

**Inherited Wounds: Trauma, Silence and Healing in Khaled Hosseini's
Novels**

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Abstract

House of Leaves (2000) redefines horror by transforming the act of reading into a destabilizing psychological experience. Unlike conventional horror narratives that rely on visual monstrosity, the novel constructs terror through fragmented narration, typographical experimentation, and the manipulation of space. This paper examines the novel through the lens of postmodern horror, Jacques Derrida's theory of deconstruction, and Sigmund Freud's concept of the uncanny. It argues that the novel's horror emerges from the collapse of stable meaning, the unreliability of narrative authority, and the uncanny expansion of space within the Navidson house. The labyrinthine structure of the text mirrors the infinite corridors of the house, producing a recursive experience of disorientation for the reader. By analyzing textual fragmentation, spatial instability, and psychological descent, this study demonstrates how Danielewski constructs a uniquely postmodern form of horror that resides not only within the narrative but within the structure of the text itself. The novel ultimately reveals that fear is generated through the impossibility of interpretation and the dissolution of boundaries between text, space, and consciousness.

Keywords: Postmodern Horror, Deconstruction, Uncanny, Spatial Horror, Textuality, Fragmentation, Metafiction, Labyrinth, Reader Response

Introduction

The evolution of horror literature in the late twentieth and early twenty-first centuries has led to experimental narratives that challenge conventional storytelling. Among these, *House of Leaves* by Mark Z. Danielewski stands as a landmark text that redefines the genre through formal innovation and narrative complexity. The novel presents a multilayered narrative centered on a documentary film titled *The Navidson Record*, which explores a house that is spatially larger on the inside than on the outside. This impossible architecture becomes the central source of horror, destabilizing not only the characters but also the reader. The narrative is mediated through multiple unreliable narrators, including Zampanò and Johnny Truant, whose fragmented accounts blur the boundaries between reality and fiction. This paper examines the novel through the combined frameworks of postmodern horror, Derridean deconstruction, and Freudian uncanny. It argues that *House of Leaves* produces horror not through a singular narrative event but through the disintegration of meaning, spatial logic, and textual coherence. The novel transforms reading into an immersive and unsettling experience, where the reader becomes lost within the text just as the characters become lost within the house.

Derrida and the Instability of Meaning

Jacques Derrida's theory of deconstruction challenges the notion of fixed meaning in language. According to Derrida, meaning is always deferred, existing in a state of "différance" where interpretation is never complete. This instability is central to *House of Leaves*, where the text resists definitive interpretation. The novel's structure-footnotes within footnotes, fragmented typography, and contradictory narratives-embodies deconstruction in practice. Each layer of narration undermines the authority of the previous one, creating a textual labyrinth where meaning is perpetually postponed.

Freud and the Spatial Uncanny

Sigmund Freud's concept of the uncanny provides another crucial lens. Freud describes the uncanny as the return of the familiar in an unfamiliar form, producing a sense of unease (Freud 124). The Navidson house exemplifies this concept: it appears to be an ordinary domestic space, yet it contains impossible, ever-expanding interiors. This contradiction between familiarity and strangeness generates a profound sense of disorientation. The house becomes a manifestation of psychological anxiety, reflecting the characters' inner fears and instability.

The Architecture of Horror: The Navidson House

a structure that defies the laws of physics, at the center of the novel lies the Navidson house,. Its interior expands into dark, endless corridors that cannot be

mapped or understood. This spatial impossibility transforms the house into a site of existential horror. The house functions as a labyrinth, a recurring motif in literature associated with confusion and entrapment. However, unlike traditional labyrinths, this structure is dynamic and infinite, constantly shifting and resisting exploration. The explorers' attempts to measure and document the space ultimately fail, highlighting the limitations of human knowledge. The darkness within the house further intensifies its horror. The absence of light symbolizes the absence of understanding, forcing characters to confront the unknown. This aligns with the principles of psychological horror, where fear emerges from uncertainty rather than visibility.

Textual Labyrinth and Reader Disorientation

One of the most innovative aspects of *House of Leaves* is its typographical experimentation. The text itself becomes a labyrinth, requiring readers to navigate unconventional layouts, fragmented sentences, and extensive footnotes. This formal disruption mirrors the spatial disorientation experienced by the characters. As readers turn the book, flip pages, and follow scattered narratives, they become active participants in the horror. The act of reading becomes physically and mentally demanding, creating a sense of immersion and unease. The fragmentation of the text also reflects the breakdown of narrative authority. There is no single, reliable perspective; instead, the story is constructed through multiple, often contradictory voices. This multiplicity destabilizes the reader's ability to form a coherent understanding of the narrative.

Metafiction and the Collapse of Reality

House of Leaves operates as a metafictional text, drawing attention to its own construction. The narrative layers-Zampanò's academic analysis, Johnny Truant's personal commentary, and the editors' notes-create a complex interplay between fiction and reality. This metafictional structure blurs the boundaries between author, narrator, and reader. The text becomes self-referential, questioning its own authenticity. As a result, the reader is left in a state of uncertainty, unable to distinguish between truth and fabrication. This collapse of reality aligns with postmodern horror, where the instability of meaning itself becomes a source of fear. The novel suggests that reality is not fixed but constructed, and that this construction can unravel at any moment.

Psychological Descent and Fragmented Identity

The characters in *House of Leaves* undergo significant psychological transformations as they engage with the house. Will Navidson becomes obsessed with exploring the space, risking his life in the process. Johnny Truant, meanwhile,

experiences a gradual descent into paranoia and instability. This psychological deterioration reflects the influence of the uncanny. As the characters confront the incomprehensible nature of the house, their sense of self begins to fragment. The boundaries between reality and imagination blur, leading to a loss of identity. From a psychoanalytic perspective, the house can be interpreted as a representation of the unconscious. Its hidden corridors and endless depths symbolize repressed fears and desires. The characters' attempts to navigate this space mirror the human struggle to understand the unconscious mind.

Spatial Horror and Existential Anxiety

The horror in *House of Leaves* extends beyond individual fear to encompass existential anxiety. The infinite nature of the house challenges the idea of a stable, comprehensible universe. It suggests that reality itself may be unknowable. This existential dimension is reinforced by the novel's refusal to provide resolution. The mysteries of the house remain unsolved, and the narrative offers no clear answers. This lack of closure intensifies the horror, as it denies the reader a sense of control or understanding. The novel thus shifts the focus of horror from external threats to the fundamental uncertainties of existence. It raises questions about the nature of reality, perception, and knowledge, leaving the reader in a state of unresolved tension.

Conclusion

House of Leaves represents a groundbreaking work in contemporary horror literature. Through its innovative structure and complex narrative, the novel transforms horror into a multidimensional experience that engages both the mind and the body. By applying Derrida's deconstruction and Freud's uncanny, this paper has demonstrated how the novel constructs fear through instability-of meaning, space, and identity. The Navidson house serves as a powerful symbol of the unknown, while the fragmented text mirrors the disintegration of narrative coherence. Ultimately, *House of Leaves* suggests that the most profound horror lies not in what we see, but in what we cannot understand. The novel challenges readers to confront the limits of interpretation and the fragility of reality itself, leaving them lost within its textual labyrinth.

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