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Hysterical Neurosis in Henry James's *The Turn of the Screw*

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Abstract

This study examines how the governess, the central character in Henry James's *The Turn of the Screw*, suffers from hysterical experiences due to sexual repression within social rules and regulations and her own duty. Her desires and fears in the form of hallucination represent simultaneous sexual attraction and repulsion which are in fact the result of her hysterical neurosis. The hallucinations of the ghost, she falsely believes in, interrupts her normal behaviour. She has the fear of the ghost's bad influences to the children, so she becomes extremely protective to them to get her the "handsome" master's approval, as she is infatuated with him.

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I. INTRODUCTION

Henry James, who was born in New York city of America in 1843, is one of the major novelists of the late nineteenth and early twentieth centuries. In his youth, James traveled back and forth between Europe and America. He studied in Geneva, London, Paris Bologna and Bonn. At the age of nineteen, he briefly attended Harvard Law School in 1862, but he was more interested in literature than studying law. Two years later, in 1864, James published his first short story "A Tragedy of Errors". Then, he devoted himself to literature. In 1866-69 and 1871-72, he was a contributor to the *Nation* and *Atlantic* monthly magazines.

Henry James is generally ranked as the greatest American novelist of the second half of the nineteenth century. James is noted for his 'international theme' that is the complex relationship between naive Americans and cosmopolitan Europeans. The 'international theme' encompasses the Jamesian works *The American* (1877), *daisy Miller* (1879), *The portrait of a lady* (1881) and trans-Atlantic sketches (Travel pices, 1875). Then, James turned to his experimental phase. At this phase, he exploited new subject matter; feminism and social reform. *The Bostonians* (1886) and *The princess Casamassima* (1885) are the examples of his second phase. Then, Henry James entered his major phase. He treated 'international' subjects with increasing sophistication and psychological penetration which are complex and almost mythical. In this phase he wrote, *What Maisie Knew* (1897), *The Turn of the Screw* (1897), *The Wings of the Dove* (1902), *The Ambassador* (1903) and *The Golden Bowl* ((1904). These works are highly sophisticated and intricate.

James had grown up in a well-to-do family and he was able to enter into this world for many of the impressions and observations he would eventually include in his fiction. He said he got some of his best story ideas from dinner table gossips. He

was a man whose sexuality was uncertain and whose tastes and interests were rather feminine according to the prevailing standards of Victorian era, and Anglo-American culture. When James took a part in a tour to America in 1904-1905, he met Theodore Roosevelt who criticized him for lack of masculinity. Such clash of personalities and effect of culture made James explore his psychology that some novels include the outlet of feelings of James that is homosexuality. *The Bostonians* deals with the way the city of transcendentalism was driven by a conflict in sexual relation through the risk of feminism. Theodora Bosanquet remarked in her monograph *Henry James at work*; "His novels are a repeated exposure of this wickedness, a reiterate and passionate plea of the fullest freedom of development, unimpaired by reckless and barbarous stupidity" (11).

Life is not entirely formless, and it is capable of being shaped into something yet more meaningful through analysis of its elements and their final synthesis in art. The nature of that very synthesis is manifested in Jamesian fictions. His interpretation of it is found in his own works, commentaries and those of his fellow writers. In simplest condition an idea in fiction is some kind of conclusion expressed by anecdote: an action occurs and its meaning can be summarized in abstract language. But when the action is complex, and any attempt to do more than provide a convenient paraphrase of idea, leads ultimately to the complete repetition of the story. The description or narration is meaningful only if it is specifically introduces issues or if it implied them obliquely by limiting the range of the subject besides that, dialogue inevitably narrates. But each has special technique and it offers its own advantages.

James's earlier works are considered to be realistic because they carefully described the details of physical surroundings of his characters. However, throughout his long career, James maintained a strong interest and domination in varieties of

artistic effects and movements. His works gradually became more metaphorical and symbolic as he entered more deeply into the minds of his characters. In its intense focus on the consciousness of his major characters, James's later works foreshadow extensive development in twentieth century fiction.

Jamesian method is not to be judged by its degree of resemblance to traditional method or its imitation of actuality. It is for James one means of exploring reality, through the examination of any characters consciousness, of it. The language which James used to describe fiction and responsibility of the novelist reveals his concept of art as, at the same time, an immediate response to experiences and a detached imaginative synthesis. As a writer must use one or another metaphor to coordinate with his thinking, James has employed metaphors in a well knitting words to link with his feelings in the same way he uses symbols as to express his ideas.

The prose of James later works is frequently marked by long, digressive sentences that defer the verb and include many qualifying adverbs, prepositional phrases and subordinate clauses. James seemed to change from a fairly straight forward style in his earlier writing to a more elaborated manner in his later works. Bibliographers have noted that the change of style occurred at approximately to time that James began dictating his fiction to secretary.

As every reader of James knows, the English national character remained for James to the end of his life an inexhaustible source of wonder, perplexity, amusement and delight, and it was also to the end one of his best subject. As Dorothea Krook remarks:

The English in James's stories are some times rich, like Lord Warburton in *The Portrait of a Lady* but more often poor (by Edwardian upper class standards, at any rate, which are not quite the

some as those of the welfare state): and when they are poor in this sense They are generally exceedingly rapacious. (5)

James is one of the major figures of trans-Atlantic literature. His works frequently juxtapose characters from different world specially the old world-Europe, simultaneously artistic, corrupting and all using, and the New world- America. People are often brash open and assertive –and explore how this clash of personalities and cultures affect the two worlds.

James's characters are drawn largely from the rich, the idle, the oversensitive, often the frivolous. Man as a sexual animal is not one of his specialties. He has hypertrophied interest in the problem of literary form. His later style is difficult, based on something deeper, much harder to define. It is based on our sense that subtler than he seems, that there is hardly any end to his complexity that underneath the surface vein are riches still to be mined. He exerts the fascination of those devious spirits whose message is neither slight nor immediate approached on more than a single level of perception of the work.

Americans are rich, in the first place, that they are free of the material wants that have already of generations been harassing the impoverished Europeans. Their freedom from material eases, moreover, is matched in James's *American* by their freedom, their convention, find themselves fresh, charming and original. In the same way fascinating amusing and even delightful land this on the whole is the feeling that in *The Portrait of Lady*, *The Wings of the Dove*, *The Golden Bowl* inspire in the Europeans.

James's principal object is always to show also the beauty and grace that coexist with this corruption in a really old society, and it indicates what a fatal fascination these can have for a susceptible young mind, especially in the mind of the

Americans. This, conspicuously, is the case of Isabel Archer in *The Portrait of a Lady* and Maggie Verver in *The Golden Bowl* where, in both instances, the tragedy turns upon the impact of the 'corrupt' European mind and upon the 'innocent' American.

As James developed, his novels became more psychological and less concerned with external events. In James's later works, the most important events are all psychological- usually moments of intense illumination that show characters their previous blindness of example. In *The Ambassadors*, the idealistic, Lambert Stretcher uncovers a secret cover affair, and in doing so, discovers a new complexity to his inner life.

Like the best writers of the 1890s, James responds to the sense of crisis with a new art, self consciously made, at odds with the rising popular audience whose expectations seems to limit the novel. His new methods are apparent in *What Maisie Knew*, a work of impressionist psychology. It is a fable set in consciousness of young girl Maisie with her "Register of impressions" as she seeks to understand what is happening in the adult who works around her.

Henry James's first novel was *Watch and Word* (1870). The subject matter of his first novel was American life in a specifically American setting, and the upper class man working in Boston, its suburb and Newport. In 1875, three novels were appeared, *A passionate Pilgrim*, *Roderick Hudson* and *Transatlantic Sketches*. *Transatlantic Sketches* is a travel book whereas *A Passionate Pilgrim* anticipates the theme of the European impact on what James repeatedly identified as the "American state of innocence. *Roderick Hudson* is a fiction on the same theme. His works deal largely with the impact of Europe and its society on Americans. In 1879, James published a short novel *Daisy Miller*. It brought James fame in Europe and United States. It was his first popular success. He explained novel in this way:

The whole idea of story is the little strategy of light, thin, natural unsuspecting creative being sacrificed as I were to a social rumpus that went on quite over her head and to which to stood in no measurable relation. To deepen the effect, I have made it go over her mothers head as well . (234)

In *The Portrait of a Lady* (1881) James repeated the same effect and intention but in more intricate way. *The American* (1877) contains the modern American hero who is a business man. Richard Ruland and Malcolm Bradbury write:

A "commercial man" with an easy but concerned morality whose optimism is confronted with dusky old word world expedients. We see him "Stepping forth in his innocence and his might," Longing for a new world which now can only be the old. (214)

Although James is best known for his novels, his critical essays are now attracting audience outside scholarly consciousness. In his early criticisms James considered British and American novels dull and formless and French fiction, intolerably unclean. In "Partial Portraits" (1888) James paid tribute to his elders, specially Emerson, George Eliot and Turgenev. His advice to aspiring writers avoided all theorizing as he remarks: "Oh do something from your point of view."

James's most famous tales, including *The Turn of the Screw* (1880), first published serially in Collier's Weekly. The short stories were written mostly in the form of journal. Later *The Turn of the Screw* is published separately within *The Two Magics* (1998). *The Turn of the Screw* revolves around the repressed sexual desire of a young, twenty years old governess and its result in her neurosis.

It is said that the storyline was inspired by Charles Darwin's theory of sexual selection. Sexual secrets are hidden in the form of ghost-story in *The Turn of The*

Screw. It describes the psychological history of an sexually repressed unmarried young girl, the governess. The governess stumbles into a terrifying and ambiguous situation involving her perception of ghost of a lately deceased couple- Miss Jessel and Peter Quint.

James demonstrates an extraordinary perception of the hidden and even sinister drives of men and women. The distinct manner in which he handles sex, comes about not through ignorance or timidity but because he is forced by the taboos of his culture into avoidance or ambiguity. He does not represent passion directly but that he understands it demonstrable. *The Turn of the Screw* is the most forcible instance here that has an almost intuitive perception of the unconscious and that part plays in conditioning behaviour.

The Turn of the Screw, a popular novella, has generated an extraordinary amount of critical responses from a number of critics since its publication in 1898. Observing the novella as having the hidden sexual connotation Philip Rahv, in his short introduction to the novella *The Turn of the Screw*, says:

It is not difficult to see that in *The Turn of The screw* the element of mystification is united with an element of morbid sexuality. It is the sexuality expressed through the machinery of the supernatural that makes for the overwhelming effect. (624)

In terms of the reality of Peter Quint and Miss Jessel's 'badness' enables the young governess's psychology that she is tormented to abnormality for the sexual gain.

Richard Ruland and Malcolm Bradbury say "Sexual secrets are hidden in the labyrinths of *The Turn of the Screw* but here the ghost story form obscured the obscurities" (217).

The governess is sure that children are being haunted by ghosts but it is not clear to the reader whether these ghosts are real or only in the governess's mind Philip Rahv says, "the governess is in centre of the plot as a case of sex repression: in this manner the ghosts are immediately accounted of as hallucinations, the product of her neurosis." (624).

Since the plot of the novella revolves around the life and psyche of a young governess, her repressed sexual desires and love are haunting her to be expressed out but not in usual form that she has abnormal behavior. Dorothea Krook remarks, "The Validity of the interpretation of *The Turn of the Screw* is then chiefly (though not exclusively) a fable about the redemptive power of human love the power of love" (122).

Some critics say that Alice James, Sister of Henry James, had the hysterical illness. James revealed particularly that illness without elaborating as the basis of the story. Viewing the novella and the illness of Alice James Oscar Cargill Comments:

[. . .] particularly since that illness, though not concealed was only guardedly revealed as mental. But the heroism of Alice, fully as much as his experience and special knowledge of hysteria, must have strongly tempted him not exploit the extra-ordinary dramatic possibilities of her disease long before he composed *The Turn of the Screw*. (138)

The tragic story of the governess provides an explanation for the ambiguity of both the commentary and the tale itself. James's strategy consist in overlaying his real story in his own life with another which might, with plausibility, be constructed as a ghost story.

Taking the novella as a pure ghost story is a bias to it. It is more than ghost story. James's strategy in overstorying his real story with another which might be constructed as a ghost story. For a proper reading, some of the difficulties that James himself interposed must be eliminated and fragment the ghost story. Muriel West remarks:

The disproportion between the supposed cause and effect suggest that we follow James advice to read *The Turn of the Screw* with more than "some attention". By a sober and careful reading or re-reading we may be able to illuminate some of the ambiguities in the governess's crystalline... record of so many intense anomalies and obscurities, we may even see our way around her. (283)

In studying the nature and range of James's *The Turn of the Screw*. It has seemed logical to begin with his concept of relation of a life and art and to conclude with the art of presentation of the characters.

Taking the novella as an effort of James to explore the man's unconscious level, Murdock Kenneth B. says: "*The Turn of the Screw* illustrates admirably how determinedly James sought as an artist to come to grip with the murkiest recesses of the unconscious, the irrational, and the most profound 'inner life' of a man and woman" (X). In the same way Marilyn. C. Wesley relates the novella with our neuro-cognitive identity in society. In this regard Wesley remarks:

The Turn of the Screw foregrounds identity by making it problematic, displays a central purpose of literature and well exemplifies the related process of fiction and mind that should guide our inquiries into' the similar functions of narrative and consciousness. (18)

It is customary to praise James for his subtle understanding of the smallest tricks and turns of the mind. In *The Turn of the Screw* a large idea is developed with exhaustive

subtlety. Masterful technique and overwhelming content have become one, the union producing, the highest art.

As all these above mentioned critics have hinted at the need of the more exploration of the protagonist's unconscious level of mind, yet we can explore the neurosis of governess which is guided by the hysterical disease that desires sexual gain. Thus, the present research aims at analyzing the unconscious level of mind of the governess which troubles her.

The present research studies the text *The Turn of the Screw* from the psychoanalytic point of view. It examines how a female character suffers from hysterical experience due to sexual repression. The product of hallucination of the ghost, she falsely believes, haunts the house where she works. It is the creation of her own hysterical neurosis due to the repression of her sexual desires.

The methodological framework that is established in the second chapter makes the study of neurotic theory from Freudian psychoanalysis. The third chapter analyses the text to prove the hypothesis that the desires and fears in the form of hallucinations represent the simultaneous sexual attraction and repulsion which are in fact the result of the hysterical neurosis. The fourth chapter is the conclusion of the research.

II. PSYCHOSEXUALITY: UNCONSCIOUS AND HYSTERICAL NEUROSIS

Freudian Psychoanalysis

Material advancement today can fulfill physical needs of human beings but it destroys their mental peace and tranquility. A person suffers from frustration and mental conflicts, which have been great threats to the civilized world. Psychological problems of human beings are immensely increasing in the modern world. Human experiences like anxiety, fear, desires, emotions etc. are the elements that provide a strong support for these sorts of psychological problems. In fact, these human experiences, that are thought to be studied systematically and scientifically for the establishment of peace and order in the society. It is Sigmund Freud (1856-1939), who for the first time coined the word "Psychoanalysis" in 1886 and studied these experiences in order to use as a therapy that aimed at uncovering the repression.

Sigmund Freud had systematically and scientifically studied the various factors that involved in the working of human mind and he developed certain idea which is known as psychoanalysis. So, psychoanalysis is the 'taking cure', that emerges out of the dialogues between patient and the therapist. In which, human desires for sexuality, fantasies and anxieties are expressed by the means of dreams, be read as an important device for analyzing the unconscious drives hidden in literature under the veil of language. In other words psychoanalytic approach is an excellent tool to read beneath the surface of the text:

Psychoanalytic criticism often disregarded the facility of the text, their verbal surface in favor of Freudian motives encrypted in depths.

Typically the work of art is treated as a window to the artists sex-fermented soul. (*Psychoanalytic Literary Criticism 2*)

The subject treated by psychoanalysis goes far beyond pure medical spheres, for when a mind of a character is entered for the purpose of studying the origin of an abnormal manifestation, all his/her normal mental and emotional expressions have to be considered.

It is an attempt to inquire the irrational territory of human psyche with logic and rationality. In another words, psychoanalysis is a method of investigating mental process and treating neurosis and some other disorder of the mind.

Encyclopedia of Psychoanalysis defines psychoanalysis in this way:

Psychoanalysis is used in three ways: to designate a loosely knit body of ideas, the nature of human mind, in particular personality development and psychopathology: to describes a technique of therapeutic intervention in a range of psychological disturbances and to designate the method of investigation. (86)

It means psychoanalysis is a such analysis of normal and abnormal activities by a certain definite method through the analysis of dreams, psychopathological actions, hallucinations, delusions and psychic attack of all kinds which we find in the abnormal spheres.

The application of psychoanalytic theory in the social sciences and the arts continues without any reduction in its intensity. Psychoanalytic ideas have penetrated all aspects of contemporary thought. Psychoanalysis has grown from a small and isolated group of discipline around Freud into a large and diversified movement of worldwide significance.

Sigmund Freud introduced another important aspect, the structure of human personality in psychoanalytic theory. As a structural model the topographical model of the psychic apparatus often refers to that part of psychic (mental processes) that

Freud saw as differentiated into three psychic zones having different function: the 'Id' the 'Ego' and the 'Superego'. Basically the individual's specific behavior is assumed to take shape as a result from the interaction of these three subsystems. Freud has shown the relationship between Id , Ego and Superego as well as their collective relationship to the conscious and unconscious.

The "Id" : It is a container of unconscious wishes and desires. It is directly related to the instinctual drives, which are considered to be two types: constructive (Eros) and destructive (Thanos). While constructive drives, which primarily are of the sexual nature, constitute the *libido* or basis energy of life, the destructive drives tend towards aggression, dissolution and eventually death. In Freud's word, the 'Id' stands for "untamed passions" and "a cauldron of seething excitement" (*Encyclopedia*, 139). Richard G. Warga says: "we merely feel an urge for satisfaction. The part of personality that represents these needs and drives is called 'Id'"(89). "Id" may lead us to any length of neurosis or even neurotic disorder to satisfy its impulses for pleasure. Safety for the self and for others does not lie in the province of the Id. Its concern is only for the gratification of instincts, whatever its effects may be. Naturally the 'Id' knows no values, no good, and no evil, no morality. So, it is law less, asocial and amoral also.

The 'Ego': This psychic agency protects an individual and society from the dangerous potentialities of the 'Id'. This component of personality is rational and is the governing agent of psyche. Regarding Ego Malinda Jo Levin writes: "the Ego mediates between the Id and the outside world delaying the Id's gratification and allowing only those needs which are not harmful to be realized"(433). The Ego is the executive of personality which operates the cognitive and intellectual functions of a person. It lacks the strong vitality of the 'Id'; nevertheless, it regulates the instinctual

drives of the 'Id' so that they may be released in non-destructive behavioral patterns. The Ego is the channel which is concerned with discovering the most favorable and least perilous methods of obtaining satisfaction taking the Id instincts, demands and realities of the external world into account.

The 'Superego': It represents the dictations and behavioral expectation of society. This is the moral censoring agency the repository of conscience and pride, which primarily functions to protect society. Richard G. Warga writes: " It is the keeper of parental and social values and acts as a person's conscience. It could be considered the ought-to-be part of the ideal self"(90). Acting either directly or through the Ego, the Superego services to repress or inhibit the drives of the Id to block off and thrust back into the unconscious and those impulses towards pleasure that society regards as unacceptable such as overt aggression, sexual passion and oedipal instinct. So, it is a precondition of social, moral, legal and rational consciousness which protects the individuals and society, in other words, it emerges the individual's taboo and moral values of society.

Thus it can be said that the Id is dominated by the pleasure principle the Ego by the reality principle and the Superego by the mortality principle. The Ego is the only psychic agency that can create a balance between the Id and superego. Hence, personality is the result of the Ego's efficiency a balance created by controlling the Id and the Superego.

Operation of the Unconscious

The unconscious contains repressed desires - especially sexual desires- that are inaccessible to the conscious mind since one can not know his/her unconscious mind by thinking directly about it. No examination of the mind could, thus, be considered complete unless it includes this unconscious part of it in its scope. The unconscious

content of the mind were found to consist wholly in the activity of connotative trends desires or wishes-that derive their energy directly from the primarily physical institutions. Freud in the same context views:

These (unconscious) primitive trends are to a great extent of sexual or of a destructive nature, they are bound to come in conflict with the more social and civilized mental forces investigations along this path were that led to the discoveries of the long disguised secrets of sexual life of children and of the Oedipus complex. (*Interpretation of Dreams* 22)

It is obvious that memory is based upon unconscious factors. forgotten ideas are outside of consciousness. It is thus a fact that the forgotten ideas are unconscious, but it remains a problem how they are conserved.

Another illustration of an unconscious process is to be found in the intuitions or "hunches", so frequently reported by some persons. An intuition is itself a conscious phenomenon, but the intuition is outside of consciousness. The method of analysis doesn't, however, imply that the unconscious causes of the nervous symptoms must necessarily be mental. These causes may be in the nervous system in the form of dominant neurograms, or neural configurations. Including the patient to talk is a method of reactivating these dominant neurograms. This brings us to the problem of the nature of the unconscious.

According to the neurological theory, there is no subconscious or unconscious mind. All unconscious processes are neural processes. Memories are conserved in neural traces or neurograms, and, in remembering, these dormant neurograms are reactivated. Similarly the unconscious motives of behavior, and the unconscious causes of intuitions and neurotic symptoms are of a purely neurological nature. Such

factors as neural energy, inhibition facilitation and organization are involved. In unconscious perception an impression is made upon the nervous system without any form of consciousness whatever. And in automatic writing and other forms of dissociation, the activity of the dissociated neurograms is not accompanied by consciousness.

The unconscious originates out of mental conflict. According to Freud, this is primarily a conflict between the preserved sexual wishes of childhood and the conventional morality which the individual is obliged to acquire. As a result of this conflict the original sexual wishes are repressed and a resistance is built up to prevent them from reentering consciousness. This defense is frequently greatly over developed so that in consciousness appears the opposite of the repressed trend. It is the task of psychoanalysis to break down this resistance and reveal the original wishes and desires.

According to psycho-neurological theory, unconscious, like conscious, processes are always neurological, but in addition they may also be mental. They function in reflexes and in simple automatisms, such as the more common, mannerisms and the less elaborate forms of automatic writing. Up to this point the psycho-neurological theory and the neurological theory of the unconscious are identical. The difference arises in connection with the unconscious.

The conscious is a coexisting but dissociated consciousness correlated with the functioning of the more complex dissociated neurograms. It has previously been shown that complex automatic writing may be due to the activity of complex system of neurograms that have become temporarily dissociated from the system which make up the rest of the cortex. The activity dissociated system will have a conscious aspect if they are sufficiently complex, because consciousness is merely the subjective aspect

of complex neural activity. The conscious aspect of such disassociated active system is called "the coconscious".

Consciousness may therefore occur in many hysterical phenomena. In hysterical anesthesia, the sensation connected with the insensitive areas may be conscious and may be expressed in automatic writing and so on. In a dissociated personality there may be two or more conscious systems just as there are two or more neural systems. The consciousness that accompanies the major system of neurograms is called "the main consciousness". The major system of *neurogram* is the system that is integrated with that accompanies the motor neurons that control speech and locomotion. But consciousness may likewise accompany the other dissociated or disintegrated so that certain systems of neurograms can function relatively independently of the others. This would be equivalent to two or more neurons organization in one organism. It then becomes question whether there are two or more consciousness one correlated with each neurons organization. If the dissociated nervous organization is sufficiently complex, it will presumably have a conscious aspect for the complexity of neural organization is itself the condition of consciousness.

The psycho-neurological theory of the unconscious therefore appears reasonable. It is not incompatible with the neurological theory. It merely adds something to it. The unconscious or subconscious as always neurological, but under certain conditions as likewise mental or coconscious. Further more, both psycho neurological and purely neurological theories of the unconscious are compatible with some of the psychoanalytic doctrines. These theories cannot, of course, be reconciled with a purely mental theory of the unconscious may for the most part be reinterpreted in terms of neural activity. It is therefore, possible to accept many of the contributions

to psychoanalysis described by Freud and other psychoanalysts without adopting a purely mental theory of the unconscious.

Repression, Projection and Sublimation

The sources of unconscious have shaped the growth of psychosexuality that is also known as *Libido*. Freud argues that the instinctual sexual drives appear not only in 'sexual acts' but in most fundamental acts like mother nursing the infant, an act that produces pleasures which Freud defines specifically as sexual pleasure. In an essay "The Theory of Symbolic Response", Colin Wilson writes:

The Freudian psychoanalytical view implies that the man is a kind of machine in that his fuel is power is called Libido, and that a man whose libido is healthy and unadulterated will be somehow a well adjusted human machine. (222)

Freud's discussion of infantile sexuality is split into 'oral', 'anal' and 'phallic' stages. Throughout all this stages the child always desires the pleasure that comes from the contact with his mother that the child is incestuous. The child's desire to obtain his mother as the sexual partner is what leads to Oedipus complex in Freud's view.

Within the framework of Freudian psychosexuality, the Oedipus complex is what ends the "Phallic phase" and forces the child into the "latency phase". Freud elaborates his study of Oedipus complex by discussing the notion of "Penis envy" that is covered with the possessing or lack of the penis by the female, and the "castration complex", the idea of considering the fear of the male child that the sexual organs might be cut off by the father. Because of his fear of being castrated he represses his Oedipal desire to the mother.

Freud terms the girl's, "Oedipus complex" as "Electra Complex". The corresponds to the case of the girl wishing their father as a partner, like the boy, the

girl forms a powerful attachment to her mother during infancy. At about two to three years, however, her discovery that she lacks a penis evokes strong feeling of inferiority and jealousy (penis envy). She responds by intensifying the envious attachment to her father who possess the desired organ and by responding the mother who shares her apparent defect that allowed her to be born in this conditions, and who how looms as a rival for her father's affection. Thus the girl has two fold attitudes, (love and jealousy) towards both parents. Her complex (sometimes Electra complex) typically takes the form of desire for her father and hostility toward her mother.

While elaborating his concept of *Libido*, Freud gives the 'ego-libido' to the idea of quality of libido and he further says: "The ego-libido is however, not conventionally accessible to analytic study when it has been put to the use of cat heating sexual objects, that is, when it has become object-libido" (83). The ego-libido seems as a narcissistic libido in contrast to object-libido. It is worth nothing, however, that Freud was not particularly interested in cursing what he called perversions. In Freud's view, perversion are the sexual behaviors that do not fit into non-incestuous, reproductive, heterosexual union is an ideal and natural form of sexuality. He addresses the question of perversion. Though, Freud is more interested in neurosis, which he defined as a negative version of perversion. Perversion might be thought of as libidinal drives that may be socially inappropriate; but which nevertheless, get expressed and acted on.

There can be no question that the libido has somatic sources, that it streams into the ego from various organs parts of the body. This is not clearly seen in the case of the portion of the libido which, from its instinctual aim, is known as sexual excitation. Neurosis by contrast, is a consequence of those libidinal drives that get repressed into the unconscious; but which are so powerful that the unconscious has to

spend a lot of energy to keep these drives from coming back into the consciousness. The effort regress keeping such ideas or drives repressed that can cause hysteria, paranoia, and obsession compulsion among the neurotic disorder.

The individual from his earliest childhood is obliged to submit to authority, first the authority of parents, then of teachers and later on of law and social convention. Acceptance of authority is always difficult because it come into conflict with the satisfaction of basic needs. This conflict becomes intra-psyhic in the following ways. The expression of the needs of the for food, elimination, sex and so forth, is restricted and regulated by external authority.

Repression means the pushing out of consciousness of some unacceptable experience. Conflicting ideas are not usually repressed unless they occur in combination with feelings and impulses. It is important to note that according to the view here expressed either side of the conflict may be repressed. The one repressed is unacceptable to the Superego. Repressed systems of ideas feelings and impulses are called unconscious complexes Regarding unconscious complexes James Winfred Bridges views:

These unconscious complexes are often directly opposite to conscious experience and behavior. There is thus some truth in the saying that when a woman says no, she means yes. Strictly speaking she means both no and yes; no, consciously, yes, perhaps unconsciously . (311)

This is a much wider problem that can possibly be dealt with; there does seem to be a distinct tendency to be replaced, not because of any conscious and deliberate policy or because there are any facts showing the superiority of the one approach over the other but rather for non rational and emotional reason.

Projection is a sort of result of repression this means ascribing to others one's own repressed cravings or complexes. An individual gets satisfaction or their impulses or desires by projecting some idea. Projection is found in interesting forms in mental diseases. In delusions of persecution the patient projects his own suspicion and hate upon other people. Similarly, in delusions of infidelity and jealousy, the patient projects his/her own unfaithfulness on some other person whom he falsely accuses. Projections may even be found in connection with perception. In hallucination the patient projects his/her own ideas outward, and then perceives them as if they were coming from the external world. In hallucination a patient can hear and see only what is in his/her own mind, but he/she usually believes that it comes from external sources.

Repression with its usually undesirable consequences is not, however, the only possible result of mental conflict. A conflict may be solved in such a way that both conflicting elements attain a degree of satisfaction. The conflict between mystical and scientific ideas may be resolved by modification of both views so that they are included in a more comprehensive system of ideas called "a philosophy". The conflict between actual inferiority and another wish for power for superiority may be resolved by accepting our limitations and making the best of the abilities use processes. The general conflict with reality may be resolved by accepting it temporarily as it is, and then trying to make it conform to our ideals. Similarly, authority may be accepted and at the same time questioned. This is compromise and integration but it can scarcely be called sublimation in the psychoanalytic sense, which means the satisfaction of a need in symbolical activity.

It seems questionable whether the important needs can be sublimated. It is certainly clear enough that the need for food can not be sublimated. A person must

eat or die. It is at least doubtful whether the sex drive can be sublimated. The argument has been advanced that some of the sexual energy can be drained into other channels such as dancing or religious devotions. But on the other hand these activities may be sexually stimulating. It is a well known fact that religious revivals are frequently accompanied by sexual orgies. To be sure, if one is completely exhausted by work or play, he becomes incapable of sexual or any other activity for a while, but the sex need has to thereby obtained vicarious satisfaction. It is probably more potent than ever after a period of rest.

On the other hand, psychogenic needs, which are culturally determined, may be changed in a different environment, and may be expressed in many different ways. But is this sublimation in the psychoanalytic sense? For example, pugnacity a form of aggression due to frustration of expression need of many needs; but it seems quite different from satisfying the need for food or sex by writing poetry or by fantasizing something.

Neurosis in Psychoanalysis

The term 'neurosis' is originated in the eighteenth century and has been used with a variety of meaning since nineteenth century. The present meaning is largely attributed to Freud who defines a group of psychoneuroses of psychological etiology it is defined that there is no evidence of any organic brain disorder in which patient does not loose touch with external reality and, although often associated with a degree of personality disorder, the personality is not grossly abnormal. In fact neurosis reveals inner mental struggle and discordant social relationship. Further more it also manifests emotional stress, conflicts and frustrations. Emphasizing this issue Richard G. Warga writes:

A neurosis is a form of maladaptive behavior having psychological stress (the Freudian concept) as a fundamental cause for many years, DSM III does not include then as a category of mental disorder. The reason is that the neuroses conflict with the primary classification scheme, which is intended to be descriptive rather than to include any consideration of causes. (384)

In modern age, it is very difficult to explain neurosis. It has a wide range and symptoms that are extremely varies. Some of the more frequent psychological complaints are anxiety, depressed spirits, and inability to concentrate or make decision, memory disturbances, heightened irritability, morbid doubts, obsessions, irrational fears, insomnia, compulsions, and inability to enjoy social relations.

Anxiety neurosis is of such kind, which involves diffuse but often serve anxiety not referable to a particular situation or threat. Phobic neurosis involves various fears and the individual realizations are irrational but from which s/he cannot feel himself/herself. Obsessive-compulsive neurosis that involves thoughts and actions in which consists of two types -conversion type with symptoms of physical illness such as paralysis or loss of hearing without underlying physical pathology and dissociative type with amnesia and multiple personality disorder. Hypochondriac neurosis that involves preoccupation with one's bodily functioning and various presumed diseases. Neurasthenic neurosis which involves chronic fatigue, weakness, and lack of enthusiasm. Depression neurosis that involves abnormally prolonged dejection associated with internal conflicts, interpersonal loss or environment set back. Existential neurosis involves feelings of meaninglessness with alienation and apathy. And depersonalization neurosis involves a more or less pathological state in which he loses his feelings of the reality of himself or his body or may feel that he is dead.

Those who display a hysterical conversion neurosis put their bodies between their conflict and themselves; they convert a psychological reaction into a physical one. Usually, they have a history of some illness that provided an excuse for not doing something. These individuals tend to be immature and like to be the center of attention. They enjoy dramatizing themselves and their problems. To do so, they develop a physical incapacity. They may have severe hand ramps; they may not be able to see; or they may become paralyzed in an arm or a leg.

In a hysterical neurosis, individuals isolate their difficulty by shutting off their minds, losing their memories in order to avoid their problem. These neurotics are usually very immature and have a history of escaping into fantasy. Dissociatives are usually quite suggestible their minds are easily influenced by suggestion either from themselves or from others.

There is partially no limit to the number of symptoms both physical and mental that may occur in hysteria., All the symptoms of hysteria are abased upon dissociation. Which may therefore be regarded as the fundamental characteristic of the disease. Pierre Janet had defined hysteria as:

a form of mental depression characterized by the retraction of the field of personal consciousness and by the tendency to the dissociation and the emancipation of systems of ideas and of functions which by their synthesis constitute the personality. (n.p)

Perrie holds that his narrowing of consciousness and dissociation depended upon an inborn weakness of mental synthesis, and upon existing factors such as mental stress or emotional shock.

The psychoanalysts have emphasized the view that hysterical symptoms are indirect and symbolic manifestations of repressed complexes or impulses. This view

is not incompatible with the theory of dissociation. It may be regarded as an attempt to carry the analysis a step further by giving a psychological cause for dissociation and of the exact nature of the symptoms. Dissociation is a result of mental conflict and repression. Thus, repressed impulses and complexes are the unconscious motives for the symptoms. It has long been recognized that hysterical symptoms are motivated by the patient's impulses and desires. S/he is sick because s/he wants to be sick, or gain some satisfaction out of the specific symptoms.

III. THE TURN OF THE SCREW: A STUDY OF HYSTERICAL NEUROSIS

The Governess's Unconscious: Mimesis and Desire

The Turn of the Screw, a novella, written by Henry James is a ghost story. The story revolves around the experience of a nameless governess in a remote country house called Bly in London. She is appointed to look after two children Miles and Flora. The employer, a young handsome man whose personality kindles her passion. She becomes infatuated during the course of interview. Her mind becomes occupied with the sexual feelings which cause her hallucinations. Her tormented state of mind leads her to see the ghosts of Miss Jessel and Peter Quint. When she knows the illicit sexual relationship between her pedessors, Miss Jessel and Mr. Quint who are already dead. It inhances her sexual desire and at the same time, she believes that her two charges, Miles and Flora are visited by evil servants that haunt their great house. The governess can see the ghosts but surprisingly enough the children and the household staffs including Mrs. Grosse don't ever talk about the ghost. So the governess's dominated sexual desire and unnecessary fear of the influence of the ghost that she believes haunts the children, is the result of her hysterical neurosis.

The hallucinating product of the ghosts which only the governess happens to see, provides a sufficient space for psychoanalytical observation of the text *The Turn of the Screw*. The governess is suffering from hallucinations which is the result of a severe case of sexual desire and its repression that produces dramatic projection of ghosts in her consciousness. My own position here to observe the governess's consciousness as a whole in her representations and playing out within the problematics of her desire, fear and hysteria. For this, understanding the character's traumatic events for women, described by psychoanalysts such as Freud, is the sexual aggression, and traumatic experiences. The result of that trauma and aggression is

hysteria. As the narrator informs us at the beginning of the story, the governess is a charming person. "She was in love. She had never told anyone" (629). We may infer that in such condition her normal instincts have been powerfully inhibited by the Victorian middle class society even more repressive than the puritan. As a result, her unconscious level of mind happened to imagine or hallucinate some objects like ghosts to give an outlet to her sexual desires.

When the governess comes to Bly, she knows through the word of her employer and Mrs. Gross that her predecessor, Miss Jessel, "was a most respectable person, was also young and pretty – almost as young and almost as pretty, Miss, even as you (the governess)" (642). On her second day at Bly she is "conducted" (647) about the place by little flora, who shows it to her room by room, secret by secret that made her:

several times rise and wander about my room to take in the whole picture and prospect, to watch, from my open window, the faint summer dawn, to look at such portions of the rest of the house as I could catch, and to listen, while, in the fading dusk, the first birds began to twitter, for the possible recurrence of a sound or two, less natural and not without, but within that I had fancied I heard. (636)

This innocent trait in little flora must be kept in mind. Two days later the governess picks up from the housekeeper the fact that there is a man around who has an eye for young pretty women like Miss Jessel and the present governess "He seems to like us young and pretty" (642). This sets her excitable mind at work and she loses her impression of her words and expressions more than she wants to know.

The governess has four sleepless nights during the transition to Bly, yet her susceptibility to masculine charm is such that she pushes aside her fears to go as a

result of her effortless conquest by the master. To the end of her tale, her sudden infatuation is the main spring of her action. She seeks to twist an admission from the tortured boy in order to clear herself with the employer. She does not write herself about events at Bly because she fears that the employer will look upon her letter to attract his attention to her slighted charms.

From the beginning to the end she reiterates that she is "afraid", "highly disturbed", "excited" and "in a nervous state". She is, in addition, so conscious that:

I confess I rather appard myself as I look back – that I saw my service so strongly and so simply. I was there to protect and defend the little creatures in the world the most bereaved and the most lovable, the appeal of whose helplessness had suddenly become only too explicit, a deep, constant ache of one's committed heart. (664)

She has trouble because of her own consciousness which is restless and desiring the masculine charm. Most important of all, the governess experiences, what Freud defines, traumatic experience shortly after coming to Bly. After accepting the post with both trepidation and hope, she passes two sleepless nights in London. It is possessed by anxiety on her way down to Bly, that made her unable to sleep the first night and second night too. While she is in such exhausted condition, she receives from Master an unopened letter which announces Miles's dismissal from the school. But the unopened, she realizes, letter reveals to her not merely her employer's indifference to the orphans in her care but to herself. It shatters her hope of some sort of intimacy with her employer, and the shock of that experience produces her senselessness, over consciousness about her assignment to get approval of her love to her employer.

The governess's mind hallucinates when she first sees the ghost of Peter Quint on the tower which is not visible to others. The scene of the governess's first encounter with the ghost of Peter Quint and its effects to the governess is a typically traumatic experience which James has represented colorfully in the text. The governess, who finds herself "strangely at the helm" (638) of the household, has an experience of vibrating effect of conflict between consciousness and unconsciousness of her mind. She remembers her desire for her love to approval for her employer "a gentleman, a bachelor in the prime of the life" (631) whose "handsome face" (633), she imagines on the way of her strolling. At the same time, she encounters with the figure of the ghost that she feels:

I stopped short on emerging from one of the plantations and coming into view of the house. What arrested me on the spot and with a shock much greater than any vision had allowed for – was the sense that my imagination had in a flash turned real. (647)

The governess's projectile fantasy structures the figure of the ghost at the tower as the sexual side of a composite male that she has "so often involved" (647).

The governess, after her terrifying shock of first seeing figure of ghost, "an unknown man in a lonely place is a permitted object of fear to a young woman privately bred" (648) finds that she is not likely to stay out of door in the dark, where the strange figure is quite possibly lurking: "Agitation, in the interval certainly had held me and driven me, for I must, in circling about the place, have walked three miles" (650). Quint's inducement seems like a hysterical tropism. This remarkable effect has seemingly less to do with her belief that he is a fearsome ghost; she doesn't at first know who he is, and when she finds it a really alluring for satisfying her desire that the ghost is to make her more volatile, but because he is an unknown man who

might threaten a privately bred woman and perhaps most important, who implicitly presents a threat to her "supreme authority at Bly" (632). The emotional shock that he staged produces her unconscious effects and even movement. It also decidedly reminds her that she is like Quint in being but removed from being a nobody by the grace of her position at Bly.

One evening, when she is in search of a pair of gloves in the dining room, she finds it but in the window, she sees the unknown man again. Her unconscious level of mind that is 'Id' happens to work again because of excitement to fulfill sexual desire. She thinks:

He appeared thus again with I won't say greater distinctness, for that was impossible, but with a nearness that represented a forward stride in out intercourse and made me, as I met him, catch my breath and turn cold. He was the same-he was the same, and seen, this time, as he had been seen before" (653).

She is again assuming the handsome employer in the man at the window. The effect of better view of the man at window is, strongly, only to show her how intense that former has been. The flash of this knowledge leads her exciting the Eros in her 'Id' level of her mind. For this, it is the knowledge in the midst of dread, produced in her the most extraordinary effect, a sudden vibration of duty and courage. She doesn't want to lose her courage to get approval of her employer. So, she desires to see such figure time and again that the figure therefore is not there she gets "hold of this" (654).

From the governess's perspective, to be like Quint is to be the opposite of somebody. Quint, as the governess describes to Mrs. Grose, before she knows about him, is "like nobody" (650). By this, she means, presumably, that the figure of Peter

Quint doesn't look like anybody ever she has seen. "He is a stranger" (650).

Immediately she goes on to define the being "like nobody" as a being something like tramp.

He has red hair, very red, close curling, and a pale face, long in shape, with straight, good features and little, rather queer whiskers that are as red as his hair. His eyes are sharp, strangely-awfully [. . .] he is quite clean shaven. He gives me a sort of sense of looking like an actor.

(658)

Quint, Mrs. Grose tells the governess, "never wore his hat, but he did wear- well, there were waist coats missed!" (658). Those waist coats were master's and when master left, "alone with us [. . .] In charge" (658) largely because Quint is given the employer's social standing as he is too familiar.

Quint has only his queer looks and also "remarkably handsome" (650). The being like Peter Quint implies losing that which makes us 'somebody' and gaining an uncanny facility. It means to be mostly like the governess herself who is a nobody herself, lacking even a name. But the difference lies in the governess can claim a fixed gentility. On the other hand Quint is dead though he is alive in the governess's consciousness. It is a crucial difference which is threatened by the silent communion between the children and the ghosts. And to put it more simply by the figure of Quint, who never speaks but whom the governess calls "the hideous author of our woe" (747).

Peter Quint is openly and chastely generate, besides that he has a certain flamboyancy which an impressionable little boy or girl might find specially attractive. There is an illicit sexual relationship between the man, Peter Quint and woman Mrs. Jessel seems certain but they make the detail of their relationship fully accessible to

the children. This is no doubt is a part of what Miles is told by Quint and Flora by Miss Jessel. The effect of sexual infractions would be two fold: on the one hand, the children will find them confusing and frightening, on the other hand, dangerously, unhealthy exciting and alluring practice of what they have known. The governess, as a guardian of the children, is extremely suspicious of children's words and action that they have bad influence of Peter Quint and Miss Jessel. She is sure that the children have bad influence of Quint and Jessel when she asks to Miles if he is happy in school. Mile is "happy enough anywhere" (703), but he wants his "own sort!". Then she becomes more conscious about the caring and protection of the charges. However, she is herself the victim of sexual desires that she has still in her imagination the handsome employer and the figure of Peter Quint. Her tormented neurosis does not give her enough space to save the children from the bad influence of Peter Quint and Miss Jessel.

The Governess's Hallucinatory Experiences

If we observe good and evil in the novella, the dead servants are the powers of evil and the governess is the power of good, seeking to save the children by the strength of her love. And the innocence of the children is their one remaining hope of redemption. Their innocence is, as it were, the last link with the good, the power of light. The governess repeatedly appeal a sense of greatness and goodness of the children. The scene in Mile's bedroom on the night the governess catches him outside at the lawn communicating with the apparition of Peter Quint, the governess, kneeling at his bedside, implores him in the name of his innocence and her love to confess what it was he had done to be expelled from his school. In order to that, having confessed he may repent. And, having repented he may be forgiven and restored to the good. She wants to help him, if he will only let her-know much to help her to save

him. It directly hits her consciousness how she can protect the charges from the evil and make them good:

Dear little Miles, dear little Miles, if you *knew* how I want to help you
! it's only that, it's nothing but that, and I'd rather die than give you a
pain or do you a wrong – I'd rather die than hurt a hair of you. Dear
little Miles I just want you to help me to save you. (714)

At this time, her effort goes in vain so she is more conscious to save him. But the mental pressure to save Miles, leads her "too far" (715) that she has to search new method again to overcome the terrifying situation.

The governess has formed a neurotically possessive attachment with the two charges. Whom she has to save from the evil. And at the same time, the figure of Peter Quint is attached in her neurosis as a part of sexual satisfaction, which is disturbing her for the establishment of peace and order within herself. She is psychologically disturbed and, in a certain level, she is considering fear of such evils not to hamper to the innocent children. Here may be playing a vital role to attach the governess with the hallucinations. The figure of Quint possesses the desired organ for satisfying sexual desire and by responding the children, she believes, as rival for getting Quint's affection. It seems the governess has two-fold attitudes love and fear towards the children and hallucinating apparition of Quint. Her complex typically takes the form of desire for handsome Quint and fear that the object spoils the innocent children. It is a consequence of her libidinal drives that are repressed into the unconscious. The governess has to spend a lot of energy to keep unconscious back into the consciousness. The effort, keeping such idea, leads her to cause hysteria, which is a neurotic disorder.

At this point, many questions may occur to us-the question that deserves study but that lead beyond the business at hand. For instance, is the governess hysterical or is she telling a dream of what might have been? Evidences can be produced in all these possibilities-even for the possibilities that she is the victim of self hypnosis. The opinion of Muriel West also assures that he governess's inner conflict is her own hideous experience

Perhaps the most illuminating in the present context is the livelihood that the governess's account of her own violence is merely a dream-her hideous experience that resembles in a number of ways James's own "most appalling and yet most admirable night mare. (288)

The hallucinating perception of the governess in a flash acts on her surpassing her for straight aggression. The crisis has consisted of the great thought that is more attached than the awful agent is also alluring her.

The process by which the corruption of the children with unusual intelligence and sensibility which is possessed by the hysterical governess and the effects on the children of being exposed the sexual infractions by Peter Quint and Miss Jessel.

Regarding the children's corruption in the novella, Krook opines:

In the interest of governess: it is there to evoke, as powerfully as possible, the sense of the sheer mysteriousness and inexplicability, with the accompanying sense of horror, that the element of moral corruption in young children induces in a sensitive adult observer.

(110)

The handsome and rich employer who gives the governess a sense of commission and trust in the course of interview that she is infatuated with him. She happens to think, about fulfillment of her sexual desire and duty towards the two charges that she

becomes abnormal and she is haunted by the feeling that the children are spoilt by the evil power which is following her as a hallucination.

The supernatural is chiefly intended to express in Henry James sense of the mystery and final inexplicability of absolute evil as figured in Quint and Miss Jessel: "The sheer inexplicability of the nature and perplexed the minds of reflective men over since reflection upon the phenomenon began" (129). The governess has a sexual jealousy with the Quint and Miss Jessel. Trauma makes her victim of doing role of detectives confronting with the task of imagining themselves to have been where they were not. The repressed potentiality of the governess becomes restlessness that makes an obstacle to the goal of well upbringing of her charges and win her employer's love. In Krook's word, "The governess fails in her goal because her love of the good is tainted with a love of self springing from spiritual greed" (131).

Pushing out of consciousness of some unacceptable experiences, conflict within the mind unless they occur in combination with feelings and impulses. James has delivered the tale as a piece of ingenuity pure and simple of cold artistic calculation that to catch those not easily caught. In the observation of governess's hallucinations we can relate that the ghosts and *the children* the pictorial relation are only the exquisite dramatizations of her [governess's] little personal mystery features for the ebb and flow of the troubled thoughts within her mind acting out her story. It is also acceptable to the view given by Edmund Wilson in his article "The Ambiguity of Henry James" that "the governess who is made to tell the story is a neurotic case of sex repression and that the ghosts are not real ghosts but hallucination of the governess" (241). The governess is still the fluttered, anxious girl that she happens to see other apparitions which are merely production of her own mind desiring a handsome man.

The governess's fears ridicule if her feelings towards her employer are discovered. It is at this moment that she starts to love him and gladly occupies her self with the pleasing hopes she conceived during the conversation. However, this is not followed by anything else, despite her waiting and expecting, no other heart-to-heart talk following, she decides to crowd it out of her mind. Cargill essentially sees:

the governess's confession led to a strange symbolic substitution in her subjective sense of smell-that of the aroma of a cigar, Freud determined by analysis to remove this new memory symbol and thus get at the real root of the neurosis. (244)

The governess's neurosis is to be understood as a combination of desire and mimetic identification presence, that is her hallucination of Quint's figure which is disruptive of the normal. Thus, the narrative, rather than controlling hystericizing effects to the governess, only seems to continue them by a process of exciting her senses and producing mimetic identification.

As a witness to the pathetic and terrifying picture of the governess, we can believe that she should have authority and clarity rather than depth of characterization to make her account seem convincing. The story is not about her but of her inner consciousness, it is a verbal picture transmitted through her of the children's exposure. The image of psychical probing of the governess in James's subsequent elaboration becomes charged with fears originating in the imaginative experiences. Meanwhile, the governess originates as a peripheral character whose function is to record and to project hallucinating objects and verbal pictures. Insisting the fact of the governess is the producer of evil for the corruption of her own mind and the children. The governess herself is an agent of evil, has to do with the secondary function of the

governess in the story, that of the unidentified figure who should assist in keeping the children from the evil presence.

But the governess herself is waging battle with the ghosts in behalf of the children. She is young, untried, nervous with serious duties and a little company. She uses all the means to save the children what "she did learn" (632) in the course of interview. However, her infatuated neurosis always turns towards satisfying her own desire which led her to fear that the children must be saved to get her employer's approval.

If Quint excites a hysterical tropism in her, it is an authorship that the governess directly challenges. She responds with a writing that brings Quint before her. Quint exists in the ceaseless present of trauma. In her writing of the event, the governess can see him, "as I see the letters I form on this page" (649). It is also suggested that the mobilizing effects of Quint are still present in the letter. This is as much to suggest that the narrative which is an accounting of Quint's infractions and her battling against them. However, her mind embodies Quint's effects and happens to hallucinate. The atomism and nervousness that he induces in the young governess's desires.

The unspeakable nature of Jessel and Peter Quint's intimacy hints the incest, Quint's ghost looms as an unshakable infernal image of the governess's Father. As a reader, we can observe that the governess is very much fond of physical attachment with Peter Quint who is a person of her preceding generation that we can observe it as her father's generation and Quint as her father. We can establish it by a route more direct than substitution that this is perfectly an example of Electra complex of the governess. And there are multiple, intricate textual references that shows the governess's relations with the employer and Miles is repressed Oedipal desire.

Hysteria as Sublimation of Sexual Desire

If one asks who is the recipient of that unspoken and unspeakable love about which, the story does not say anything. The answer will be "Miles," of course. The governess enjoys a touch with Miles that she feels: "The attraction of my small charges was a constant joy leading me to wonder afresh" (652). It seems especially timid because clinical data indicates that a woman's sexual fancies about her son or junior boy usually mask oedipal desire for her father. To indicate that the governess is repressing incestuous desire, we can take the unspeakable nature of Jessel and Quint's intimacy, and away of similar way of substituting Jessel is related with an erotic governess and Quint is also a person with sexual organ.

Bly has two towers has often been linked to Quint and the employer. However, this seems a little problematic by the same factor that prevented either man from being the figure whom the governess had known for years always. Here, we need to take time into account. The two towers "were distinguished, for some reason, though I could see little difference, as the new and the old" (647). Both are almost same but it hints that Quint is essentially older than her young employer. Freud provides enough insight that he dissolves the binary between old and new by demonstrating how the past inhabits and shapes the present.

The governess cannot distinguish old from new because her consciousness is fantasizing about the "handsome face" (647), undoubtedly the employer, rekindles her repressed desire for the old man, might be her father. That she hesitates to specify in the scene which tower Quint is. But, she confirms it is the "Old tower" (657). Later, the old and new tower "flanked opposite ends of the house" (647), as two desirable men, bracket her life, whose emotional development in the rural personage is characterized by what she says:

This visitant all events, - and there was a touch of the strange freedom, as I remember, in the sign of familiarity of his wearing no hat – seemed to fix me. He was in one of the angles, the one away from the house, very erect, as it structure me, . . . and even as he turned away still markedly fixed me. (648-49)

This additional play of language suggests the erotic attachment of arrested development. When Miles has relationship with the governess which is evidently oedipal in so far as she stands in for his mother. However, the question may arise to what extent Miles can stand in for her father?

By using "three miles" (650) to specify the length of walk which is irrelevant length as she is "circling about the place" (650). James here, suggests that there are three Mileses in her life. One way to link the boy, the handsome employer and her father through substitution of ghost. Quint is the site where the substitution occurs as a shape shifter. Obviously, the employer replicates the father, thus we have no trouble establishing several links between the employer and Miles. It can be established that Miles is substitution for father however less schematic, for more persuasion of association of boy and father we can observe:

I had seen what pulled me up. We (Miles and the Governess) continued silent while the maid was with us – as silent, it whimsically occurred to me, as some young couple who, on their wedding journey, at the inn, feel shy in the presence of waiter. He turned round only when the waiter had left us. (738)

The governess's need to keep watch on male figure is so intense that she employs a simile that changes the maid into waiter and then projects this male onto reality.

The governess is at her most sexually explicit moment with Miles and she uses unconsciously, of course, 'whimsically' in her simile to associate herself with her father that he remains intensely present for her in her 'wedding journey' fantasy. Thus desire and interdiction are Id and Superego because with Eros denied Thanatos becomes inevitable.

The governess could like her employer or Douglas. She does not say and write anything at all about the matter of corruption of both, yet she turns the narrative events into a control of the governess, and does so in a manner that reproduces the uncanny desire and mimetic identifications of Quint's figure later. However, the governess speaks, writes and transmits her narrative as a gesture of liking and even love. The governess tells her narrative to Douglas only and because of she does so, he concludes as a gesture of her 'Liking' to him:

I liked her extremely and am glad to this day to think she liked me too. If she hadn't she wouldn't have told me. She had never told anyone. It wasn't simply that she said so, but that I knew she hadn't I was sure, I could see. you'll easily judge why when you hear. (629)

Love and fright are merged in the story in the act of relation and likening. The governess gives her handwritten narrative to Douglas as an index of her liking for him. It is also an unspoken sign of her love for the employer and (or) for Douglas. Douglas fixes that "she is in love" (629). Neither the governess nor Douglas speaks of her love for the employer: "I saw it, and she saw I saw it but neither of us spoke of it" (629).

Douglas claims for the good character of the governess that his friends suspect him of having been deeply in love with her. A suggestion that she may have reciprocated his emotion lies in the fact that she turned over to him her personal

account of a narrowing experience which led to the death of one of her charges for which, in some degree "her passion" (633) to attach to handsome one has been held responsible. It is because of the governess has nothing in the least substantial upon which to base her deep and startling cognitions. She perceives what is beyond perception. The game of protection which the governess plays is the means to transfer her own fear to the children which thwarts the boy's desire to re-enter school or to write to his uncle. It fixes upon the boy and unnatural passionate affection which finally alienates herself and she frightens with the death of her young male charge, Miles.

The text functions as a sign of affection and liking. As a liking, it induces a kind of unexpressed liking that suggests a complicitous identity. Mile's likes are as much evidence of Quint's mysterious effects as the governess narrates. In the governess's case, it sets in motion in writing that continues an erotically colored mimetic identification.

Douglas is unreasonably attached to her. His strong and brief feeling on the governess constitutes apparently his sole moment of 'love'. An idealizing erasure of her Eros has allowed a romantic sublimation of his own. And the governess has been used to serve him no less than she has her employer. "What is your title", (633) asks the same lady who questioned the governess's reward. But, Douglas's answer, "I haven't one" (633), admits much more than that he has no name of the manuscript. Douglas has no title to speak about the governess because he cannot comprehend her plight. This, of course, puts the governess into depressive position of character. As a result, at last, she is found a paranoid, hysterical and a neurotic that see always hallucinates the picture of ghosts.

As for the narrator's role in the novella, he joins Douglas in a proprietary relationship with the governess that replicates the employers place. The governess' actions at Bly are conveyed to Douglas first orally and then on paper at her death; he keeps her story in his locked drawer until he reads into the 'Christian group', years later he reads the narrator "who retains the manuscript" (626). The narrator has outlived all the story's participants and conveys to us his unqualified approval of the employer as a type that happily never dies out. Yet dying out is precisely at issue. To see Peter Quint as a timeless, trans-historical type is to practice denial. Terrific changes are visiting, by the time, the governess is much more excited to fulfill her emotional desires. To insist upon the employer, as a type happily eternal, shows intensely the narrator believes in traditional values and ideas. However, those ideas are making an innocent young girl, the governess, repressive and paranoid.

From the governess's perspective, the liking Mile's voice is also more than a little tainted by unstated shock affecting Miles and which she totally strives to have him speak. But, as everyone surely recalls, Miles doesn't get expelled from school for stealing, as the governess suspects long. Rather he gets expelled for saying 'things' repeated. Thus, for example, the story itself begins with the geometry description of how the story "had held us, round the fire" (627) and the small community of Bly is a 'circle' into which the master might come. Communities form into circles via the sapling influence of narratives. The governess's circle mind of consciousness and unconsciousness revolves around the circle of desires of sexual satisfaction and the fear of its effect which, she believes, spoils her small charges.

It is not only serially repeated speech act that conjoins the boys into a circle of defined by their shared likes, but that "like" (746) takes on a quality that at once suggest identity. Affection becomes identity what the boys tell the ones they like

males them which is away of identifying. "Like" implies a likening, and vice versa. The boys, in effect from what Miles, elsewhere in the story desires: "my own sort" (703) a circle of his own kind animated and constructed by the mimetic logic of 'likes'.

The governess first thinks of Miles, before she has met him, as being "really bad" an "injury to others" (640) with those others being "his poor little innocent mates !" (640) and a corrupter and contaminator. She later changes her mind, and holds it until the end, that Miles, Flora and Jessel have been contaminated and corrupted by Quint who is real source of the contagion for the governess. As we come to understand, the corruption proceeds from Quint to Miles and to other boys via the double mechanism of liking, which is also a likening: as much as Quint likes Miles. Miles becomes like Quint and as much as Miles likes the boys, they become like him or Quint. In this sense we might follow the governess and think of Quint as the author of their woe but Quint isn't really the "author" of the woe because he is not master of the governess in appearance but he is author in her mind.

She does admit that she is obsessed, that she is tensed, that she experiences a disguised excitement that might have turned to something like madness. She brings to bear all the evidences she has to prove that she is not mad. As James feels outrage on behalf of children, she feels outrage behalf of herself. But, putting orphans into danger has severely restricted the governess's life. The result is, she responds with hysterical and abnormal on her behaviours since she cannot acknowledge the employer or Douglas physically. The result of the repression is so intense in the end of the novella that she appears as a very abnormal woman. She is angry at her father and her employer because she cannot get any of these males to fulfill her sexual desire.

IV. CONCLUSION

The Turn of the Screw is about the sexuality expressed through the machinery of the hallucinating supernatural that produces for the overwhelming effect. Henry James brings the repressed desires of the young governess to the foreground through the novella. As a young woman, she experiences awareness of her own sexuality and she tries to suppress them due to her duty and rules of her contemporary society. Her desires to make a masculine touch find a proper outlet through hallucinating object that is the 'ghost' which is just a creation of her abnormal state of mind. Her sexual desires have been denied rather than worked through. Obviously, she is suffering from abnormal neurosis that is hysteria. Her situation worsens when her handsome master "exercised seduction" (633) and rekindles her passion. But, the employer, Quint and her father are out of reach to her due to the rules and regulations of the society. Thus, the governess also enhances the abnormal state of psychology. Due to sex-repression and fear of badness of the 'ghost' is immediately accounted for the hallucinations which are the product of her hysterical neurosis.

The young governess becomes the victim of sexual repression. The scene of Quint's ghost and its effect as 'badness' to the governess and her charges represents a typically a medium to lead the governess to the abnormal state of her neurosis. Master's handsome face triggers a sexual desire in the governess's mind and it drives her to be hysterical patient that she happens to see in a hallucinating object of ghosts of Peter Quint himself who, she learns, had sexual relationship with Miss Jessel and sexual infractions to the children. So, the desire to fulfill sexual desire with Quint and the fear of protection of charges from their sexual 'badness' exists in the mind of the governess as an agent of hysterical neurosis.

The governess's guilt is that the scrutiny of childhood led to condemnation and further repression rather than to celebration of the return of the repressed, to a rejection of Quint rather than an acceptance of possible joy and pleasure that he may offer. The governess fails to realize that ghost is always fearsome and it brings some harm. But the hallucinatory ghost strikes the chord of her own desire for pleasure rather than her duty. The governess is saviour and a cruel inquisitor for the children. The children are pure and simple but some times they seem angelic sometimes demonic. The technical Freudian sense of ambivalence may be seen in the governess's view of Miles as a child yet a lover, as a reflection or displacement of the uncle with whom she is infatuated.

The governess's hallucinatory product, that is Quint's ghost, is seen through the yonic window and she sees Miss Jessel on the phallic stairway. The tower and Quint who is described 'tall, active, erect' are obvious phallic images, where the pool associated with Miss Jessel is so closely analogous to the Yoni (vagina). The phallic Quint peers through yonic window and yonic Miss Jessel sits at the bottom of the phallic stairs, and the governess finds their coincidental oppositum in herself, who places herself in both identical situations.

Though very young spinstress with an infatuation for a handsome employer, the governess begins to perform various self-deluding mental ebbs and flows to conceal from herself the hopelessness of her love. The fact that Peter Quint appears in his master's cloths, that he is associated with the 'tower', tall active and erect and that Miss Jessel is associated with a lake become evidences for an exercise in Freudian allegory of sexual repression and its outlet.

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