

## I. Life and Works of Henry James

American-born writer, gifted with talents in literature, psychology, and philosophy, Henry James wrote 20 novels, 112 stories, 12 plays and a number of literary criticisms. His models were Dickens, Balzac, and Hawthorne. James once said that he learned more of the craft of writing from Balzac "than from anyone else" (*Critics on James* 236). Expressing his view on the novel, James remarks, "A novel is in its broadest sense a personal, a direct impression of life: that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression" (*The Art of Fiction* 85).

Henry James was born in New York City in 1843 into a wealthy family. His father, Henry James Sr., was one of the best-known intellectuals in mid-nineteenth-century America. His friends included Thoreau, Emerson and Hawthorne. James made little money from his novels. In his youth James traveled back and forth between Europe and America. He studied with tutors in Geneva, London, Paris, Bologna and Bonn. At the age of nineteen he briefly attended Harvard Law School, but was more interested in literature than studying law. Two years later, James published his first short story, "A Tragedy of Errors," and then devoted himself to literature. In 1866-69 and 1871-72 he was contributor to the *Nation and Atlantic Monthly*.

From an early age James had read the classics of English, American, French and German literature, and Russian classics in translation. His first novel, *Watch and Ward* (1871), appeared first serially in the *Atlantic*.

James wrote it while he was traveling through Venice and Paris. *Watch and Ward* tells a story of a bachelor who adopts a twelve-year-old girl and plans to marry her.

After living in Paris, where James was contributor to the New York Tribune, he moved to England, living first in London and then in Rye, Sussex. It is a real stroke of luck for a particular country that the capital of the human race happens to be British. Surely every other people would have it theirs if they could. Whether the English deserve to hold it any longer might be an interesting field of inquiry; but as they have not yet let it slip the writer of these lines professes without scruple that the arrangement is to his personal taste. For, after all if the sense of life is greatest there, it is a sense of the life of people of our incomparable English speech. During his first years in Europe James wrote novels that portrayed Americans living abroad. In 1905 James visited America for the first time in twenty-five year, and wrote "Jolly Corner." It was based on his observations of New York, but also a nightmare of a man, who is haunted by a doppelganger.

Between 1906 and 1910 James revised many of his tales and novels for the so-called New York Edition of his complete works. It was published by Charles Scribner's Sons. His autobiography, *A Small Boy and Others* (1913) was continued in *Notes of a Son and Brother* (1914). The third volume, *The Middle Years*, appeared posthumously in 1917. The outbreak of World War I was a shock for James and in 1915 he became a British citizen as a loyalty to his adopted country and in protest against the

US's refusal to enter the war. James suffered a stroke on December 2, 1915. He expected to die as he exclaimed: "So this is it at last, the distinguished thing!" James died three months later in Rye on February 28, 1916. Two novels, *The Ivory Tower* and *The Sense of the Past* (1917), were left unfinished at his death.

Characteristic for James novels are understanding and sensitively drawn lady portraits. His main themes were the innocence of the New World (America) in conflict with corruption and wisdom of the Old. Among his masterpieces is *Daisy Miller* (1879), in which the young and innocent American Daisy finds her values in conflict with European sophistication. In *The Portrait of a Lady* (1881) again a young American woman is fooled during her travels in Europe. James started to write the novel in Florence in 1879. He continued to work with it in Venice. He describes his life:

I had rooms on Riva Sciavoni, at the top of a house near the passage leading off to San Zaccaria; the waterside life, the wondrous lagoon spread before me, and the ceaseless human chatter of Venice came in at my windows, to which I seem to myself to have been constantly driven, in the fruitless fidget of composition, as if to see whether, out in the blue channel, the ship of some right suggestion, of some better phrase, of the next happy twist of my subject, the next true touch for my canvas, mightn't come into sight. (qtd. in Blackmur 11)

The definitive version of the novel appeared in 1908. The protagonist is Isabel Archer, a penniless orphan. She goes to England to stay with her aunt and uncle, and their tubercular son, Ralph. Isabel inherits money and goes to Continent with Mrs. Touchett and Madame Merle. She turns down proposals of marriage from Casper Goodwood, and marries Gilbert Osmond, a middle-aged snobbish widower with a young daughter, Pansy. He had a light, lean, rather languid-looking figure, and was apparently neither tall nor short. He was dressed as a man who takes little other trouble about it than to have no vulgar thing. Isabel discovers that Pansy is Madame Merle's daughter, it was Madame Merle's plot to marry Isabel to Osmond so that he, and Pansy can enjoy Isabel's wealth. Caspar Goodwood makes a last attempt to gain her, but she returns to Osmond and Pansy.

*The Bostonians* (1886), set in the era of the rising feminist movement, was based on Alphonse Daudet's novel *L'Évangéliste*. *What Maisie Knew* (1897) depicted a preadolescent young girl, who must choose between her parents and a motherly old governess. In *The Wings of the Dove* (1902) a heritage destroys the love of a young couple. James considered *The Ambassadors* (1903) his most 'perfect' work of art. The novel depicts Lambert Strether's attempts to persuade Mrs. Newsome's son Chad to return from Paris back to the United States. Strether's possibility to marry Mrs Newsome is dropped and he remains content in his role as a widower and observer. "The beauty that suffuses *The Ambassadors* is the reward due to a fine artist for hard work. James knew exactly what he

wanted, he pursued the narrow path of aesthetic duty, and success to the full extent of his possibilities has crowned him. The pattern has woven itself, with modulation and reservations Anatole France will never attain (from *Aspects of the Novel* by E.M. Forster 1927).

Although James is best-known for his novels, his critical essays are now attracting audience outside scholarly connoisseurs. In his early critics James considered British and American novels dull and formless and French fiction 'intolerably unclean'. "M. Zola is magnificent, but he strikes an English reader as ignorant; he has an air of working in the dark; if he had as much light as energy, his results would be of the highest value" (from *The Art of Fiction* 32). In *Partial Portraits* (1888) James paid tribute to his elders, and Emerson, George Eliot, and Turgenev. His advice to aspiring writers avoided all theorizing as he remarks: "Oh, do something from your point of view." H.G. Wells used James as the model for George Boon in his *Boon* (1915). When the protagonist argued that novels should be used for propaganda, not art, James wrote to Wells:

It is art that makes life, makes interest, makes importance, and I know of no substitute whatever for the force and beauty of its process. If I were Boon I should say that any pretense of such a substitute is helpless and hopeless humbug; but I wouldn't be Boon for the world, and am only yours faithfully,  
Henry James. (*The Art of Fiction* 98)

James's most famous tales include *The Turn of the Screw* (1898), which was first published serially in *Collier's Weekly*, and then with

another story in *The Two Magics* (1898). The short story is written mostly in the form of a journal, kept by a governess, who works on a lonely estate in England. She tries to save her two young charges, Flora and Miles, two both innocent and corrupted children, from the demonic influence of the apparitions of two former servants in the household, Steward Peter Quint and the previous governess Miss Jessel. Her employer, the children's uncle, has given strict orders not to bother him with any of the details of their education. The children evade the questions about the ghosts but she certain is that the children see them. When she tries to exorcize their influence, Miles dies in her arms. The story inspired later a debate over the question of the 'reality' of the ghosts, were her visions only hallucinations. Although James had rejected in the beginning of his career "spirit-rappings and ghost-raising," in the 1880s he become interested in the unconscious and the supernatural. In 1908 he wrote that Peter Quint and Miss Jessel are not "ghosts" at all, as we now know the ghost, but goblins, elves, imps, demons as loosely constructed as those of the old trials for witchcraft; if not, more pleasingly, fairies of the legendary order, wooing their victims forth to see them dance under the moon. Virginia Woolf thought that Henry James's ghost have nothing in common with the violent old ghosts - - "the blood-stained captains, the white horses, the headless ladies of dark lanes and windy commons." Edmund Wilson was convinced that the story was "primarily intended as a characterization of the governess" (67).

The novella, *The Turn of the Screw* (1898) has generated an extraordinary amount of critical responses from a number of critics since

its publication. While hinting at the tormented state of the mind of the governess, Peter B. High comments on the novella: "The nurse is sure the children are being haunted by ghosts, but it is not clear to the reader whether these ghosts are real or only in the nurse's mind" (94).

Viewing the novella as having the hidden sexual connotation, 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 . . ." (27). However, Frank N. Magill takes the novella more than a ghost story when he remarks:

Of all James's work *The Turn of the Screw* best exemplifies his power to understand and depict moral degradation. The real evil lies not in the horror of the apparitions themselves, but in what is happening to change the children examples of sweetness and innocence to flagrant liars and hypocrites.

(1061)

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 grips with the murkiest recesses of the unconscious, the irrational, and the most profound 'inner life' of a man and women" (X).

Marilyn C Wesley relates the novella with our neuro-cognitive identity in society. In this regard he observes, "*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)

As all these above mentioned critics have hinted at the need of the exploration of the protagonist's unconscious mind, yet they have failed to relate protagonist's situation to Victorian culture which enabled domination in imperial and gender relations. Thus, the present research aims at analyzing the Gothic and psycho-social reality at the time. So, I want to undertake a psycho-gothic study of the novella in the context of high Victorian culture, which had a nexus between imperial domination and subordination of women. My argument here is that the abuse of power that enabled domination in imperial and gender relations were paid for at terrible cost. *The Turn of the Screw* seems to be about the return of the oppressed as well as the repressed.

The methodological framework that is established in the second chapter comes from Freudian psychoanalysis and William Veeder's *The Nature of the Gothic* as well as writings about Victorian literature and culture by Gayatri Chakravorty Spivak.

## **II. Psychoanalysis and Gothic**

### **Freud and Psychoanalysis**

The development of science and technology has materially facilitated human beings. No doubt material advancement can fulfill human necessities but the hunger of materialistic approach has destroyed their mental peace and tranquility. Furthermore, a person today suffers from agitation, frustration and inner mental conflicts, which have been great threats to the civilized world. Psychological problems of human being 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. It is 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.

Freud systematically and scientifically studies various factors that contribute to the working of human mind and developed an important area, which is known as psychoanalysis. So psychoanalysis is the 'taking cure' that emerges out of the dialogue between patient and the therapists in which human sexual desires, fantasies and anxieties are expressed through 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 for reading beneath the surface of the text.

Psychoanalytic criticism often disregards the tactility 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 artist's sex-fermented soul. (*Psychoanalytic Literary Criticism 2*)

It is an attempt to inquire the irrational territory of human psyche, with logic and rationality. In other words psychoanalysis is a method of "investigating mental process and treating neurosis and some other disorder of the mind" (Webster: 1158). *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 describe a technique of therapeutic intervention in a range of psychological disturbances and to designate and method of investigation. (86)

The application of psychoanalytic theory in the social science and the arts continues unabated. Psychoanalytic ideas have penetrated all aspects of contemporary thought. Psychoanalysis has grown from a small and isolated group of disciplines around Freud into a large and diversified movement of world wide significance.

## **The Operation of the Unconscious**

The unconscious contains repressed desires especially sexual desires- that are inaccessible to the conscious mind since one cannot 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 contents of the mind were found to consist wholly in the activity of connotative trends--desires or wishes--that derive their energy directly from the primary physical instincts. Freud in the same context views:

[. . .] Since moreover, 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 what led Freud to his discoveries of the long disguised secrets of sexual life of children and of the Oedipus complex.

*(Interpretation of Dreams 22)*

## **Division of Personality (ID, Ego, Superego)**

Freud introduced another important aspect, the structure of human personality in on psychoanalytical 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' (*Encyclopedia:139*). Basically the individual's specific behavior is assumed to take shape as a result from the interaction of these three key

sub-systems. An explanation of these zones may be illustrated with Freud's study that reveals the vast portion of mental apparatus. He 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: destructive (Thanatos) and constructive (Eros). While destructive drives tend toward aggression, dissolution, and eventually death, the constructive drives, which primarily are of the sexual nature, constitute the libido or basic energy of life. The 'id' is completely lawless, asocial, amoral, irrational and selfish part of human psyche, and is concerned only with the immediate gratification of instinctual needs without reference to reality and moral considerations. In Freud's word the "Id' stands for "untamed passions" and "a cauldron of seething excitement," (*Encyclopedia*: 139). Id is manifested through dreams, jumble of thoughts, and intoxication. It has no concern with logic, time sequence, morality and social man.

It is governed by "Pleasure principle." It is the depository of the innate instinctual drives. If unbridled, the 'id' would always seek immediate gratification of primitive irrational and pleasure seeking impulses. It is seen at an early stage of development but it becomes dominant in adult personality structure of normal people. Thus the 'id' is the underground storeroom of buried thoughts, feelings, and desires.

Experiences that are repressed and prohibited to come on the surface of adult moral personality (*Critical Approach*: 136).

The Ego: It is an agency, which regulates and opposes the instinctual drives. It is kind of psychic agency that protects the individual and the society. The 'ego' rules the 'id' but there occurs a constant conflict between them and on the same occasion the 'id' sways 'the ego' to create some abnormality in individual behavior, If the 'id' embraces the pleasure principle for immediate gratification, the 'ego' comes into the reality principle to postpone the irrational and anti-social gratification. Though a large portion of the 'ego' is part of unconscious, following Freud, we can argue that 'Ego' is associated with reason and circumspection and is governed by the "reality principle."

The Superego: It is another part of the psyche associated with critical judging function is also known as conscience or moral principle. When a child becomes able to learn something he comes in contact with rules, regulation, morality, standards. Values and codes of society; this develops another aspect of personality called Superego.' So, it is a precondition of social, moral, legal and rational consciousness, which protects the individuals and the society, in other words, it emerges the individual's taboo and moral values of society.

Initially a child acquires his notions of right and wrong, do's and don'ts and good and evil from his parents. The punishment given to them on their acts develops negative values and the rewards of the positive. Acting either directly or through the 'ego' the 'superego' serves to repress

or inhibit the drives of the 'id', and to block off and thrust into the unconscious to those impulses that tend towards pleasure; such as overt aggression, sexual passions, and the Oedipal instinct. (*Psycho-Dynamics* 6)

Thus superego is a censor that classifies all the function of human personality on the basis of social values. It is the superego, which prohibits 'id', and ego to operate wish fulfillment and sometimes, it wars with both id and ego. Thus superego is the norms and values oriented to judge the human psychic personality.

### **Freud and Psychosexuality**

Freud argued that the instinctual drives are of two types: Thanatos (death instinct), which is destructive, and Eros (life instinct), which is creative. The Thanatos is associated with aggressiveness, destruction and death; the 'Eros' opposes the destructiveness and leads to bodily pleasure that may be assume different forms. The sources of unconscious have shaped the growth of psychosexuality that is also known as libido. Freud argued that the instinctual sexual drive 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 view implies that the man is a kind of machine in that his fuel is power called libido, and that a man whose libido is healthy and unadulterated will be somehow a well adjusted machine" (222-223).

The view of concerning libido is also explored in Freud's lecture "The Sexual Life of Man" where he writes, "In every day analogues to hunger, libido is the force by means of which the instinct, in the case of sexual instinct, as hunger, the nutritional instinct, achieves expression" (*Introductory Lectures* 230).

Freud's discussion of infantile sexuality is split into 'oral,' 'anal' and 'phallic' stages. Throughout at these stages, the child always desires the pleasure that comes from the contact with his mother, so 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.

A fundamental concept in the psychoanalytic theory of personality developed by Freud is Oedipus complex. The term 'Oedipus complex' is really derived from Greek myth in which the chief protagonist unknowingly kills his father and marries his mother. 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 connected 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, and after this period because of his fear of being castrated, he represses his Oedipal desire of the mother.

Freud terms the girls, "Oedipus complex" as "Electra Complex". This corresponds to the case of the girls wishing their father as a sexual

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 possesses the desired organ and by responding to the mother who shares her apparent defect that allowed her to be born in this condition, and who now looms as a rival for her father's affection.

Thus while the girl is also inherently bisexual and has twofold attitudes (love and jealousy) toward both parents her complex (sometimes called Electra complex) typically take the form of desire for her father and hostility toward her mother. The girl eventually seeks to compensate for her supposed physical deficiency by having her father's baby who will bring the longed-for penis with him. The thing to take note is that the boy's castration complex represents the Oedipal desire (desire for the mother) while the girl's castration complex starts the Oedipal desire (Electra complex) or the desire for the father. The attainment of pleasure, which was the goal of infantile sexuality, is revived to the highest degree of anticipated sexual pleasure is tied to the final act of sexual intercourse. Freud further writes about this:

The sexual instinct is now subordinated to the reproductive function: it becomes, so to say, altruistic. If this transformation is successful, the original descriptions and all the other characteristics of the instinct must be taken into account in the process. (*On Sexuality* 73)

He further talks about sexual tension and writes: "In every case in which tension produced by sexual processes it is accompanied by pleasure, even in the preparatory changes in the genitals a feeling of satisfaction of some kind of plainly observed" (*On Sexually* 81).

Though sexual pleasure demands at its primary objects of the genital zone, the other erotogenic zones are neglected within the Freud's framework. The stimulation created by erotogenic zones is no doubt accompanied by pleasure while on the other hand such stimulation leads to an increase of sexual excitement or produces it. Regarding eye as an erotogenic zone Freud' writes:

The eye is perhaps the zone remote from sexual object, but it is the one which, in the stimulation of wooing an object, is liable to be the most frequently stimulated by the particular quality of excitation whose case, when it occurs in a sexual object describe as beauty. (*On Sexuality* 73)

In Freud's own words, the pleasure derived from sexual act is the "end pleasure" while the pleasure obtained due to excitation of the erotogenic zones is known as "fore pleasure". Fore pleasure thus the pleasure that had already been produced, although on a similar scale, within the infantile pleasure of sexuality.

While elaborating his concept of 'libido' Freud gives the 'ego-libido' to the idea of quality of libido and 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" (*Three Essays* 83).

The ego libido seems as a narcissistic libido in contrast to object-libido. It is worth noting, however, that Freud was not particularly interested in curing what he called perversions. In Freud's view perversions 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 in the first essay "The sexual Aberrations." Though in this essay, 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. 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 requires keeping such ideas or drives repressed that can cause hysteria, paranoia, and obsession compulsion among the neurotic disorders.

### **Gothic**

Psychoanalysis seems to have a close relation with Gothic as it explores the darker side of human psyche. Gothic now is more in use as a description of the writing than it has been since 1790s, and it is also used in a far broader range of context. The term "Gothic," derived from gothic medieval architecture, is usually associated with the frost--cramped

strength, the shaggy covering and the dusky plumage of the northern tribes; and the "Gothic" ideal wrought in gloomy castles and somber cathedrals appeared dark and barbarous to Renaissance mind. At the close of the so-called Dark Ages, the word "Gothic" had degenerated into a term of unmitigated contempt as it implied something darker and awe-inspiring.

Revealing the fragmentation of personality as well as commenting on the mental disintegration and cultural decay in Gothic, we find an emphasis on dark side of human psyche. David Punter makes distinction thus:

What is, perhaps, most distinctive about contemporary Gothic is the way in which it has followed the tradition of not merely describing but inhabiting the distorted forms of life, social and psychic, which follow from the attempted recollection of primal damage. (178)

The ideas of fantasy are relevant to Gothic because it also to reveal the dark side of psyche. It is generally accepted that a happy person never fantasizes, but only unsatisfied one does so. The motive forces of fantasies are unsatisfied desires. Therefore, every single fantasy is the fulfillment of a wish. So, the value of fantasy fiction is to provide the denied hopes and aspiration of a culture. The writers of Gothic fiction pay their attention to the world of dream and nightmare. That's why the real world for characters in a Gothic novel is one of nightmare.

Traditional stocked characters like decadent monks, heedless nuns, terrifying brigands change into the drugs addicts, sadists and hopeless

victims, which are the representative of the modern man who have fallen in the chasm of technologisation. Modern Gothic also reflects discussion of preoccupation of our time just eclipsed life, capitalist inhumanity, and information over load, child abuse, serial murder, pollution, corruption of society, and schizophrenic conditions.

Schizophrenia is a general label for a number of psychotic disorders with various cognitive, emotional and behavioral manifestations.

Moreover, it is pattern of psychotic features including thought disturbances, bizarre delusions, hallucinations, disturbed sense of self and loss of reality testing. Therefore, it literally means splitting in the mind which shows dissociations between the functions of feeling or emotion on the one hand and those of thinking or cognition on the other.

Gothic, therefore, often reveals man's inherent dark nature. Modern Gothic also makes an inescapable link between the world of text and the world of reader, often emphasizing that real horror and terror are not a reaction to such physical entities as monsters, ghost or vampires, but real terror and horror lurking in us.

### **William Veeder's *The Nurturance of Gothic***

Gothic is a key term in modern literary and theoretical discourse, whose main field of reference is the literature of the last two centuries. In "The Nature of the Gothic," William Veeder proposes that Gothic literature in the nineteenth and twentieth centuries is more than a phenomenon of Anglo-American life. He takes it as a project which resists what some theorists of Gothic posit an opposition between inside and

outside, between Gothic as an exploration of the unconscious and Gothic as a comment on, and even an intervention in social reality. The essence of the project is that Veeder refuses this binary of Freud vs. Marx, and defines a Gothic praxis that involves the interplay of psychological and social forces. His "The Nature of Gothic" plays on the phrase "the nature of Gothic" because he believes the nature of Gothic is to nurture. He derives this belief from "a basic fact of communal life: that societies inflict terrible wounds upon themselves and at the same time development mechanisms to help heal these wounds" (Veeder 47). Gothic fiction from the later eighteenth century to the present is one such mechanism. Veeder further writes: "Not consciously and yet purposively, Anglo-American culture develops Gothic in order to help heal the damage caused by our embrace of modernity. Gothic's nature is the psych-social function of nature; its project is to heal and transform" (48).

As Veeder defines Gothic as the simultaneous exploration of inner and outer, he finally holds that the same can be said for other genres and for the various modes of fiction. So, while saying this, he makes no claim for the absolute uniqueness of Gothic. He does not see any rigid opposition between Gothic and other novel of manners. He views that there is the blend of psychological and social elements in all fiction. There might be some difference in degree but not in substance, and its major function is to expose and liberate repressed emotion and suppressed excluded social issues. Veeder writes:

All fiction engages some psychological factors and social forces. Granted, however, that any difference will be a matter of degree, not kind, I believe Gothic is, of all fiction's modes, the one most intensely concerned with simultaneously liberating repressed emotions and exploring foreclosed social issues, since Gothic presents most aggressively the desires and themes conventionally considered beyond the pale incest patricide, familial dysfunction, archaic rage, the homoerotic.

(48)

Veeder believes that emphasis on the social as well as the psychological aspects of Gothic requires an appropriate context. He attributes the flowering of the Gothic texts after the French Revolution to the political imperial, economic, racial, gendered, religious and moral aspects of Anglo-American life. Hence, the Victorian period was the most fertile period for the development of the Gothic literature.

Nineteenth century Victorian period is considered to be the most remarkable period in the history of England. It was floating on materialism and liberalism. It was also an age of intellectual developments. Darwin, Herbert Spencer, and John Stuart Mill are the representatives of this period. There followed democratic reformation, educational expansion and technical progress. These things brought a radical change in the thinking of modern man. People began to question the earlier accepted social mores as the new era helped them to make life much better.

However, on the matters of moral behavior, the Victorian society was very strict in spite of materialism and liberalism. Mid-Victorian society was still held together by the cement of Christian moral teaching, and constricted by the triumph of puritan sexual mores. It laid a particular stress on the virtues of monogamy and family life, but it was also publicly aware of "flagrant moral anomalies" throughout the social system (Sanders 400). Elderly people had a strong sense of deference to the conventions, while the younger generation found these conventions ludicrous. Talking about the strict moral and social values of this period, Edward Albert says, "It was thought indecorous for a man to smoke in public and for a lady to ride a bicycle" (367).

During the novel's publication in 1902 the moral convention was still powerful in England. Social, cultural and religious norms bred moral concept in the Victorian society that limited the freedom of younger generation. As this generation yearned for more freedom and liberal values, it severely faced the conflict between tradition and liberal modern ways of life. In this context, some critics who have been working on the relationships of history, context and text can be pertinent to discuss, Joan W. Scott argues, on "multiculturalism and the politics identity," "the production of knowledge is a political enterprise that involves a context among conflicting interest" (1).

One of the evils of this period was British imperialism which inflicted much injury to the colonized people. This abuse of power also enabled domination in gender relations. The most obvious influence of

imperialism on Victorian literature is evident in the colonial novels of writers like H. Rider Haggard, Rudyard Kipling, and Joseph Conrad. These novels, which include works like Haggard's *She* (1889) and Kipling's *Kim* (1901), are usually set in the distant lands that Britain colonized and attempt to expose the insular domestic public to the exotic strangeness of their country's colonial possessions. The reality of colonialism enters these texts as the necessary background that makes possible their narratives of adventure and romance. The linking of colonialism with the genre of the romantic adventure story is also evident in the abundant children's fiction of the time, which includes works by Robert Louis Stevenson and R. M. Ballantyne. While using Britain's colonial enterprise as the setting of their narratives, such novels also participate in the construction and propagation of colonial ideology by providing an implicit justification for British imperialism. Colonialism, therefore, appears in these colonial novels not only as the literal backdrop for their narrative action, but also as the ideological framework that provides the *raison d'être* of the action.

The impact of colonialism, however, is not restricted to the so-called colonial novels. The nineteenth century's dominant genre of domestic fiction is also implicitly informed by colonial ideology. Though the novels of Jane Austen, Charlotte Brönte, Charles Dickens, and George Eliot focus on domestic British society, Britain's overseas possessions frequently plays an important role in the action. Thus, Sir Thomas Bertram's estate in *Mansfield Park* is maintained by his possessions in

Antigua while David Copperfield's *Mr. Micawber* achieves success in Australia and St. John Rivers in *Jane Eyre* leaves for India to fulfill his missionary aspirations. Colonialism thus provides an expanded canvas even to the domestic novels, which reveal the inextricable involvement of domestic British society in the colonial enterprise. At the same time, the implicit presence in these novels of ideas such as the savage nature of natives and the white man's burden of bringing civilization to them also involves these texts in the dissemination of racial and colonial ideologies that provided the conceptual framework for colonialism.

The use of the "other" for self-critique and the construction of alternative subject-positions within the British context is also explored by feminist postcolonial critics like Gayatri Spivak and Jenny Sharpe. These critics analyze the relationship between colonial ideology, and the growth of British feminism in Victorian England is evident in the works of writers like Jane Austen and Charlotte Brönte. Spivak examines *Jane Eyre*, *Wide Sargasso Sea*, and *Frankenstein* to reveal the manner in which imperialist ideology structures the expression of nineteenth-century feminist individualism. Similarly, colonial ideology is also seen to have an impact on the representation of domestic class relations, whereby the lower classes are frequently portrayed as internal "others" who share the characteristics of the colonized and hence require similar strategies of control. By thus exploring the class, gender, and racial politics that inform colonial ideology, postcolonial critics reveal the complexities of

colonialism and its multi-faceted influence on Victorian society and literature because it caused much injury to society.

Those societies simultaneously inflict terrible injuries upon themselves, and the Anglo-American middle class suffered the severest injury in the later-eighteen and nineteenth centuries as, Veeder believes, and those injuries were inflicted by a force that drew strength from every site of conflict in every decade of the period. And this force, Veeder holds, was repression.

As Gothic unravels the darker aspects and repressed desires of human beings, it can help heal the wounds of repression by putting into play what the "discursive systems studied by Foucault try to restrict" (Veeder 48). Through its insistence on the forbidden, Gothic acts as a counter-discursive formation that releases repressed affects and explores foreclosed topics.

What was inadvertent with colonialism is constitutive of Gothic. Reading parodies the repressive processes of culture, since Gothic fiction displaces on to characters and scenes of our terrifying desires which are thereby positional so that we can call them back to us in creative play.

Psychoanalysis was one mode of active reinforcement that the *fin de siècle* developed. 'Periodic' in the regularity of the analysand's 'hour' psychoanalytic ritual utilized the couch, as carnival utilized its site, to actively facilitate mediation of governing categories and reengagement with denied desire. Gothic fiction provides this kind of reinforcement.

Like psycho-analysis, Gothic proves to be a site where human beings can forego reactive reinforcement and can actively reengage with 'component' thoughts that have been repressed. Moreover, Gothic, like psychoanalysis, has its strikingly carnivalesque features. It too allows us access to the 'grotesque' as defined by Stallybrass and White- "a boundary phenomenon of theorization or immixing in which self and other become enmeshed in an inclusive, heterogeneous, dangerously unstable zone" (193). This process of grotesque hybridization is particularly prominent in *fin de siecle* Gothic. Dorian Gray exemplifies the "grotesque body" which carnival celebrates and which 'transgressions of gender, territorial boundaries, sexual preference, family and group norms are transcended into ' (Stallybrass and White 24). Grotesque bodies recur in Dracula where the Count grows physically younger every day he threatens British; in The Monster where a black man already effaced politically and socially in a racist culture is effaced literally by fire that burns his face to a cinder; in 'The Yellow Wallpaper' where pregnancy so distorts the protagonist's self-image that she sees herself reflected in wallpaper pattern of 'bloated curves' that 'go waddling up and down in isolated column of fatuity. Gothic is reborn at the moment when psychoanalysis is born and carnival is dying, thus helping to assure that healing remains available to repression's many.

### **III. Return of the Repressed and the Oppressed in the Governess**

James's *The Turn of the Screw* (1898) is essentially a ghost story about a nameless governess in a remote country house called Bly in London. Her two charges, Miles and Flora are visited by dead, evil servants that hunt the great castellated house. The governess can see the ghosts, but surprisingly enough the children and the household staff including Mrs. Grose don't ever talk about the ghosts. The governess's preoccupation with the ghosts causes her hallucination, the result of Victorian cultural of imperial domination, which, in effect, led to the subordination of women. Thus, the abuse of power enabled domination in imperial and gender relations, and as a result the governess's repressed and oppressed desires return through the ghost story.

#### **Return of the Repressed**

The significance of the ghosts which only the governess happens to see provides sufficient room for psychoanalytical observation. The governess is suffering from hallucinations, the result of a severe case of sexual repression; the ghosts are dramatic projection of her own unconscious sexual desires. As James's narrator informs us at the beginning of the story, she had been reared as the "youngest of several daughters of a poor country parson" (6). We may therefore infer that, in such a sheltered, feminine world, her normal libidinous instincts have been powerfully inhibited, like those of Goodman Brown, by her parents and by a Victorian middleclass society even more repressive than the puritan.

The governess's hallucination begins when she first sees the ghost of Peter Quint on the tower. Most readers believe that Quint expresses the governess' passion for the uncle. However, first of all her father stands behind the uncle and Quint as ultimate object of desire is a possibility that has not escaped critics entirely. M. Katan says, "The figure [on the tower] represents someone whom she has always known, presumably her father" (480). But then, rather than elaborating, Katan illogically settles for the uncle as object of desire. Quint and he are the sexual and asexual side of one person. This seems an odd pairing since there's nothing asexual about the uncle. With his 'affairs' and his "trophies of the chase" (60), he seemed to most of readers a thoroughly promiscuous figure. So, if the governess's projective fantasy structures Quint as the sexual side of a composite male, the Uncle seems a less likely candidate for the asexual side than the poor rural pastor does -- especially since Katan proceeds to a biographical analysis that configures the governess "as standing in for Henry James's mother. The bachelor is then, of course, a substitute for his father" (490). Though Katan's biographical comments are at times reductive and mechanical, he is persuasive here because he's pointing to the smothering propensity of Mary James and the weakness of Henry Sr. that James himself documents throughout *A small Boy and Others*. "Henry must have felt a great need for his father's protection against his mother's overbearing attitude. To such an expectation, the story emphasizes the great extent to which the father failed to live up" (490).

A daughter's unresolved desire for the father is also in play when critics discuss incest in *The Turn of the Screw*. Crowe asks promisingly, "Who is the recipient of that unspoken and unspeakable love about which the story will not tell?" (45). Her answer -- "Miles of course"--seems especially timid because clinical data indicates that a woman's sexual fantasies about her son usually mask oedipal desire for her father. Grunes boldly states this. To indicate that the governess is repressing incestuous desire, he begins with "the unspeakable nature of Jessel's and Peter Quint's intimacy" (280) and argues by way of substitution. Jessel is doubly related to the heroine, as previous governess at Bly and as ghost/projection of her repressed sexual desire. Peter Quint is paternal through his first name, St. Peter being the Father of the Church. Grunes concludes that 'the unspeakable nature of Jessel's and Peter Quint's intimacy hints the incest, once we exchange one governess for other. Quint's ghost looms as an unshakable infernal image of the governess's own father.' We can establish it by a route more direct than substitution. There are multiple, intricate textual references that drive the governess's relations with the uncle and Miles is repressed oedipal desire.

The questions as to why Bly has two towers, why James rewrites the father from 'eccentric' to 'whimsical', why the governess converts the maid into a waiter when she makes a simile about a wedding-journey supper, and why the distance 'three miles' Henry James has her walk after seeing Quint are worth analysis. Though the master is a handsome fellow, other women, as the governess tells us, have managed to resist his proposal of

employment. The probable reason is the Eros excited in her by the uncles rekindles oedipal desires that have been repressed rather than worked through. Certainly working through such phase appropriate desires would have been difficult in the 'small smothered life' lined by the governess in her 'scant home.'

The explanation for the first question as to why Bly has two towers has a often been linked to Quint and the uncle. However, this explanation 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" (18). Nothing in the text indicates that Quint is essentially older than his "young" master (8), so we need another explanation for 'old.' Freud provides us enough insight here. He dissolves the binary between old new by demonstrating how the past inhabits and shapes the present.

The governess cannot distinguish old from new because especially in the transitional dusk -- her conscious fantasizing about the new man, the uncle, rekindles her repressed desire for the old man, her father. That she never does specify in the scene which tower Quint is on indicates her elision of past and present; that she later confirms it was the "old" tower (25) affiliates him finally with the father. The old and new tower 'flanked opposite ends of the house,' as two desirable men, previous and recent, bracket her life, a life whose emotional development in the rural parsonage

is clearly characterized by the word she uses to describe her reaction to Quint, "arrested" (18). Fixation is further suggested by her diction. "This visitant, at 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 . . . .and even as he turned away still markedly fixed me" (19, 20). The additional play of language suggests the erotic aspect of her arrested development. 'Romantic revival,' for example, can characterize the return of her oedipal fantasy as well as the towers' archetypal style; a 'respectable past' may have 'redeemed' Bly from charges of aesthetic bad taste, but a comparable attempt to certify Jessel's virtue failed to redeem her. What can be questioned about the governess is not her virginity but her self awareness. Desires denied will certainly return in damaged and damaging form.

When Miles appears on the scene, the sexual inflection of his relationship with the governess is evident -- and evidently oedipal in so far as she stands in for his mother. The question is to what extent he can stand in for her father. "Three miles" (20). By using these words to specify the length of a walk whose length is irrelevant, James suggests that there are 'three Mileses' in her life. One way to link the boy, the uncle, and her father is through substitution. Quint is the site where the substitution occurs as a shape-shifter. Obviously, the uncle replicates the father, and we have no trouble establishing several links between the uncle and Miles. Thus Miles = father however less schematic, the following textual associations of boy and father seem more persuasive:

We [the governess and Miles] 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 the waiter. He turned round only when the waiter left us. (86)

The 'maid' leaves them. The governess's need to keep a watch on the male figure is so intense that she employs a simile that changes the maid into a waiter, and then projects this male back onto reality. In order to understand such intensity, let's begin with the word "whimsically."

The 1908 version of *The Turn of the Screw* alter her father's "eccentric nature" (55) to a "whimsical bent" (57). The question is why? 'whimsical . . . whimsically.' 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. As the mild denotations of 'whimsically' function defensively to deny the erotic- and thus seriously perverse nature of her engagement with Miles (we can notice also the distancing effect of her impersonal verb it . . . occurred to me'), so 'whimsical' denies any comparable eroticism in her father. That he remains intensely present for her in her 'wedding journey' fantasy, however, is indicated by the waiter's insistent, transforming 'presence.' On the one hand, the waiter makes the governess / Miles pairing into a threesome act, and thus ending into a primal scene. Here, the fantasy involves the daughter's pleasure of her father watching her intimacy with a younger man. On the other hand, the surveillance male also constitutes a

superego figure. Thus the governess cannot escape a clerical eye because it's taboo and forbidding because her clerical Father is God's agent. The waiter awaits her at whatever 'inn' she escapes into. And when he leaves the scene, Eros leaves with him. Miles's "come-on, Well we're alone" is met by her denial "not absolutely. We shouldn't like that" (437). They shouldn't have, and yet they do.

That the figure of desire fantasized by a parson's daughter would be characterized by superego--as well as id-functions seems expectable enough. It is also confirmed by the actions of the Uncle, and Miles, and by their shape-shifter Peter Quint. The Uncle seduces the governess but says 'No' to any subsequent intimacy. His protégé, Miles, calls her 'dear' and blows out the candle when she sits on his bed, but he speaks the ultimate 'No' when he establishes his desire to leave Bly. And as for Quint:

Coming downstairs to meet my colleague in the hall, I remembered a pair of gloves that had required three stitiches and that had received them- with a publicity perhaps not edifying- while I sat with the children at their tea, served on Sunday, by exception, in that cold clean temple of mahogany and brass, The 'growth-up' dining-room. The gloves had been dropped there, and I turned in to recover them. (22-33)

The gloves here have different significance than that of traditional ones. Apparitions seem to appear whenever the governess needs them. As for gloves, traditionally, a lady drops her gloves to evoke a gentleman's attention. Quint enters right on cue. But these are gloves with a difference.

"Three stitches = Three Mileses." Each of her three men opens the governess to desire. Especially if this desire is oedipal driven, her vulnerability – 'a publicity perhaps not edifying -- must be repaired at all cost. Three stitches, three No's. I want to repeat, however, that the denial here is not desire *per se*. Even after much sophisticated historical research in the last decade, critics still tend to simplify how attraction plays for Victorian women. Desire for the right man at the right time was not immobilizing, as Elizabeth Barrett demonstrated in the 1840s. The governess in the 1840s is not ashamed of infatuation for the glove's 'required' stitching. Oral hunger in the 'grown-up' dining room is the appropriate context for her three stitches if the desire is archaic. Here, Peter Quint's intrusion on her way to church is appropriate too. He embodies both the fantasy and the horror of oedipal sexuality, like three males he stands in for. Desire and interdiction are Id and Superego, because with Eros denied Thanatos becomes inevitable.

### **Return of the Oppressed**

Power plays very important role in *The Turn of the Screw's* prologue. Here gender is revealed as one of several factors that are manipulated by patriarchal males intent upon retaining their privileged place and subordinating women in the social hierarchy. How British society drops and smothers those who most need holding is clear if we explore four sites - India and three bachelors: Douglas, the narrator and the uncle. Though India is mentioned only once in the novella it has much significance in imperial power relationship. James establishes that the

uncle "had been left, by the death of his parents in India, guardian to a small nephew and a small niece, children of a younger military brother, whom he had lost two years before" (6). The question is what the uncle's parents were doing in India. The possible answers are that the inheritance proceeds according to primogeniture; and that the burgeoning empire must be staffed and defended. The social arrangement at the time allowed the uncle, the elder brother to live in the safety with luxury back in England, whereas it disinherited the younger one through primogeniture and caused his death as he lost his life defending the empire. His wife dies there as well, and the mother of Miles and Flora is not even mentioned in the India sentence implicates gender in the working of power relations. Once a wife has provided heirs, she is expendable. This shows women's oppressed condition at the time in British society.

Imperial society that doesn't hold well the sons who defend England also neglects the woman who repopulates it. More specifically, the dropping that excludes younger sons from inheritance and the smothering that erases woman from the India narrative are acts also experienced by the prologue's most vulnerable characters, the governess and the orphans. Here the agents of power are those three patriarchs, the bachelor. Neither Douglas nor the narrator nor the uncle is affiliated with a wife-mother figure.

Moreover, these bachelors have misogynistic attitudes towards women. As a direct employer of the governess, the Uncle is the first person who holds such attitude to her. As James writes, "He put the whole

thing her as a kind of favor, an obligation he should gratefully incur"(6), as though she were not in power. The violence inherent in such graceful social dealings is suggested syntactically. "He struck her, inevitably, as gallant and splendid" (6). Obviously James could have written: "He inevitably struck her as gallant and splendid.' The difference between the two sentences is also obvious. The comma that makes us pause after 'he struck her' emphasizes the violence inherent in gender inflected class negotiations.

How Douglas and the narrator respond to the Uncle is significant here. "One could easily fix his type; never, happily, dies out" (6). These elegant bachelors are birds of feather. Like the uncle, Douglas and the narrator are hostile to women. The narrator's relief that "the departing ladies who had said they would stay didn't, of course, thank heaven, stay" (6) does more than indicate misogyny; it indicates that Douglas' prior outburst -- "Isn't anybody going? It was almost the tone of hope" (5) -- was covertly gendered. Douglas has trouble with women. John J. Allen notes that he -- is not consistently the "discrete, intelligent, and perceptive" fellow because he was unable to tell the truth about the governesses on four occasions. Most disgusting is Douglas's gaff regarding Jessel: "she was a most respectable person . . ." "That [how she died] will come out" (7). On the one hand, the manuscript never establishes under which circumstances Jessel died; on the other hand it establishes unambiguously that she was 'not respectable' because "he [Quint] did [to her] what he wished " (36). This shows Douglas' squeamish nature about a

lady honor. He seems to desperately protect his fellow patriarch, the uncle because he cannot face female Eros.

Many questions arise when Douglas discusses the new governess. "who was it she in love with?" . . ." the story won't tell," said Douglas, "not in any literal, vulgar way" (5). This is the different side of his misstatement about Jessel's death. The manuscript clearly says who the new governess was in love with. She immediately admits to being "carried away in London" (11), and later refers ironically to "my slighted charms" (54). In fact, two nights later in the prologue when the narrator, discussing "the beauty of her passion," refers expressly to "the seduction exercised by the splendid young man," Douglas admits, "It was the beauty of it" (8). Why then does he pretend that the story won't tell? Is 'vulgar' the key? Can Douglas acknowledge 'her passion' only when it is mantled in the beauty of unfulfillment because James writes: "she saw him only twice" (8). We can notice a different kind of denial which is implicit in Douglas's characterization of the governess as "the youngest of several daughters of a poor country parson" (6). In spite of her statement that "I had had brothers myself," Douglas seems to erase the brothers from her life. This shows his jealousy of the governess.

We can use the numerous questions about ghosts and murder at Bly in order to explore how patriarchs manage gender relations. One of the ladies friends of the governess says, "She mentioned to me that, when, for a moment disburdened, delighted, he held her hand, thanking her for the sacrifice, she already felt rewarded." But was that all her reward?" (355).

There is no wonder that Douglas wants the ladies to leave. A critic, Bell defends him by dismissing the questioning lady as someone "who has read too many governess novels" (103), but she has touched a nerve.

Momentary hand holding is hardly an adequate reward for all that the uncle gains and all that the young woman will endure. Douglas' inability or disinclination to see this that he, like the uncle, envisions the governess chiefly in terms of services rendered. Nameless, she has only the identity of her function. Patriarchal holding thus is an act of dropping.

Douglas is unreasonably attached. His life-long crush on the governess constitutes apparently his sole moment of 'love'. He surely never marries. An idealizing erasure of her Eros has allowed a romantic sublimation of his own. And the governess has been used to service him no less than she has the uncle." "What is your title?" (8), asks the same lady who questioned the governess' reward. Douglas' answer, "I haven't one," admits much more than that he hasn't named the manuscript.

Douglas has no title to speak about the governess because he as a patriarch cannot comprehend her plight. This, of course, puts the governess into subordinate position. As a result, she becomes paranoid, and she sees the ghosts.

As for the narrator's role in the novella, he joins Douglas in a proprietary relationship with the governess that replicates the uncle's. 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 it to the Chrisman group, years later he reads narrator" who retains the

manuscript" (5). The network of male relations is seamless in the prologue, since the narrator has outlived all the story's participants and conveys to us his unqualified approval of the uncle as a type that happily never dies out. Yet dying out is precisely at issue. To see the uncle as a timeless, trans-historical type is to practice denial: terrific changes are visiting England by the time that the narrator is preparing the manuscript for publication, changes generated in part by the growth and ordeals of empire. To insist upon the uncle as type happily eternal shows how intensely the narrator believes in the continuity of traditional values and ideas. This shows the price (s) paid for patriarchal continuity.

Douglas confirms the narrator's superior acuity; the narrator provides undeviating aid here: "He continued to fix me." "You'll easily judge," he repeated: "you will." I fixed him too. "I see she was in love." He laughed for the first time. "You are acute" (5).

That this male bond is also oppositional, and hence misogynistic, is confirmed near the end of the scene when Douglas, stung by the lady's question about the governess' reward, can only reply by repeating, "She never saw him again." "Oh," said the lady; which as our friend immediately left us again, was the only other word of importance contributed to the subject" (8). Here, sarcasm seems more likely the tone of his 'importance,' since dismissing her as unimportant confirms his bond with patriarchy by further separating both men from ladies.

Denial will not suffice, however. As Douglas protests too much about Jessel's respectability, the narrator's attempt to distinguish himself

from the ladies calls attention to the ways he resembles them -- not simply because he too serves patriarchy but because he, like most of the women in the audience, lacks profundity of vision: "'Noting at all that I know touches it [the governess' story, Douglas says]." For sheer terror? I remember asking. He seemed to say it was not as simple as that . . . "For dreadful- dreadfulness" (3)

Especially in contrast with the commonplace conventionality of the narrator's 'sheer terror,' Douglas's inarticulateness here is a mark of honesty; he cannot express the ineffable, but he can feel it. The narrator's shallowness is emphasized by his immediately making another mistake "well then," I said, "Just sit right down and begin" -- and receiving another correction, "I can't begin" (3). A third correction results from his attempt to one-up Mrs. Griffin when she asks, "Who was it she was in love with?" "The tale will tell," I took it upon myself to reply" (4). This attempt to speak for Douglas and thus to be one with him evokes reproof "the story won't tell," thus justifying Mrs. Griffin's question and locating the narrator effectively. She is the prologue's canniest woman. Unequal to her, the narrator settles in with the prologue's choric ladies who seek nothing more from Douglas's tale than the safe scare provided by the traditional Christmas crawler, "The outbreak [of Douglas' long-delayed tale], I returned, "will make a tremendous occasion of Thursday night and every one agreed with me" (5). Despite Douglas's attempts at education, 'returned' is what the narrator has done to the mindset of 'everyone; to an expectation of the "tremendous" rather than an appreciation of the dreadful

tangles of the heart that Douglas has pointed towards. And nor do matters improve by Thursday night. "We let him alone till after dinner till such an hour of the evening, in fact, as might be accord with the kind of emotion on which our hopes were fixed" (5). Fixed indeed. Despite all his affiliated efforts, the narrator remains ultimately true to our allegiance to the conventional and the banal.

However, the governess differs radically from the bachelors, she agrees with and accedes to them on the conscious level, unconsciously the coercion that she cannot feel in the uncle's job offer and hand-holding will generate rage. As James feels outrage on behalf of children, she will feel outrage on behalf of herself. The patriarchal will to power that has co-opted India, subordinated younger sons, and put orphans into jeopardy has restricted severely the governess' life. The result is she responds with abnormal behaviors since she cannot acknowledge the uncle or Douglas.

The result of the repression and oppression is so intense in the governess by the end the novella that she appears as a very angry woman. She is angry at her father and her employer, the domestic and social patriarchs, and at her brothers too, those future patriarchs domestic and social whom she has idolized abjectly; and she is angrier still because she cannot get at any of these males. Immediately at hand, however, is someone who can stand in nicely for all of them. As family member and patriarchal heir, Miles is ideal for reprisal. The governess's first aggressive act against him occurs, as no critics has analyzed, before she even meets him.

I was a little on the scene, and I felt, as he stood wistfully looking out for me before the door of the inn at which the coach had put him down, that I had seen him, on the instant, without and within, in the great glow of freshness, the same positive fragrance of purity in which I had, from the first moment, seen his little sister. (16)

In the end, the governess vents her anger on Miles who dies in her embrace. He dies from the shock that the governess makes him see the ghost as he blurts out "Peter Quint, you devil" (93). Or the governess may have killed him by hugging him too hard and smothering. In either case, the governess is responsible for his death. In this way, governess becomes the victim of sexual repression and oppression in *The Turn of the Screw*.

#### IV. Conclusion

Every piece of art reflects society. No art can be set apart from the social context and circumstances. The literary works of various periods portray the life style, culture and human civilization. In the representation of life, a work of art goes much deeper than one's sight reaches at a glance. Henry James, one of the renowned nineteenth century writers, cannot remain an exception.

This study on *The Turn of the Screw* speaks the hard truth about cultural sites sacred to patriarchal ideology of Victorian culture which placed women in the subordinated position. As a result, they are oppressed and their desires are repressed. Gothic, which is a modern Anglo-American phenomenon, has no monopoly on the truth. What Gothic does have is a consistent commitment to release repressed affects and reopen foreclosed issues.

James, through the Gothic, brings to the fore the repressed desires of the young governess because Victorian morality ruled at the time. As a young woman she experiences periods of awareness in her own sexuality and tried to suppress them. Her desires find a proper outlet only through her abnormal state of her mind. As a neglected daughter of a poor country parson, her sexual desires have been denied rather than worked through. Obviously, she is suffering from oedipal complex. Her situation worsens when her handsome master rekindles her passion. Ultimately, Peter Quint substitutes for her father as a shape-shifter because the father and the Uncle are out of her reach due to social rules. Thus, Quint becomes the

site where the substitution occurs as a shape-shifter. The Uncle replicates the father and we can establish links between the Uncle and her charge, Miles who can be taken as a father figure as well. In this way the governess's repressed sexual desires return through the ghost story.

The governess also becomes the victim of imperial domination. Power relations at the time of imperial rule during the nineteenth century enabled gender discrimination as well. British society's patriarchal values jeopardized the governess's situation in the novella. The novella shows how women become expendable once they give birth to heirs for the males. Miles and Flora's parents die in India in course of defending empire there, and the governess suffers from hardships at Bly in England. She is given lots of responsibilities that work as a 'turn of the screw' for her. Moreover, all the males Douglas, the Uncle, and the narrator hold misogynistic attitude towards her as the existing social norms and values of the Victorian culture dictated at the time.

Eventually, the governess is filled with rage for the males. As a result, she ends up killing Miles, a future patriarch in the state of hallucinations caused by the presence of the ghost of Quint, which is a product of her own repressed and oppressed condition.

To sum up, the young governess in the novella becomes the victim of the oppression of patriarchal ideology of Victorian time, which makes her sexually repressed. Thus, the study highlights the 19<sup>th</sup> century conception of identity of women. *The Turn of the Screw* seems to be about the return of the oppressed as well as the repressed.

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