangements of nature if these will lead to greater depths of vision" (98). It is in the aim of achieving this "greater depth of vision" about human relations in society that Shirley Jackson, like O'Connor, employed Gothic tropes in her writing. Joyce Carol Oates underscores this understanding of Jackson's work: "hers is the art of radical distillation, like Flannery O'Connor." Like O'Connor, Jackson is interested in Gothic tropes for their potential to become vehicles for "psychological manifestations" (Oates).

The majority of Shirley Jackson's early work almost surreptitiously centers around the psychological themes of repression and entrapment of women within the domestic sphere in the 1940s, as well as outside of the domestic sphere within the grander scheme of postwar American society. Her works often depict how women experienced this choiceless life of

repression and entrapment and how it influenced their thoughts and behavior, often leading to isolation, loneliness and fragmenting identities (Hague 74). In *The Lottery and Other Stories* (1949), Jackson depicts married women, regardless of whether or not they accept their assigned role of housewife, as judged and repressed by society which regards them as Other. In these stories, unmarried women who are not victims of domesticity, are presented as victims of the dominant patriarchal gender ideology. They are judged by mainstream American society as unimportant due to their unmarried status and their failure to fulfill the assigned role of housewife which the Other should fulfill ("Postwar Gender Roles"). Due to this judgement, Jackson depicts unmarried women with a tendency to becoming fragmented and delusional when it comes to their identities.

This thesis will combine a feminist and historical framework to analyze in detail the stories in *The Lottery and Other Stories,* in order to showcase how Jackson depicts married and unmarried women as repressed and judged by mainstream American society in the immediate post-war era. Specifically, it will employ Simone de Beauvoir's notion of the woman being labelled as the inferior "Other" by virtue of the dominant gender ideology of the 1940s, which is described in detail in her work *The Second Sex*. According to De Beauvoir, the dominant gender ideology of the 1940s confined and repressed women to the home, leaving them with no other choice than to fulfill the role of the housewife (De Beauvoir). This feminist framework will be combined with an in-depth exploration by other feminists, such as Betty Friedan, Eleanor Roosevelt and Clara Fraser, as well as scholars that have researched feminist history, such as Gerda Lerner, Estelle Freedman, Stephen Dillon and Zillah Eisenstein. In combining these views on women and their position in society during the period in which *The Lottery and Other Stories* was composed, this thesis will provide new insight into Jackson's response to the treatment of women during her day and will shed a light on how her views paralleled the views of feminists such as Friedan, Roosevelt and Fraser, and

historians such as Lerner and Eisenstein. This thesis will show that Shirley Jackson is not merely a Gothic fantasist writer but, above all, a social realist because of the way in which she depicts the women in her stories as victims of a patriarchal society. Moreover, her early short stories show in their representation of women marked parallels to actual real-life victimization of women in the 1940s, as depicted in the writings of feminists such as Simone De Beauvoir.

Chapter 1: Methodology

1.1 Post World-War II Feminist Criticism

By the 1960s, second-wave feminism had emerged in mainstream thought and its goal was to increase equality of the sexes (Buchanan). Perhaps the most well-known feminist writers at the time were Simone de Beauvoir and Betty Friedan, of which the latter is undoubtedly the most well-known even to this day. Some of the criticisms adopted by well-known feminists such as De Beauvoir and Friedan were often supported by women who are considered less well-known second-wave feminists, such as Eleanor Roosevelt and Clara Fraser. This chapter will provide an analysis of the most prominent criticisms, arguments and theories of Friedan, Roosevelt, Fraser, and most importantly, De Beauvoir, and will depict how these four women, in spite of being born in different time periods, paralleled each other in their views on women.

In her bestselling work, *The Feminine Mystique* (1963), Betty Friedan explained how women were confined to what was regarded as their ideologically prescribed gender role of housewife. The role of the suburban American housewife was "the dream image of women all around the world" as the American housewife was regarded as a woman freed by science from "labor-saving appliances, the drudgeries of childbirth and the illnesses of her grandmother" (Friedan 13). The American housewife seemed healthy, pretty and found true feminine fulfillment, as she was free and able to choose automobiles, clothes and appliances (13). In short, this was a woman who had everything she could wish for (13). Or so it seemed, Friedan argues, as she explained how this "mystique" of feminine fulfillment turned out to be the exact opposite: the American housewife was not free but turned out to be confined to the home and unhappy with this. The American housewife was unhappy with her life and its daily routines, unhappy with herself and her limited choices and unhappy with her assigned

feminine role because it took from her the choice to do with her life what she wanted (12-16). In the beginning of the 1960s, Friedan described how this "problem with no name" came to be known:

> So the door of all those pretty suburban houses opened a crack to permit a glimpse of uncounted thousands of American housewives who suffered alone from a problem that suddenly everyone was talking about, and beginning to take for granted, as one of those unreal problems in American life that can never be solved-like the hydrogen bomb. (21)

Yet, Friedan wrote, despite the "problem with no name" becoming a more prominent topic of discussion in the United States, many women who suffered from it decided to ignore it, as the dissatisfied voice within them, telling them that their ideologically prescribed role as housewife was not meant to be their destiny, did not fit with the "pretty picture of femininity" society had given to them (22). The dream image of the American housewife was a powerful one and continued to influence many women around the world. As a result, more and more women in the United States turned to psychiatric help, about which Friedan wrote: "Of the growing thousands of women currently getting private psychiatric help in the United States, the married ones were reported dissatisfied with their marriages, the unmarried ones suffering from anxiety and, finally, depression (20). It turned out that in the 1960s, married women proved that the dream image of the American housewife was in fact the exact opposite. Yet many unmarried women who had not yet experienced this position, seemed to still cling to this ideal image. This ideologically prescribed gender role was powerfully embodied at the time by the perfect housewife and mother June Cleaver on the popular television sitcom *Leave it Beaver*, between 1957 and 1963 (Bailey 26).

Where Friedan has been labelled as second-wave feminist, former first-lady Eleanor Roosevelt is very often not "specifically" regarded as feminist because her ideas often placed greater emphasis on social welfare instead of on the position of women (Beasley et al. 59). Of

course, this does not mean that Roosevelt was not an important actor in the feminist sphere. In fact, Roosevelt employed several feminist critiques, among which are her thoughts on women working during wartime. In her autobiography, originally published in 1962, Roosevelt writes:

> One development gives me great hope for the future. Women have always come to the fore in wartime, but I think in World War II they took responsibility in more fields than ever before—in factories, on the farms, in business, and in the military services. This was true in Great Britain, in Australia, in New Zealand, in France, in all occupied countries in Europe, in Russia, and in the United States. (*Autobiography* 400)

It is clear that Roosevelt supported women in the workforce, as she was aware of the fact that this new way of living provided a positive new look on life for many women, which she saw not only as a development, but also as an opportunity women to be able to raise their voice and join the men of society in speaking out about their desires ("Women in the Postwar World" 450). Most of all, Roosevelt viewed women in the workforce as an opportunity for men and women to work together to achieve equality of the sexes, instead of men making decisions for women (450).

Clara Fraser, second-wave social feminist, co-founded the socialist feminist organization "Radical Women" in 1967. In 1965, Fraser stood up for the American housewife who was confined to the home and victim of the "pretty picture of femininity" about which Friedan had previously written. She argued that a woman confined to the home and to the role of housewife was a slave, because "in a society whose distinctive feature is the social character of labor and the wage system, the labor of women is private, personal and unpaid" and therefore slave labor ("The Emancipation of Women"). She argued for women to be freed of this position and, just like Roosevelt, wanted women to be treated equal to men. In 1972, Fraser spoke out viciously against men coming back home from the Vietnam war and with

that, summarized in a more straight-to-the-point way, a critique similar to what Roosevelt and De Beauvoir had already argued about women in wartime:

> Sorry, pal. This is a new day and a changing country. You can't treat Blacks and Chicanos and Indians and Asians and women and children and old people and convicts and the poor like dogs anymore; they won't stand for it. The wretched of the earth are standing up tall and announcing to the white American male ruler of the earth that his godliness is no longer worshipped or even accepted. The people of the world, and the women of this country, are standing up and demanding their rights: equal rights and equal justice and equal respect and equal opportunity. ("Men, Women and War")

By addressing the "white American male ruler of the earth," Fraser indirectly addressed the dominant patriarchal gender ideology, which, as Simone De Beauvoir had already argued in 1949, privileged men and regarded the woman as inferior Other.

In *The Feminine Mystique*, Friedan devotes a few sentences to Simone De Beauvoir. Friedan writes:

> When a Frenchwoman named Simone de Beauvoir wrote a book called *The Second Sex*, an American critic commented that she obviously "didn't know what life was all about," and besides, she was talking about French women. The "woman problem" in America no longer existed. (14)

But as it turned out, De Beauvoir knew exactly what life was all about for women and she was not writing solely about French women. Even if she was, *The Second Sex* turned out to be the predecessor of what Friedan would later call the "feminine mystique": the confined feminine role of the housewife, which proved to be a struggle for women all around the world.

1.2 Simone De Beauvoir's *The Second Sex*

With her ground-breaking work *The Second Sex*, which was published in France in 1949, the same year in which Jackson's *The Lottery and Other Stories* appeared in the United States, Simone De Beauvoir proved to be the predecessor of Betty Friedan, or, as Gerda Lerner writes in her book *The Creation of Patriarchy* (1986), proved to be the first "modern feminist" (3). In *The Second Sex*, translated into English in 1953, De Beauvoir provided an outline of women's history from a feminist standpoint. In doing so, she exposed the subordinate position women had been in all throughout history, as well as in the 1930s and in the 1940s after the Second World War. De Beauvoir explained how women had always been subordinate to men, though she argued, it was hard to mark the exact moment in which this subordination had taken place, as it was not caused by one particular event, but instead was the result of an entire historical development of subordination and repression (10). Based on this history of subordination and repression, De Beauvoir introduced her concept of "the Other" in which man is the Subject and the Absolute and women is the subordinate Other. She went on to depict how women's position as Other was still being maintained in the 1930s and especially in the 1940s due to the fact that women, from birth to death, were continuously subjected to a gender ideology that confined them to the home. Gender, according to Judith Lorber, is a social construction that imposes norms on men and women and organizes human social life: the patterned structures of work, family, culture, education, religion and law are all gendered (6-7). De Beauvoir addressed the fact that within the structure of the family, the role of housewife was a gendered one, and was regarded as belonging solely to the woman. An ideology, as Mary Klages writes, is a "structural component of social organization" (42), as was the dominant gender ideology in 1940s United States. Being continuously subjected to this dominant gender ideology, women, regardless of whether they were married or unmarried, ended up not having the choice to color their lives the way they wanted (7).

According to De Beauvoir, statements such as “woman has ovaries and a uterus” and “woman tends to think with her hormones” had been utilized all throughout the past, by men who wished to lock women in their subjectivity (6). De Beauvoir explained how, from the start of human life, women were not meant to be treated equally to men, as man had always considered a woman as flawed (7). This line of thinking, in which woman is inherently subordinate to man, had persisted on all fronts throughout history, from philosophy to religion and from economics to law. For example, De Beauvoir argues, around 350 BC, Greek Philosopher Aristotle claimed that women are women by virtue of the lack of specific qualities. He further strengthened this claim by saying “We should regard women’s nature as suffering from natural defectiveness” (De Beauvoir 7, 14). Moreover, Aristotle’s teacher Plato thanked the gods every day for having been born a man, instead of a woman (De Beauvoir 7, 14). It had been very common, De Beauvoir explained, for religions “forged by men” (14) to label women as flawed and inferior, which she depicted through examples of certain religions, such as Judaism. “Blessed be the Lord our God, and the Lord of all worlds that has not made me a woman” is what Jewish men pray every morning (Beauvoir 14). Other religious figures, such as St Thomas, claimed a woman to be “an incomplete man” and in 1946, French philosopher Julien Benda claimed that because Eve was drawn from Adam’s rib, a woman’s body has no meaning without a man’s and a woman is “nothing other than what a man decides” (Beauvoir 7). With regard to economics, De Beauvoir explained, women had always been less fortunate than men. In the nineteenth century when women joined the workforce as a result of the Industrial Revolution, they were paid less than men and as De Beauvoir argued, this gender wage gap had existed throughout all of history (De Beauvoir 25; Higgins and Regan 11). Moreover, within the field of politics, most women did not receive a right to vote up until the beginning of the twentieth century (De Beauvoir 25; Freedman 56).

1.2.1 Women in the 1930s and 1940s

After having provided an outline of the history of women's subordination and repression, De Beauvoir shifted her focus to the situation women were in during the 1930s and 1940s, around the time she published *The Second Sex*. In the United States, as a result of The Great Depression that started in 1929 and continued until 1933, many men lost their jobs, but women were able to join the workforce to work in industries that were not impacted by the crashed stock market (DeLuzio 156-158). However, while having a job should have been one of the crucial first steps towards independence for women, it turned out to work against them. In reality, not only were working women heavily underpaid, they were in fact accused of stealing jobs from men, particularly their husbands, who were still regarded as the family breadwinners (DeLuzio 158). The blame on women for "stealing" their husbands job mainly stemmed from the dominant gender ideology in the 1940s, which valued patriarchy. According to Gerda Lerner, patriarchy, the social system that privileges men and the dominant gender ideology reinforced each other: both labelled women as solely suitable for producing children and taking care of the home (42). Americans were subjected to opinion polls, which resulted in the vast majority taking a stand against (married) women's employment (DeLuzio 158). Additionally, the American Federation of Labor stated that married women, "whose husbands have permanent positions should be discriminated against in the hiring of employees" and the 1932 Economy Act further supported this claim, having been passed specifically aimed at eliminating married women from government positions (DeLuzio 158). Of course, the discrimination of married women in the workforce meant that unmarried women had more opportunities and some women did manage to emancipate themselves from men economically by managing to find a steady job. However, even those women, De Beauvoir explained, were doomed and eventually declined from the workforce in

vast numbers, due to society and its ideal housewife image which opposed them too heavily (De Beauvoir 16; DeLuzio 158).

In general, De Beauvoir explained, in spite of slowly receiving more civic liberties such as having a job, as well as the right to vote and the right to own land, women were still not independent from men. Their subordinate position to men still held and repression still continued throughout the 1930s and 1940s. One area in which the inferiority of women stood out was popular culture. According to Stephen Dillon, 1940s American popular culture specifically, followed a patriarchal principle through which women were portrayed and viewed (4, 8). This "gendered" principle was maintained throughout the 1940s in all of the major media of popular culture, whether that be the most studied mediums such as film and literature, or the less studied mediums such as radio programs, magazines and comic books. 1940s American radio for example, was an avid gendered medium according to Dillon:

> Although radio is intimate rather than spectacular, centered on voice rather than image, it still maintains a system of gendered surveillance and appraisal. Women are not just heard on the radio, they are viewed; even if listeners cannot see them, female characters are judged by what they look like. Thus the potentially "asexual" world of radio continues quite uninterruptedly the visual focus on sex and sexuality found in magazines and movies. (4)

In general, Dillon argues, women were sexualized everywhere in 1940s popular culture, and usually, with a "man's trained eye on them" (5). Everywhere in film, literature, magazines, and radio programs, 1940s American popular culture conveyed male heterosexual desire, while female (hetero) sexual desire was obscured (5). According to Dillon, female desire was obscured because it was viewed as monstrous, but not because it was (5). Instead, Dillon argues, by quoting from Barbara Creed's book *The Monstrous Feminine*, the one-dimensional

patriarchal principle where female desire is obscured speaks to us more about male fear of woman's power than about the nature of female desire (6).

According to De Beauvoir, the main reason for women's subordination and repression was the tradition of patriarchal gender ideology. In the past, De Beauvoir explained, most, if not all of history, had been made by men and the present had incorporated the past. Economically for example, men had always had "better jobs, higher wages and greater chances to succeed than women: they had always been occupying many more places in history, and in politics, and they had been holding the most important positions" (13). Another reason for women's subordinated position being upheld was the fact that women's emancipation was seen as a threat to men's positions and thus, the place of the woman, as it had always been, was claimed to be in the home (16).

According to De Beauvoir, the subordination and repression women had endured during the 1930s and 1940s continued to take place after World War II. As discussed in paragraph 1.1, according to Roosevelt, entering the workforce provided women with the opportunity to live a life outside the home. In fact, World War II saw a rise in women's employment as women were given new job opportunities (Lerner 25). However, just as was the case in the 1930s, women in the 1940s who entered the workforce were not appreciated for doing so and ended up declining from it specifically the years during World War II. At the end of the war, men returned to reclaim their "rightful places" and displaced women in the work force (25).

Thus, as De Beauvoir argued, having more civic liberties such as having a job still did not mean women were free: the domesticated label which women were given, combined with a tradition of subordination and submissiveness did not lead to independence or freedom from subordination or repression, as she describes:

> Women's actions have never been more than symbolic agitation; they have won only what men have been willing to concede to them; they have taken nothing; they have received. It is that they lack the concrete means to organise themselves into a unit that could posit itself in opposition. They have no past, no history, no religion of their own; and unlike the proletariat, they have no solidarity of labour or interests. (11)

Many women in the 1930s, 1940s and even into the 1950s were still living out what Friedan later called the "feminine mystique": married women still maintained the assigned domestic position of housewife and unmarried women were viewed as unimportant due to their failure of maintaining this housewife role (De Beauvoir 16; Lerner 25; DeLuzio 164).

1.2.2 Woman as Other

De Beauvoir explained that certain differences between a man and a woman were not to be denied. For example, biologically speaking, men and woman are different (91). However, she argued, men and women in the 1940s existed in an unnecessarily different way, because women had always been regarded as inferior to men. As mentioned above, according to De Beauvoir, the fact that women were viewed as so severely different and inferior to men, caused them to be labeled as "Other." De Beauvoir's concept of the Other takes into account a woman's function in a patriarchal world where man is the Subject and the Absolute and women the inferior Other (7). This concept takes the analysis of women's lives out of the sphere of the domestic, and into the grander scheme of society (7). In fact, according to De Beauvoir, the concept of the Other was maintained due to the dominant gender ideology of the 1940s, which regarded women as subordinate to men and confined them to the home. Traditionally, society had always been codified by men, and had always been imbued with the patriarchal, domestic ideal of the woman as a housewife (18). Traditionally, in this patriarchal world, man and woman had always been linked together as a "crucial, fundamental unit where

the two halves are riveted to each other and where woman is the Other at the heart of the whole" (12). Within family life, therefore, the fact that woman functioned as Other was never noticed:

> Within the family, the male child and then the young man sees the woman as having the same social dignity as the adult male; afterwards, he experiences in desire and love the resistance and independence of the desired and loved woman; married, he respects in his wife the spouse and the mother, and in the concrete experience of married life she affirms herself opposite him as a freedom. He can thus convince himself that there is no longer a social hierarchy between the sexes and that on the whole, in spite of their differences, woman is an equal. As he nevertheless recognises some points of inferiority – professional incapacity being the predominant one – he attributes them to nature. (20)

As an Other to the Absolute, the woman was confined to the domestic realm, which society considered the ultimate feminine sphere. Confined to this feminine sphere, it was the woman, De Beauvoir argued, who had to continue to play the traditional and ideologically prescribed gender role of the housewife, which Friedan later called the feminine mystique. It was the woman who had to devalue herself socially and live out her life the way society wanted her to, which more often than not caused feelings of anxiety and isolation, about which De Beauvoir writes: "It seems natural to the man that she run the house and oversee the care and raising of the children alone. The man barely has to care about his clothes; what's more, no one expects him to take care of them himself: some woman, volunteer or paid, delivers him from this chore" (44). Thus, women inherently paid the price for domestic harmony.

In her 1999 essay "Constructing a Theory of Capitalist Patriarchy and Socialist Feminism," Zillah Eisenstein parallels De Beauvoir and further explains how through the "sexual division of labor," women came to be and remained Other. In this essay, Eisenstein describes how the concept of the family reflects society, but that the point to be made is the

fact that the family, through both its patriarchal structure and ideology, as well as its need for reproduction, structures society as well (201). She argues that this exact "reciprocal relationship" between family and society, and production and reproduction, "defines the life of women" and that people have to look outside of the sphere of the family and into the grander scheme of society (201). In her essay, Eisenstein also reflects on De Beauvoir's *The Second Sex*, and writes how De Beauvoir "understood that women were defined by men and as such cast in the role of the "other" (206). In line with Eisenstein, Gerda Lerner, in her book *The Creation of Patriarchy*, writes about how a "doubled" vision was needed to analyze the lives of women. She focuses on the conclusion that historian Joan Kelly made in 1979 about feminist thought. Kelly concluded that a "woman's place is not a separate sphere or domain of existence, but a position within social existence generally" (Lerner 11). Lerner emphasizes the importance of Kelly's conclusion and argues in favor of the importance of this "doubled" vision (12).

The role of Other, as described in paragraph 1.1, proved to be a struggle for most women according to Friedan. Most women suffered from having to play the role of the housewife, as it turned out to be a task that easily became overwhelming and too much. Sadly, De Beauvoir explained, most women decided to ignore their suffering because they believed society's label given to them to be true (44). They believed that their personal life did not dispense them from their duties as housewife, and as Friedan later described, the "pretty picture of femininity" and dream image of housewife was often cemented in their minds: women could not withstand society, so they made sure they were the best housekeepers and devoted mothers "as wives traditionally were" (De Beauvoir 44). Yet, the fact that women decided to stick with their assigned role as housewife and ignored their own suffering, only led to more troubled feelings of anxiety and isolation. Having to play the role of the housewife but also suffering from it, more often than not led to women becoming doubles for

their husbands at the same time as being themselves (45). De Beauvoir describes this as follows:

> She "[the wife] will take charge of his [the husband] worries, she will participate in his successes just as much as taking care of her own lot, and sometimes even more so. Taught to respect male superiority, she may still believe that man takes first place; and sometimes she fears that claiming it would ruin her family; split between the desire to affirm herself and self-effacement, she is divided and torn. (45)

According to De Beauvoir, the woman knew she was Other, but at the same time she was also aware of her "self," and this contradiction was often an immense struggle and caused great mental instability. Since a woman's very existence was regarded as having to be passive, a woman did not "stand in front of man as a subject but as an object paradoxically endowed with subjectivity" (75). Being married and having to play the role of the housewife meant that women did not have the ability to choose what they wanted to do with their lives.

Women in the 1940s were divided between their position as housewife and their professional interests, especially when children were involved, as De Beauvoir explains: "It is rare for a woman to become a mother without accepting the chains of marriage or lowering herself" (47). The reason for this is the fact that 1930s and 1940s society viewed unwed mothers as scandalous. Simply being married or bearing children forced women to give up their professional interests, which is why they were often forced to settle for a mediocre success, if any success at all (52).

In spite of most women having to maintain a role as housewife, De Beauvoir notes, some women managed to gain economic and social autonomy in their professions. However, a woman who had emancipated herself economically from a man and therefore had become independent, still had moral and social burdens to overcome in order to lead a life free of judgment and repression. Society continued to be women's greatest hinder, as women were

still seen as inherently different than men, which De Beauvoir explained by saying: “A woman does not have the same past as a boy and society does not see her with the same eyes” (28). If a woman aimed to make a career for herself professionally and independently from a man, she had to confine to society’s ideals of the feminine. This meant having to “approach the opposite sex with the maximum odds from her side”, because being autonomous contradicted her femininity and the feminine ideal of the housewife (32). On an artificial level, the feminine ideal was defined by customs and fashion and was imposed on every woman from the outside, for example through advertisement (29). To be a woman meant having to look like a woman, and a woman knew that when people looked at her, they did not distinguish her from her appearance: a woman was judged, respected and desired in relation to the way she looked (30). According to De Beauvoir, an independent woman in the 1930s and 1940s was therefore divided between her professional interests and the concerns of her sexual vocation and had trouble finding a balance between these two elements. Even if a balance was found, this was often at the price of concessions and sacrifices (47).

1.3 Conclusion

Both Simone de Beauvoir and Betty Friedan argued that during beginning of the twentieth century, women suffered from the dominant gender ideology which regarded them as solely suitable for the role of the housewife, also known as ultimate “pretty picture of femininity” (Friedan 22). Friedan, in her 1963 book *The Feminine Mystique*, called this problem of women being repressed and confined to a domestic setting “the problem with no name” and argued for a change: she wanted to change the way society regarded women as not important enough to be able to fill in their lives and make a career for themselves the way they wanted to (12-16). In line with this argument, Roosevelt argued in favor of a chance for women to enter the workforce and live their lives outside their homes and Fraser declared the

role of housewife "slave labor" and argued against the 1940s dominant American gender ideology with the intention of freeing women ("Women in the Postwar World" 450; "The Emancipation of Women"). Simone de Beauvoir, whose book *The Second Sex* was published in 1949 and translated to English in 1953, is therefore regarded as Friedan's predecessor. De Beauvoir, in line with Friedan, argued from a feminist and historical standpoint that women have always been subordinate to men and have always been gendered. Stephen Dillon amplifies this argument by describing how, in the 1940s specifically, the major media of popular culture, such as film, literature, radio and magazines sexualized women and viewed them through a gendered, patriarchal lens (4,8). Based on women's history of subordination, repression and sexualization, and the fact that women were often forced to fulfill the role of the housewife, De Beauvoir introduced her concept of the "Other," which refers to a woman's function in a patriarchal world where man is the Subject and the Absolute and women is the subordinate Other (7). Women were regarded as Other, De Beauvoir argued, due to the 1940s dominant gender ideology which confined them to the domestic sphere and made that they had to play the traditional and ideologically prescribed gender role of the housewife. Zillah Eisenstein, in her 1999 essay, further elaborated on this topic and explained how the nuclear family and society feed off of each other and help maintain the "enslavement" of the woman in the home (201-206). Furthermore, in line with Eisenstein, Gerda Lerner, wrote about how a "doubled" vision was needed to analyze the lives of women and spoke out in favor of Joan Kelly's argument of a "woman's place" not being in a separate sphere or domain of existence but being a general position within social existence (Lerner 11-12).

In her short story collection *The Lottery and Other Stories*, Shirley Jackson addressed and critically explored the way in which women were subordinate to men and judged by society because of this subordinate position, as well as the concept of woman as Other. The following chapters will touch upon the way in which married and unmarried women in

Jackson's stories suffered from the 1940s dominant American gender ideology. Chapter two will analyze stories from *The Lottery and Other Stories* and will show how these stories parallel De Beauvoir's argument on women always having been subordinate to men and how men more often than not functioned as oppressive and judgmental patriarchal figures that upheld the dominant gender ideology in 1940s American society and rendered women invisible. Furthermore, chapters three and four will analyze stories that showcase how Shirley Jackson paralleled De Beauvoir's argument of married and unmarried women as Other.

Chapter 2: Invisible Women in a Patriarchal Society

In *The Lottery and Other Stories*, the majority of the stories focus on the way in which 1940s American society privileged men and how men generally functioned as oppressive, judgmental patriarchal figures that upheld the dominant gender ideology and with that, rendered women invisible. Examples of stories in *The Lottery and Other Stories* that deal with the pernicious effect on women's mental health and overall well-being of patriarchal customs and traditions are "Like Mother Used to Make," "The Renegade," "Men with Their Big Shoes" and "Got a Letter from Jimmy" where the female protagonists live under a patriarchal rule and suffer from this. These stories will be analyzed in chapter 3 and 4 in light of women as Other. This chapter will focus on three significant stories that revolve around the theme of patriarchy very peculiarly, namely "The Intoxicated" (1948), "Pillar of Salt" (1948) and "The Lottery" (1948). The analyses of these three stories will show that Jackson parallels De Beauvoir's argument of women being judged and regarded as Other, mainly due to a patriarchal society that upheld a gender ideology which privileged men and rendered women invisible.

Up until now, "The Intoxicated" has not received much significant scholarly attention. Barely anything has been written about the story. Yet, it is an intricate example of a patriarchal figure judging and oppressing a young woman. Published in 1948, in *The New Yorker*, "The Intoxicated" tells the story of an unnamed man who is at an ordinary house party in a typical American suburb. Due to feeling intoxicated, the man wants to sober up and goes to the kitchen of the party host to do so. In the kitchen, he strikes up a conversation with the host's daughter, who is doing her homework:

"Hello," he said. "You the daughter?"

"I'm Eileen," she said. "Yes."

> She seemed to him baggy and ill-formed; it's the clothes they wear now, young girls, he thought foggily. (Jackson 3)

The way in which the man describes the girl shows how he has the tendency to judge her because she is a girl. To him, she does not look like the "typical" girl and thus does not live up his patriarchal standard of femininity, which, according to De Beauvoir, was a very common manner through which women were judged.

After the girl kindly makes him some coffee which helps him sober up, the man, with a patriarchal standard of womanhood in his mind, ponders about whether to ask the girl about "typical" girl subjects, such as boys (4). Because she is a girl, the man does not take her seriously and appears to not see her for what she is: a unique individual and not a girl that should act according to patriarchal standards. When she tells him about her homework assignments and the paper she is writing about the end of the world, the man again generalizes and objectifies her and judges her by his own patriarchal standards of womanhood, instead of regarding her as a unique individual with ideas of her own:

> In my day, he thought of saying mockingly, girls thought of nothing but cocktails and necking.
>
> "I'm seventeen." She looked up and smiled at him again. "There's a terrible difference," she said.
>
> "In my day," he said, overemphasizing, "girls thought of nothing but cocktails and necking."
>
> "That's partly the trouble," she answered him seriously. "If people had been really, honestly scared when you were young we wouldn't be so badly off today."
>
> His voice had more of an edge than he intended ("When I was young"!), and he turned partly away from her as though to indicate the half-interest of an older person being gracious to a child: "I imagine we thought we were scared. I imagine all kids

> sixteen—seventeen—think they're scared. It's part of a stage you go through, like being boy-crazy." (5-6)

Apparently, the man does not view this girl as an individual human being, and with that, renders her invisible. A "typical" girl, according to the man, would not engage with subjects such as "the end of the world." Instead, a typical girl would engage in "typical girl matters," such as boys, or cocktail parties (5). Because the girl is "different" and has different ideas than most other girls, she is a threat to patriarchal society and its gender ideology. The man feels this strongly, and cannot bear to even pretend to take the girl seriously, nor to acknowledge her for the unique individual that she is. He tells her she is silly for filling her mind with "morbid trash" and tells her to buy herself a movie magazine and "settle down," indicating that she should stick to the stereotypes of girls reading magazines (6). The girl, however, does not waver and refuses to let the man's attitude bother her. She continues to tell him about how she envisions the end of the world, such as houses, schools and churches slipping into the water and subways crashing through (6). She tells the man:

> "Things will be different afterward. Everything that makes the world like it is now will be gone. We'll have new rules and new ways of living. Maybe they'll be a law not to live in houses, so then no one can hide from anyone else, you see." (7)

With this passage, Jackson also introduces the theme of identity-loss in suburban life that women often underwent as a result of being judged by a patriarchal society which rendered them invisible and did not acknowledge them for their individuality. She indicates that there are certain processes of conformity to societal ideals, such as conformity to the 1940s American gender ideology, of which women often were victim, because, according to De Beauvoir, they were Othered and therefore unable to form an identity of their own.

The man feels angry and thinks of a response while he stands up: "he wanted badly to say something adult and scathing, and yet he was afraid of showing her that he had listened to

her, that when he was young people had not talked like that" (7). It is clear that he still regards the girl as a threat to his patriarchal standards and he does not want to make her feel like she matters. Back in the living room, the man finds the host of the party and tells him he has had a "very interesting" conversation with his daughter, after which the host shakes his head and says "kids nowadays" (8). Just like the man, the host is a typical patriarchal figure who refuses to take his daughter seriously. With "The Intoxicated," Shirley Jackson indicates the way in which men were intoxicated with the dominant 1940s gender ideology, which valued patriarchy and, according to De Beauvoir, labelled women as suitable only for the role of housewife. The man is a vivid example of a patriarchal figure who clearly does not regard the girl as a unique individual and with that, renders her invisible.

Like "The Intoxicated," "Pillar of Salt" has not received much scholarly attention but it is an intricate example of a wife being victim of her patriarchal husband. Published in 1948 in *Mademoiselle*, it tells the story of Margaret and her husband Brad who go on a short trip to New York, away from their country home and their children. From the start it is clear that Brad is not concerned with Margaret's psychological well-being, and instead, functions as a typical patriarchal figure, who, with his uninterested attitude, seems to imply that Margaret and her feelings are petty (Bodin 20). For example, at the start of the story, when the couple is travelling by train to New York, Margaret tries to engage in conversation with Brad, and tells him how she loves trains, but Brad clearly does not care, faintly nods, and refuses to look up from his magazine (Jackson 235). When they arrive in their New York apartment, and after a few days, Margaret indicates that she wants to go shopping, Brad groans and disapproves, clearly not caring about the desires of his wife (239). Eventually, Margaret and Brad visit a relative who has hosted a party in his apartment. Brad does not pay attention to Margaret, who feels overwhelmed by the amount of people and the loud noises. Brad's inattentiveness is emphasized and contrasted by the fact that when Margaret goes to take a breath at an open

window another man does engage in conversation with her and seems to actually listen to what she has to say (240). After a short while, when Margaret hangs out of the window to enjoy the view, people from other apartments start to shout at her, telling her "Lady, your house is on fire" (240). Clearly rattled, Margaret quickly notifies the other people at the party who are all engaged in conversation:

> She closed the window firmly and turned around to the other people in the room, raising her voice a little. "Listen," she said, "they're saying the house is on fire." She was desperately afraid of their laughing at her, of looking like a fool while Brad across the room looked at her blushing. (240)

Instead of taking his wife seriously, listening to her or calming her down, Brad does not seem to care and is ashamed of his wife, because he is a patriarch who has subscribed to the 1940s dominant American gender ideology, in which women were labelled as being suitable only for the role of housewife, and were therefore unable to act out their desires and wishes. To Brad, Margaret is invisible. After they are back in their own apartment, Margaret tells Brad how she felt frightened and almost completely "lost her head," where after Brad unsympathetically tells her "you should have tried to find someone," while in reality, "finding someone" to listen to her was exactly what Margaret did, but no one, including Brad, listened to her (240). Margaret continues to try to explain this to him, but Brad maintains his disinterested attitude and shrugs off Margaret's feelings of fear and torment by sleepily telling her "Lucky it was no worse" (241). When Margaret tries once more to get her husband to understand her, or to be the slightest bit interested in her, telling him she felt trapped as if in a nightmare, Brad indirectly indicates, once again, that he is not interested, implying that he considers his wife and her feelings a petty nuisance (241). Again, it Brad literally does not see Margaret and figuratively, does not view her as a unique individual with feelings.

Later on in the story, Margaret and Brad visit Long Island, and take a walk on the beach with a host. The beach triggers Margaret's imagination and a certain thought in her mind makes her laugh out loud (246). Again, Brad does not care about his wife's feeling and emphasizes her pettiness by reacting to her laughter, saying "What on earth's so funny about this Godforsaken landscape?" (246). The combination of a strange landscape; in this case the city of New York and the beach of Long Island, as well as having an unsympathetic, inattentive patriarch for a husband, makes that Margaret undergoes a psychological breakdown, as Bodin points out:

> It is here that the narrator starts to note her uncertainty. In Margaret's first real crisis in New York, she finds herself isolated not only in a strange city, but from her husband who has shown no concern for her well-being. Here, Jackson draws attention to the poor state of affairs between husbands and wives, a common theme in her body of work. (20)

At the end of the story, when Margaret goes to the store in the neighborhood on her own, her psychological breakdown is still ongoing. She panics due to feeling unwanted and rejected by her husband. She is unable to get to the apartment on her own and ends up calling Brad to pick her up (Jackson 252). In the end, as Ruth Franklin writes, "Margaret's husband is a stolid presence throughout the story, unable to understand quite what her problem is" because his patriarchal attitude towards women, which makes women trophies rather than human beings, stands in the way of communication between husband and wife (255). Being rendered invisible, and not being regarded for the individual she is, proves to be overwhelming for Margaret, who symbolizes the many women that, according to De Beauvoir, suffered from this inferior position as well.

Published in 1948 in *The New Yorker*, "The Lottery" is perhaps Jackson's most well-known and most macabre short story, which shows most vividly a typical patriarchal society where men are in charge, because it depicts a woman stoned to death for her femininity

(Qingyan 253). The story takes place in a New England village where each year, the citizens engage in a deadly rite referred to as “the lottery.” The lottery is an annual raffle consisting of two drawings; the first of which leads to the selection of one of the village’s families, and the second of which leads to the selection of one of the members of that same family to be stoned to death by the rest of the villagers (Jackson 291). The main theme of the story is undoubtedly patriarchy, as in the village, women are governed by men. The men enter the scene where the lottery is held first and talk about worldly topics such as “tractors and taxes,” while the women enter the scene later, and wear “faded house dresses and sweaters” (292). This is a village where, as has always been the case throughout history, according to De Beauvoir, men are the breadwinners and in charge, and the women are confined to the home. Moreover, the children only listen to the men, not the women. For example, when Mrs. Martin calls her son, he runs away laughing, but when his father speaks up, he obeys and returns to his parents (292). Another example of patriarchal oppression is the fact that the lottery’s administration is run by men only. The chief administrator is Mr. Summers, for whom the entire village feels sorry because he has no children, yet his wife is regarded as a “scold” (292). This indicates how easily women are judged and oppressed, whereas men are not, because, as De Beauvoir also wrote, men were superior and women were inferior. Mr. Summers’ wife is labelled a “scold” because she has failed to fulfill the typical feminine role: bearing children and taking care of the household.

One of the story’s other prominent themes is tradition. The lottery proves to be a tradition as it is conducted every year and this can be seen as a metaphor for a patriarchal history where men are in charge and women are inferior, or Other (De Beauvoir 7, 25; Hattenhauer 46). Moreover, because the lottery is a tradition, it provides the villagers every year with an opportunity to release their steam by means of violence: the community needs violence, which is a metaphor for a society run by men always having needed women as

scapegoats (Furner 24). In fact, the person that speaks most avidly in favor of the lottery is a man, referred to as Old Man Warner. Old Man Warner is the oldest man of the village and with that symbolizes the power of patriarchal tradition. His fear of abolishing the lottery can be seen as a metaphor for the fear of releasing women from a patriarchal society (Furner 24). Keeping the lottery will provide the people of the village, especially the men, to continue their patriarchal oppression towards women and will allow them to continue to use women as scapegoats (Furner 24; Girard 14). After the preparations for the lottery have been made, the first drawing is conducted and the Hutchinson family, which consists of Bill, his wife Tessie and their three children, is selected for the second drawing (Jackson 298). Tessie Hutchinson, obviously scared because she knows either she or one of her family members will die soon, shouts out her protest, but is silenced by her own husband who says "Shut up, Tessie" (299). Tessie's protest can be seen as a metaphor for women not being able to speak out, and if they do so, being punished or rendered invisible (Furner 26). She is subordinated by her husband and this is a clear example of what De Beauvoir described as men viewing women speaking up as a threat.

Almost ironically, the second drawing results in Tessie being selected to be stoned to death and officially positions her as the village's scapegoat (302). According to Hattenhauer, the fact that the lottery's victim is a woman, is no surprise:

> Although, as several critics have shown, women in "The Lottery" are more prone than men to be the victims of the stoning, it is also important that women are more likely to be the victims of the general exploitation ritualized by the lottery. First of all, the lottery encourages childbearing. It derives from a midsummer fertility ritual, the incantation of which is "Lottery in June, corn be heavy soon". And by having two rounds in the lottery, the ritual enforces the mind-set that encourages maximum childbearing: first

> someone draws for each nuclear family, and then each member in the family draws to determine the loser (44).

Thus, women are not only more prone than men to be victims of stoning, they are generally also exploited by the concept, as it oppresses them and forces them into the position of housewife who has to bear children. Tessie functions as a symbol for women being rendered invisible by a society that privileged men.

In short, with "The Intoxicated," "Pillar of Salt," and "The Lottery," Jackson exposes the everyday suburban lives of 1940s America, and indicates how these daily lives were horror-like experiences for women who were typically not viewed by men as unique individuals with feelings, but instead, were rendered invisible. "The Intoxicated," depicts how easily women are judged and oppressed by patriarchal figures, who, often out of fear, refuse to take them seriously or provide them any room for development of their own. Similarly, in "Pillar of Salt," Margaret's inattentive patriarchal husband Brad does not take her seriously and ends up being one of the main causes of her psychological breakdown. In "The Lottery," it is no coincidence that Jackson chose the ultimate victim of the raffle to be a woman, as, according to Simone De Beauvoir, women have always been victims of patriarchy. With these three stories, Jackson parallels Simone de Beauvoir's argument of women being oppressed by patriarchal figures, due to a patriarchal society that maintains a gender ideology which privileges men and renders women invisible.

Chapter 3: Married Women as Other

Alexis Shotwell argues that Shirley Jackson is "part of a significant strain of American writing by women that attends to houses, housekeeping, and participation in a social polity that emphasizes 'proper womanliness'" (119). In *The Lottery and Other Stories*, Jackson dedicates several stories to the life lived by married women. These stories involve an omniscient third-person narrator, which so thoroughly looks through the protagonist's perception that it "reports the protagonist's delusions as if they are verifiable" (Hattenhauer 35). Thus, the protagonists of the stories are the focalizers. The stories are written from the perspective of these women and focus mainly on the way in which married women were victims of domesticity and patriarchy because they were seen as the Other and were assigned to the role of housewife. Among the stories that deal with this particular theme, four of the most prominent are "The Renegade" (1949), "Men with Their Big Shoes" (1947), "The Tooth" (1949) and "Got a Letter from Jimmy" (1949). The analyses of each of these stories will show that Jackson parallels De Beauvoir's argument of married women suffering from the repression of being Othered and being assigned to the ideological role of housewife.

"The Renegade," first published in 1949 in *Harper's* magazine, tells the story of Mrs. Walpole, a woman who suffers from her position of Other and having to play the ideologically prescribed role of the housewife. The story maintains a third-person narration, focalized through Mrs. Walpole and starts with a description of how she experiences mornings in the household. It specifically focuses on how she struggles to manage the entire household on her own, as she has to make sure her children and husband have breakfast and leave the house on time for school and work but barely manages to take some time for herself due to complete responsibility for her entire family, without any physical or psychological support of her husband. The omniscient narrator describes how Mrs. Walpole feels:

> She would have to have breakfast herself later, in the breathing-spell that came after nine o'clock. That meant her wash would be late getting on the line, and if it rained that afternoon, as it certainly might, nothing would be dry. Mrs. Walpole made and effort, and said, "Good morning, dear," as her husband came into the kitchen. He said, "Morning," without glancing up and Mrs. Walpole, her mind full of unfinished sentences that began, "Don't you think other people ever have any feelings or—" started patiently to set the breakfast before him. (70)

It is obvious that Mrs. Walpole is not happy with her assigned role of housewife, which matches the description of the "Other." Moreover, Mrs. Walpole is a woman who functions as what De Beauvoir would describe as the "double," for both herself and her husband. For Mrs. Walpole, being Othered and being a double for both herself and her husband leads to suffering and feeling torn. Mrs. Walpole's children and husband all "treat her as if she is wallpaper, but that is her sphere of the familiar, the occasionally cruel nature of being a housewife" (Landau 41). This familiar sphere, to which she has been assigned by society, is the only sphere she knows, and it is clear that she has trouble accepting it. Eventually, Mr. Walpole leaves the house for work and Mrs. Walpole starts her household chores, when she receives a telephone call from a neighbor, who claims the Walpole dog to have killed chickens (Jackson 71-72). The neighbor implies that several villagers have already identified the dog as belonging to the Walpole's and wants Mrs. Walpole to "do something about the dog" (72). Mrs. Walpole is therefore left to deal with the problem on her own and with the pressure of an entire community on her shoulders. She finds herself in an unknown situation and feels intense anxiety due to her inability to relate to and communicate with others and her fear of unfamiliar environments, which creates feelings of panic and paranoia and these feelings overrule her as soon as she ventures beyond the dubious safety of her "safe" domestic environment (Hague 76). With this, Jackson addresses the dream image of the American

housewife, which is cemented in the mind of Mrs. Walpole, who feels like she has to make sure she is the best housekeeper and devoted mother she can possibly be, and therefore has to deal with the problem in the best way she can, despite feeling anxious about it (De Beauvoir 44). After having made more phone calls to other villagers in order to make sure it is really the Walpole dog who has killed the chickens, Mrs. Walpole tries to calm herself down and makes herself a coffee. However, when she sits down to drink it, anxiety hits her again, and suddenly she realizes she is "indescribably depressed" (Jackson 74). She decides to visit Mrs. Nash, her next-door neighbor, to ask her for advice. Again, the theme of the ideal housewife is addressed:

> Mrs. Nash, her next-door neighbor, was frying doughnuts, and she waved a fork at Mrs. Walpole at the open door and called, "Come in, can't leave the stove." Mrs. Walpole, stepping into Mrs. Nash's kitchen, was painfully aware of her own kitchen with the dirty dishes in the sink. Mrs. Nash was wearing a shockingly clean house dress and her kitchen was freshly washed; Mrs. Nash was able to fry doughnuts without making any sort of a mess. "The men do like fresh doughnuts with their lunch," Mrs. Nash remarked. (75)

In the eyes of society, Mrs. Nash is the ideal housewife who takes care of her family and her household and is even able to fry doughnuts "without making a mess." Mrs. Walpole who witnesses this, thinks she is not fulfilling her role as housewife well enough and feels intense pressure as a result (76). As she walks through the village, Mrs. Walpole encounters several people, all of whom are aware of what the Walpole dog has done, and all of whom tell Mrs. Walpole what she should do about it, making her more and more aware of her position as Other and her anxiety about it (Landau 44). The story ends with Mrs. Walpole engulfed in anxiety. Because of the dog, Mrs. Walpole realizes that her familiar realm can become senseless and frightening, and that her assigned role of housewife may be too much for her

(45). The omniscient narrator describes this by contradicting the seemingly peaceful domestic environment with Mrs. Walpole's emotions: "Everything was quiet and lovely in the sunlight, the peaceful sky, the gentle line of the hills. Mrs. Walpole closed her eyes, suddenly feeling the harsh hands puling her down, the sharp points closing in on her throat" (Jackson 83). It is clear that Mrs. Walpole symbolizes the many women to which the role of Other was a real-life horror.

Published in 1947, in *The Yale Review* magazine, "Men with Their Big Shoes" tells the story of Mrs. Hart, a newly wed pregnant woman who, similar to Mrs. Walpole, lives in a small village and is also responsible for the entire household on her own as her husband works seven days a week. Because the housework is often too much to handle for Mrs. Hart, especially since she is pregnant, she ends up hiring a housekeeper to help her. The housekeeper, Mrs. Anderson, helps Mrs. Hart every day, but Mrs. Hart starts to feel uncomfortable with this, because she has heard and read so much "about how all housewives were intimidated by domestic help" (Jackson 255-256). In fact, Mrs. Hart thinks a housekeeper goes against the perfect housewife image and she is afraid of societal judgement, because, as De Beauvoir explained, women were continuously judged by patriarchal standards (256). In addition, Mrs. Anderson turns out to be a big gossip and Mrs. Hart is afraid that Mrs. Anderson will spread malicious rumors about her and make her the outcast of the village. Just like Mrs. Walpole, Mrs. Hart worries constantly about societal judgement and has the ideal American housewife image cemented in her mind, which she enforces by saying "I think a successful marriage is the woman's responsibility" (261). However, at the end of the story, it becomes clear that Mrs. Hart is not able to fully ignore her suffering due to her assigned role of housewife, as she realizes, "with a sudden unalterable conviction that she was lost" (264). It is clear that Mrs. Hart is painfully aware of her role as Other and suffers from this. She is an intricate example of the 1940s American gender ideology indirectly forcing women to act out

the "pretty picture of femininity" and take on the role of the housewife, yet suffering because of this.

Published in 1949, in *The Hudson Review*, "The Tooth" is a story that focuses the most on women losing their identity as a result of women being labelled as Other and having to be a double for both their husbands and themselves: it tells the story of a housewife descending into psychological chaos due to being labelled as Other (Hague 79). The housewife in this story is Mrs. Spencer, also referred to as Clara, who is married to Mr. Spencer and mother of a son. The story starts with Clara leaving her domestic environment to travel to New York by bus for a dentist appointment. From the start of the story, it is clear that Clara is a typical example of the Other because of her housewife role: she lives in a village where households are run by and depend on women. This is becomes obvious during a conversation between Clara and her husband right before she enters the bus:

> "Listen," Clara said suddenly, "are you sure you'll be all right? Mrs. Lang will be over in the morning in time to make breakfast, and Johnny doesn't need to go to school if things are too mixed up."
>
> "I know," he said.
>
> "Mrs. Lang," she said, checking on her fingers. "I called Mrs. Lang, I left the grocery order on the kitchen table, you can have cold tongue for lunch and in case I don't get back Mrs. Lang will give you dinner." (Jackson 267)

Clara's husband and child are dependent on her. She is the typical American housewife and has to run the household. Clara herself is attached to her ideal American housewife image, and, just like Mrs. Walpole, functions as a double for her husband at the same time as being herself. In fact, when she married Mr. Spencer, she started to lose her authentic identity. Clara's loss of authentic identity, due to having to fulfill the role of the housewife and therefore being regarded as Other, is symbolized by her tooth: as soon as she married Mr.

Spencer, she began to have problems with it (Jackson 266). Hattenhauer elaborates on this by saying:

> Through years of a stultifying marriage, Clara Spencer has lost much of her self. As the center of what remains of her after several years of marriage, Clara's aching and rotting tooth figures what remains of her identity after marriage: it is "the only part of her to have any identity" (42)

Thus, the only thing left of Clara's authentic identity is her tooth, or a she puts it "I just feel as if I were all tooth. Nothing else" (Jackson 266). Inside the bus that drives towards the city of New York, Clara feels like she is "nothing" (271). The more the bus drives away from the village, and therefore away from Clara's housewife role and domestic setting, the more Clara realizes that her identity is faint, and nothing is in fact left of her but the aching and rotting tooth (42). She realizes that not only has she been labelled as Other by society, she has in fact fully "become" the Other, which becomes clear when she falls asleep and starts to dream. While sleeping, Clara inhabits a "psychological territory of shifting borders among fantasy, dream, and reality," thus, hallucinating and not being able to find herself (Hague 78). When she reaches the dentist clinic and her tooth is removed, she goes to the bathroom and finds that she is unable to identify herself:

> It was when she stepped a little aside to let someone else get to the basin and stood up and glanced into the mirror that she realized with a slight stinging shock that she had no idea which face was hers! She looked into the mirror as though into a group of strangers, all staring at her or around her; no one was familiar in the group, no one smiled at her or looked at her with recognition; you'd think my own face would know me, she thought, with a queer numbness in her throat. (Jackson 283)

When her tooth is removed, Clara feels that "the only part of her to have identity" is gone and is therefore unable to identify herself and cannot even remember her name nor her age (284).

She sees a "C" engraved on her barrette, as well as her initialed lapel pin, but throws both things, and therefore also her old life as housewife and Other without identity, in the bin (284). Thus, at the end of the story, Clara has completely lost her identity. Instead of going back home and continuing to fulfill her domestic role as housewife, she finds a man called Jim among the crowd on one of the New York city streets, and escapes into a "new, fantastical world" (Hague 79). With this, Clara stands symbol for the many women who were unable to handle the pressure of being Other, and as a result of being Other, lost their own identity.

"Got a Letter from Jimmy," first published in 1949 in *The Lottery and Other Stories*, shows how a married woman living in a seemingly harmless domestic situation turns out to be so severely repressed and tormented by her position as Other, it results in murderous tendencies. The focalizer of the story is an unnamed woman, who will be referred to as the protagonist. It starts with the protagonist's stream of thoughts:

> Sometimes, she thought, stacking the dishes in the kitchen, sometimes I wonder if men are quite sane, any of them. Maybe they're all just crazy and every other woman knows it but me and my mother never told me and my roommate just didn't mention it and all the other wives think I know…. (Jackson 287)

This stream of thought conveys how unhappy the protagonist is with her assigned housewife role and position as Other. Ironically, while doing the dishes, according to De Beauvoir, a typical ideal American housewife chore, the protagonist ponders on how generations after generations women have always been subjected to the will of men and wonders why no other woman in her life ever speaks about it (Franklin 253). The protagonist's husband enters and he tells his wife that he received a letter from Jimmy, a man he recently fell out with. He tells his wife that he will send the letter back unopened, not elaborating on the subject any further (Jackson 287). The protagonist feels angry about this, as it seems to her that her husband is

trying to keep her out of the situation without any apparent reason. The husband's decision functions as a dramatization of gender differences in 1940s America, where the male Subject makes all the decisions and the female Other is to obey (Hall 47). To relieve the anger which the protagonist feels towards her husband for playing boss, the protagonist starts a conversation with her husband within her own mind. The reader is locked in her increasingly panicked mind with her. She tells her husband to open the letter, but he indicates that he is not interested and changes the subject to his liking, which angers the protagonist a great deal more: "Oh God, she thought, Oh God oh God, I'll steal it out of his brief case, I'll scramble it up with his eggs tomorrow" (Jackson 288). At the end of the story, the protagonist's anger with her husband and his dominating behavior increases so severely that the protagonist feels more and more violent and aggressive. She ends up with a desire to murder her husband: "Under the cellar steps, she thought, with his head bashed in and his goddam letter under his folded hands, and it's worth it, she thought, oh it's worth it" (289). With "Got a Letter from Jimmy," Jackson follows De Beauvoir in showcasing how being repressed into the position as Other turned out to be real-life horror for some women. Unlike Mrs. Walpole, Mrs. Hart and Clara Spencer, all of whom suffer too from being labelled as Other, the protagonist of "Got a Letter from Jimmy" suffers so immensely that it leads to a development of murderous intentions towards her husband, who is the direct source of repression.

In short, Jackson's married protagonists are all trapped within their own domestic sphere and are unable to deal with being labelled as Other. In "The Renegade," Mrs. Walpole is Othered into having to play the role of the perfect American housewife, which proves to be too much for her to handle, especially when the weight of the entire village's judgement is on her shoulders. In "Men with Their Big Shoes," Mrs. Hart, a woman who is in the same boat as Mrs. Walpole, feels trapped, fears societal judgement and knows she is lost because of her position as Other, and in "The Tooth," housewife Clara Spencer descends into psychological

chaos, as completely loses her own authentic identity due to having to play the role of the perfect American housewife. Lastly, “Got a Letter from Jimmy” is a story that shows how severe women’s suffering as a result of being Othered can be, as the protagonist, an unnamed housewife, develops murderous intentions towards her dominating husband. These four stories are prominent examples of the way Jackson parallels Simone De Beauvoir’s argument of married women suffering from the repression of being Othered and being assigned to the ideological role of housewife.

Chapter 4: Unmarried Women as Other

In *The Lottery and Other Stories,* Jackson dedicates several stories to the life lived by unmarried women. Just as is the case with the stories of married women, Jackson's unmarried protagonists are the focalizers of the stories. The unmarried women in Jackson's stories are severely judged by those individuals and groups in society who subscribe to the 1940s American dominant gender ideology in which women were regarded as unimportant by society, especially if they "failed" to fulfill the housewife role which the Other should fulfill. Because of this, the protagonists suffer from fragmented identities, anxiety and delusions. An unmarried status and the judgement that comes with this, often leads to women craving for an identity they think they will have when they are married. The key stories in this vein are "The Daemon Lover" (1949), "Like Mother Used to Make" (1949) and "The Villager" (1944). The analyses of each of these stories will show that Jackson's critique of the dominant gender ideology in the United States runs parallel to De Beauvoir's argument of unmarried women suffering from fragmented identities, as well as delusions and fantasies about marriage, due to society regarding them as unimportant because of their failure to fulfill the role of the Other.

Published in *Women's Home Companion* in 1949, "The Daemon Lover" tells the story of an unnamed woman who is getting ready to marry but ends up not being able to find her future husband. The story starts with the protagonist waking up and getting ready for her day. She has trouble deciding what clothing to wear and it becomes clear that she is a woman who is afraid of judgement:

> It occurred to her that perhaps she ought not to wear the blue silk dress; it was too plain, almost severe, and she wanted to be soft, feminine. Anxiously, she pulled through the dresses in the closet, and hesitated over a print she had worn the summer before; it was too young for her, and it had a ruffled neck, and it was very early in the year for a print dress, but still…. (Jackson 9)

With the dominant gender ideology of American society cemented in her mind, the protagonist imposes on herself all kinds of rules about what clothing she should wear. As mentioned in paragraph 1.2.2, De Beauvoir states that to be a woman meant that women had to look like one, as they knew they were prone to be judged by their appearance (30). It is no surprise, therefore, that the protagonist wants to feel "feminine," as she knows that "feminine" in 1940s United States was defined on an artificial level by certain customs and fashion guidelines, such as dresses and make-up (300). As the story progresses, the concepts of identity, delusion, fantasy and anxiety are repeatedly addressed. First of all, it becomes clear that the protagonist has trouble with her identity as she struggles to hold on to it. For example, she fails to remember her age, thinking to herself "you're thirty-four years old after all," while her license indicates that she is thirty (Jackson 12). In fact, the protagonist is never given a name or description, which showcases her unimportance and possibly, her invisibility. Secondly, indication of the protagonist's delusional state and tendency to fantasize about things is given when she is unable to remember what the man she is supposed to marry that same day looks like (12). The only thing she knows of him is that he is "rather" tall and fair, a writer and that his supposed name is Jamie Harris. When Jamie does not show up at her apartment in time, which is the first indication that he is in fact a figment in her mind, the protagonist takes a taxi and drives to the building Jamie is supposed to live in, but finds out through the superintendent that no man named Jamie Harris lives in the building (15). The rest of the story consists of the protagonist's attempt to find her future husband. As she wanders the neighborhood, she is continuously judged and laughed at by other people, who perceive her as unimportant and laugh at her or as if she is not "normal." The superintendent of the building where Jamie ended up not living, for example, tells her "you got the wrong house, lady, or the wrong guy" and, as the narrator describes, laughs at her (15). In addition, the cashier of a small store gets mad at her for bothering him with her ridiculous problem and

the newsdealer who works in a newsstand next to the small store has no intention of taking her serious, and is described to laugh in her face (20). The anxiety which the protagonist feels, due to being judged and regarded as unimportant, is described by Angela Hague. She writes that this anxiety is one of the most defining characteristics, not just for the protagonist of "The Daemon Lover," but for all unmarried women in Jackson's stories (76). After having been dismissed by several people, the protagonist walks through town and feels judged, thinking "everyone thinks it's so funny" (Jackson 23). She debates whether or not to go to the police, but ends up not doing so, in fear of looking like a fool; again she lets the judgement of others overrule her completely (23). In reality, the harsh judgement which is imposed on the protagonist stems from the fact that women in the United States in the 1940s were often "ostracized for stepping outside of rigidly defined gender roles" (Bonikowski 68). The protagonist is unmarried and her inability to find her future husband further emphasizes her failure to fulfill the traditional housewife role of the Other. As a result, the protagonist loses her identity and becomes delusional. She wants to be married so badly, it results in her turning to her imagination and starting to fantasize about a future husband, whom she cannot describe in detail and whom she cannot even find because he does not exist. Hague writes about the tendency that women have to become delusional, saying:

> Jackson's characters possess neither gyroscope nor radar; lacking a core of identity forces them to seek meaning and direction in the world outside themselves, but their inability to relate to and communicate with others and their fear of unfamiliar environments create the panic and paranoia. (76)

Eventually, based on several vague, possible fraudulent descriptions of other people in the neighborhood, the protagonist arrives at the apartment she believes Jamie Harris is in (Bonikowski 72; Jackson 27). She knocks on the door but no one opens, and ends up returning to this same door week after week, though no one ever opens it (Jackson 28). As

Bonikowski writes, this position of continuing to face a closed door is a metaphor for society never accepting the protagonist, as she has failed to find a husband and failed to fulfill her role as Other and is therefore unimportant to society (72).

Published in 1949, “Like Mother Used to Make” tells the story of David and his neighbor Marcia; an unmarried, chaotic young woman. The title of the story refers to the traditional feminine role of housewife, which is exactly the role Marcia desires to fulfill. When Marcia visits David in his apartment and one of her colleagues from work comes to visit, Marcia, delusional and with a tendency to fantasize about marriage, pretends she and David are married and that she has done all the cooking, usurping David’s role of being the host and pretending she is able to maintain the typical American housewife role of the Other. The story starts with David going to the grocery store and preparing an intricate meal for when Marcia will come over for dinner. When Marcia enters David’s apartment, it seems as though the traditional gender roles of husband and wife are reversed: David, having done the cooking and having set the table, functions as housewife, while Marcia, just having arrived from work, sounds like a stereotypical husband, telling David: “I’m just late as usual. What’s for dinner? You’re not mad, are you?” (Hattenhauer 29-30). With reversing the gender roles, Jackson emphasizes Marcia’s “failure” to live the life of the American housewife (30). David and Marcia start to eat and David tells Marcia about the cherry pie he made and the fact that he has made two cherry pies before, for which Marcia envies him, strongly wishing she was able to cook and make things “like mother used to make” (Jackson 34). When the doorbell rings, Marcia opens the door and when she finds Mr. Harris, one of her colleagues on the threshold, she seizes her chance of acting out her fantasy of playing the role of housewife:

> “Why Mr. Harris.” She got up and went to the door and held out her hand. “Come in,” she said.

> "I just thought I'd stop by," Mr. Harris said. He was a very large man and his eyes rested curiously on the coffee cups and empty plates on the table. "I don't want to interrupt your dinner."
>
> "*That's* all right," Marcia said, pulling him into the room. "It's just Davie. Davie, this is Mr. Harris, he works in my office." (35)

Mr. Harris joins David and Marcia and starts to eat a piece of pie. He praises the pie and says this to Marcia, assuming, since she is the woman, that she has made the pie (Hattenhauer 30). Mr. Harris, a stereotypical masculine male empowered in the workplace, or, as De Beauvoir wrote, a typical "breadwinner," subscribes to the dominant gender ideology and with assuming Marcia has made the dinner, regards her as Other, which further motivates Marcia to continue to act as if this is the truth (30). In fact, Marcia lies to Mr. Harris, pretending she has made the pie, telling Mr. Harris exactly what David told her earlier, saying "I haven't made but two, three pies before" (Jackson 36). When David, whose patience starts to run out, goes for the kitchen to clean the plates, Marcia continues the act of being the perfect housewife and tells him not to bother, saying "I'll do them all tomorrow, honey" (37). When David goes to the kitchen to do the dishes anyway, Marcia tells him "Davie, you were so nice to do all those dishes yourself," as if she usually does them (38). Throughout the story, Marcia does not drop the act. She continues to act like she is David's wife, which "further feminizes her" (Hattenhauer 31). When David sits down, he ponders on Marcia's behavior and tone:

> David recognized her tone; it was the one hostesses used when they didn't know what else to say to you, or when you had come to early or stayed too late. It was the tone he had expected to use on Mr. Harris. (Jackson 38)

David recognizes Marcia's behavior as typical housewife behavior. Until the end of the story, Marcia continues to pretend that she is David's wife and therefore positions herself as the Other. Just like the protagonist in "The Daemon Lover," Marcia is a woman whose fear for

being judged as a failure to maintain a housewife role causes her to become delusional and results in her acting out her fantasy of being married and being a housewife.

Published in *The American Mercury* in 1944, "The Villager" tells the story of Miss Clarence, an unmarried 35-year-old woman who, after having responded to an ad, goes to the apartment of a married couple to examine furniture. Up until now, "The Villager" has not received any significant scholarly attention and barely anything has been written about the story. Yet it is an intricate example of an unmarried woman suffering from delusions and fantasies about marriage and about the "perfect" American housewife image, because the gender ideology of 1940s American society has made her feel she has failed. The story starts with a description of Miss Clarence. Since she has never been married, it appears she has had the opportunity to live a successful life independent from anyone, let alone a husband. Miss Clarence had come to New York at the age of twenty-three, with the intention of becoming a successful, professional dancer (Jackson 49). However, Miss Clarence's career as a dancer flopped, and she was forced to work as a typist, making her feel like a failure, in spite of being able to support herself financially with her job as a typist (50). The story continues with Miss Clarence entering the apartment of Nancy and Artie Roberts, the couple whose ad she had responded to. Mr. and Mrs. Roberts are not present in the apartment, but Miss Clarence finds a note telling her she is free to enter the apartment and examine the furniture for sale (50). Miss Clarence disapproves of the furniture, as it is not good enough to her liking and she starts to inspect Mr. and Mrs. Roberts' personal items. She finds several notebooks with the couple's names written inside and thinks to herself "Arthur and Nancy Roberts. A nice young couple," feeling envious about the fact that Arthur and Nancy are everything she is not: married, which, according to De Beauvoir, was a position many unmarried women craved, unaware of the hardships it would bring (52). The phone rings and on the other end of the line is Artie Roberts. He tells Miss Clarence that he and Nancy are moving to Paris, and lets her

know she can take her time to examine the furniture, ensuring her that Nancy is bound to arrive at the apartment any time (53). Miss Clarence sits down and decides to wait for Nancy Roberts to arrive at the apartment, but several modern dance photographs trigger her and she gets overruled by thoughts of her own failed dancing career (53). After some time, a man called Harris steps into the apartment to examine the furniture as well. Since Miss Clarence is already inside the apartment, he assumes that she lives there and Miss Clarence does not correct him (54). When Harris asks Miss Clarence what her occupation is, Miss Clarence, similar to Marcia, takes the chance to act out her fantasy and lies to him, telling him she is a dancer, fueling her fantasy and receiving the admiration she has always desired to receive (54). Harris continues to inspect the furniture and Miss Clarence continues to fuel her fantasy:

> Miss Clarence got up and walked over to stand next to him and look into the kitchen with him. "I don't cook a lot," she said.
>
> "Don't blame you, so many restaurants." He closed the door again and Miss Clarence went back to her chair. "I can't eat breakfasts out, though. That's one thing I can't do," he said.
>
> "Do you make your own?"
>
> "I try to," he said. "I'm the worst cook in the world. But it's better than going out. What I need is a wife." (55)

Miss Clarence continues to lie to Harris and fuels her fantasy and delusional mind, pretending to be Artie Roberts' wife, and moreover, pretending to be a housewife. With his comment "What I need is a wife," Harris proves to be a stereotypical 1940s male who implies that it is a woman's job to do the cooking, labelling the woman as Other. Miss Clarence, similar to Marcia who was triggered by her co-workers implication of her being Other, is also triggered by Harris' implication of the woman as Other and this continues to fuel her delusional mind and fantasy by keeping up her pretense of being Artie Roberts' wife. She does so by telling

Harris exactly what Artie Roberts told her: “We have to get rid of everything. Artie’s going to Paris” (56). Miss Clarence, just like the protagonists of “The Daemon Lover” and “Like Mother Used to Make,” is delusional and desires to be married and have an identity. As Daryl Hattenhauer argues, this showcases how Shirley Jackson’s unmarried protagonists are depicted: they are often delusional and decentered and they “do not grow as much as they disintegrate” (3-4).

In short, the unmarried women in Jackson’s stories suffer from fragmented identities and delusions due to being judged by society, which maintains the dominant gender ideology of 1940s America, and therefore regards unmarried women as unimportant because of their failing to fulfill the role of the Other. The protagonist of “The Daemon Lover” suffers from a fragmented identity and becomes delusional because she is regarded as unimportant due to her failure to get married, and therefore ends up fueling her fantasy. In “Like Mother Used to Make,” protagonist Marcia also suffers from a fragmented identity and delusions because she wants to be married and craves the seemingly positive acknowledgement of being a able to fulfill the role of the typical American housewife. As a result, she decides to act out her fantasy by pretending to be married. Miss Clarence, in “The Villager,” suffers from societal judgement as well as delusions and, just like the protagonist of “The Daemon Lover” and Marcia, not only fantasizes about being married, but fuels this fantasy by actually pretending to be married. These three stories are prominent examples of the way Jackson parallels Simone De Beauvoir’s argument of unmarried women suffering from fragmented identities and fantasies about marriage due to society regarding them as unimportant because of their failure to fulfill the role of the Other.

Conclusion

While often being considered a mere Gothic horror writer, Shirley Jackson has proved to be more than that. With *The Lottery and Other Stories,* Jackson explored and exposed the way in which American women in the 1940s were subjected to a society that valued patriarchy and maintained a dominant gender ideology which confined women to the home and left them with no possibility to act out their wishes or desires. This thesis combined a feminist and historical framework with a detailed analysis of the stories in *The Lottery and Other Stories,* in order to showcase how Jackson depicts married and unmarried women as repressed and judged by mainstream American society in the immediate post-war era.

Many second-wave feminists explored and exposed the way in which women were treated by American society in the 1940s. In her 1963 book *The Feminine Mystique*, Betty Friedan, one of the most well-known second-wave feminists explained how women suffered from having to fit into the "pretty picture of femininity," as many women were unable to live up to having to play the role of the housewife and there with being confined solely to the home. In 1962, a year before Friedan published *The Feminine Mystique*, Eleanor Roosevelt published her autobiography. In it, she expressed avid support towards women in the workforce, and in line with Friedan, argued for equality and collaboration between men and women. In 1965, a few years after Friedan and Roosevelt spoke out, fellow second-wave feminist Clara Fraser paralleled their arguments by speaking out on behalf of women and arguing that women confined to the home were treated as slaves of their husbands. In his book on 1940s American popular culture, Stephen Dillon elaborated on Friedan's and Fraser's arguments, by explaining how 1940s American popular culture helped maintain the "gendered" viewing of women as sexual objects that were inferior to men, against which feminists like Friedan, Roosevelt and Fraser fought.

In 1949, a little over a decade before second-wave feminists like Friedan, Roosevelt and Fraser spoke on behalf of women, Simone De Beauvoir published her groundbreaking work *The Second Sex*, which was translated into English in 1953. Due to the nature of *The Second Sex*, De Beauvoir is considered the forerunner of feminists like Friedan, or, as Gerda Lerner wrote, in *The Creation of Patriarchy*: Simone De Beauvoir proved to be the "first modern feminist" (3). *The Second Sex* centers mainly around what Friedan would later call the "feminine mystique": the woman confined to the home and forced and repressed into having to maintain the role of the housewife. De Beauvoir argued how, due to a long history of subordination and inferiority to men, as well as a rigid, relentless 1940s patriarchal gender ideology, women were regarded as Other to the Subject male and the only job of the woman was to get married, bear children and take care of the household (7). Women were unable to leave the home and if they did, were judged for "stealing" men's jobs (42). According to De Beauvoir, being continuously judged and devaluated by a society that valued a patriarchal gender ideology and therefore being labelled and regarded as Other proved more often than not to be too much for women and caused great feelings of anxiety and isolation: women paid the price for domestic harmony (44). Sadly, De Beauvoir explained, most married women ignored their suffering and as Friedan later described, were often indoctrinated with the "ideal American housewife" image and even unmarried women were forced and indoctrinated to cling to this ideal as the ultimate goal and role of their lives (44).

This thesis analyzed Shirley Jackson's *The Lottery and Other Stories*, which was published in the same year as Simone De Beauvoir's *The Second Sex*. Chapter 2 focused on the stories that exposed the way in which 1940s American society fostered patriarchy and upheld the dominant gender ideology, which led to women being rendered invisible to men. The analyses of "The Intoxicated," "Pillar of Salt" and "The Lottery" show that Jackson parallels De Beauvoir's argument of women being confined to the home and assigned to the

role of housewife which the Other should fulfill, mainly due to a patriarchal society that privileged men and rendered women invisible. Chapter 3 focused on the way in which married women were victims of domesticity and patriarchy because they were labelled as Other and were assigned to the role of housewife. The analyses of "The Renegade," "Men with Their Big Shoes," "The Tooth" and "Got a Letter from Jimmy" show that Jackson parallels De Beauvoir's argument of married women suffering from the repression of being labelled as Other and being assigned to the role of housewife. Lastly, Chapter 4 focused on the lives lived by unmarried women. The analyses of "The Daemon Lover," "Like Mother Used to Make" and "The Villager" show due to the dominant gender ideology, unmarried women were seen as failures because of their "inability" to conform to the ideal American housewife image. These analyses show that Jackson's critique of the dominant gender ideology in the United States runs parallel to De Beauvoir's argument of unmarried women suffering from fragmented identities, as well as delusions and fantasies about marriage, due to society regarding them as unimportant because of their failure to fulfill the role of the Other.

This thesis has shown that in *The Lottery and Other Stories*, Shirley Jackson parallels the arguments of second-wave feminists like Betty Friedan, Clara Fraser, but most importantly, Simone De Beauvoir and her concept of the woman as Other. In her stories, Jackson depicts married women, regardless of whether or not they accept their assigned role as housewife, as judged and repressed by 1940s American society which values patriarchy and labels them as Other. Similarly, Jackson depicts unmarried women who are not victims of domesticity, as victims of the 1940s dominant American gender ideology as well, because they are judged by society which regards them as unimportant due to their unmarried status and their failure to fulfill the assigned role of housewife that the Other should fulfill. Due to this judgement, Jackson shows how unmarried women have a tendency to becoming fragmented and delusional when it comes to their identities.

Because the majority of Shirley Jackson's work centers around the psychological themes of repression and entrapment of women within the domestic sphere in the 1940s, which paralleled actual real-life victimization of women in the 1940s, Jackson can be seen as not just a Gothic horror writer, but in fact a social realist and, along with contemporaries like Beauvoir and Friedan, one of the most important feminist authors of the twentieth century. As Hattenhauer argues, Jackson deserves a place among the canonical writers of her time, such as Flannery O'Connor and Joyce Carol Oates, the latter of whom considered Jackson a writer of "greater depth of vision" about human relations in society than many of her peers in the Gothic genre (Hattenhauer 2-3; Oates). In order to celebrate and preserve Jackson's work, it has deservedly been compiled into a Library of America edition, edited by Oates herself.

With regard to further research, it might be interesting to analyze more of Jackson's short stories, as well as her some of her less well-known novels that focus on societal impact and pressure on women and women's mental health in the United States, such as *The Bird's Nest* (1954) and *Life Among the Savages* (1953). It would be interesting to see whether or not these less well-known short stories and novels parallel other novels that focus on women's struggles around the 1950s and 1960s in the United States, such as Sylvia Plath's semi-autobiographical novel *The Bell Jar* (1963), which evolves around the themes of societal pressure on women specifically, and how this often lead to psychological problems. An analysis of such sorts, which would focus on American women in the 1950s and the 1960s, would be an addition to the research that has been done in this thesis, as well as to other research that has been done with regard to women's repression and mental health in the twentieth century in the United States.

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