

University of Pardubice
Faculty of Humanities
Department of English and American Studies

“Henry James’s *The Turn of the Screw*: Textual Silence and the Tradition”

Thesis

Author: Milan Svoboda
Supervisor: Michael M. Kaylor, M.A.

2005

Univerzita Pardubice
Fakulta humanitních studií
Katedra anglistiky a amerikanistiky

“Utažení šroubu Henryho Jamese: Mlčení textu a tradice”

Diplomová práce

Autor: Milan Svoboda
Vedoucí: Michael M. Kaylor, M.A.

2005

Prohlašuji:

Tuto práci jsem vypracoval samostatně. Veškeré literární prameny a informace, které jsem v práci využil, jsou uvedeny v seznamu použité literatury.

Byl jsem seznámen s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

V Pardubicích dne 20.ledna 2005

Milan Svoboda



Is it a look of innocence or evil? (Lustig, cover illustration)

I would like to thank Michael M. Kaylor, M.A., for his invaluable advice, critical comments and encouragement he kindly offered during the writing phase of the thesis.

Abstract

This thesis deals with various interpretations of Henry James's novella *The Turn of the Screw* and supports the theory that it is a ghosts story. The introduction presents the circumstances in which James began writing the story and also how the story was received after its publication. It describes how spiritualism grew in popularity and how James's immediate family contributed to psychical research. It also shows the two main theories of interpreting the story; the "apparitionist" referring to critics who believe that it is a ghost story and the "non-apparitionist" referring to critics who see the governess as mentally deranged. The main body of the thesis illustrates the ghost tradition in the second half of the 19th century and how it may have influenced James's writing of the story. It does not only present recorded cases of the supernatural and their parallels to *The Turn of the Screw* but also theories arguing that the governess only imagines that she sees ghosts. The body also tries to find parallels in other James's fiction, namely "Sir Edmund Orme," and in the Bible too. The subject of the body is mainly to deal with the ever present ambiguities and to demonstrate that the ghosts not only appear but also possess the little children. The last part of the thesis summarises the main points and shows how individual readers can perceive the story.

Abstract

Tato diplomová práce se zabývá různými interpretacemi novely Henryho Jamese *Utažení šroubu* a podporuje teorii, že se jedná o duchařskou povídku. Úvod představuje okolnosti, ve kterých James začal psát tuto povídku a také jak byla přijata po svém vydání. Popisuje, jak spiritualismus získával na popularitě a jakým způsobem Jamesova rodina přispívala k průzkumu nadpřirozených jevů. Úvod též představuje dvě hlavní teorie interpretací této povídky: „duchařská“ vztahující se na kritiky, kteří věří, že tato povídka se zabývá duchy a „neduchařská“ vztahující se na kritiky, kteří považují onu guvernanku za duševně chorou. Hlavní část práce popisuje duchařskou tradici v druhé polovině devatenáctého století a jakým způsobem mohla tato tradice ovlivnit Jamesovo psaní této povídky. Nezabývá se pouze zaznamenanými případy nadpřirozených jevů a jejich paralelami k *Utažení šroubu*, ale také teoriemi, které argumentují, že guvernanka si duchy pouze představuje. Střední část hledá paralely i v jiné z Jamesových povídek, a to v díle Sir Edmund Orme a také v Bibli. Hlavním předmětem této práce je především ona všudypřítomná dvojsmyslnost a také demonstrování teorie, že duchové se v povídce nejen objevují, ale také zmocňují těl malého Milese a Flory. Poslední část pouze sumarizuje hlavní body a ukazuje, jak čtenáři vnímají tuto povídku.

Outline:

Introduction	1
Supernatural Forces in <i>The Turn of the Screw</i>	9
Conclusion	52
Resumé.....	57
Bibliography.....	61
Appendix	64
Appendix 1.1 “A letter to Myers about Mrs. Piper”	64
Appendix 1.2 “Lamb House at the corner of cobbled West Street”	65

ÚDAJE PRO KNIHOVNICKOU DATABÁZI

Název práce	„ <i>Utažení šroubu</i> Henryho Jamese: Mlčení textu a tradice“
Autor práce	Milan Svoboda
Obor	Učitelství anglického jazyka
Rok obhajoby	2005
Vedoucí práce	Michael M. Kaylor, M.A.
Anotace	Cílem diplomové práce je prozkoumat různé interpretace Henryho Jamese <i>The Turn of the Screw</i> a podpořit teorii, že tato novela je opravdu povídka o duších.
Klíčová slova	Guvernantka Flora a Miles Duchové Démoni Halucinace

UNIVERZITA PARDUBICE
FAKULTA HUMANITNÍCH STUDIÍ

Katedra anglistiky a amerikanistiky

“Henry James’s *The Turn of the Screw*: Textual Silence
and the Tradition”

DIPLOMOVÁ PRÁCE

2005

Milan SVOBODA

Introduction

The Turn of the Screw was originally published as a serialised novel in Collier's Weekly. Robert J. Collier, whose father had founded the magazine, had just become editor. At the time, Henry James was already a recognised author, having published "The Europeans," or "Daisy Miller." Collier was hoping to increase his magazine's circulation and to improve its reputation by publishing the works of a serious and prominent author like James. So James finally agreed to Collier's proposal that he write a twelve-part ghost story in 1897. He worked on the novella in the autumn of 1897, finishing it in November. It was then published between January 27 and April 16, 1898 and the text consisted of a prologue and twelve chapters in both the serialised publication and later book versions. In Collier's Weekly, the story was further divided into five parts and published in twelve instalments.

James's agreement to publish *The Turn of the Screw* in Collier's was done with the understanding that he would publish a book as well. By October of 1898 it was printed in two separate editions, one by Heinemann in England and one by Macmillan in New York, both using the identical text except for the five parts markings. The name of both the English and the American books was "The Two Magics," containing one more story by James, "Covering End." In 1908, James published his complete works in what is now known as "The New York Edition." In volume 12 of that edition appeared four of James's tales: *The Turn of the Screw* along with another novella, "The Aspern Papers," and two short stories, "The Liar" and "The Two Faces."

In the 1908 publication, James made some changes to the text. For example, at the end of chapter five of the Collier's version, Mrs. Grose answers the governess's question, "Died?" by saying, "Yes. Yes. Quint is dead." While in the New York Edition, James changed Mrs. Grose's speech to "Yes. Mr. Quint's dead." Most of such changes, however, seem to be of minor importance mainly concerning semantics and punctuation. The only emendation, which may be considered noteworthy, was Flora's age. In the 1898 publication, Flora is six years of age, whereas in the 1908 edition she becomes eight. This may simply have resulted from James's realisation that Flora speaks and acts as if she was older than six. The most significant aspect of the New

York Edition is Henry James's Preface to it. Not only is it his account of the creation of the story but it also presents a web of highly speculative statements that have contributed to various interpretations of the novella.

To be able to understand the circumstances in which James decided to write his story, the reader must know something about his life in the years preceding the actual writing of the novella. It was the beginning of the 1890's when James was entering a period of crisis. His sister, Alice, who lived in uncertain psychological health, died of cancer in March 1892. As they were very close, James was overcome with considerable grief. The following year, James became fifty and was himself affected by a painful disease.

Another disaster that brought much pain to James's life was the death of a writer called Constance Fenimore Woolson. She had learned a lot about Europe through James's writing and had hoped to meet him. Eventually, she met him in Florence and the meeting was extremely pleasant not only for her but also for James. Although they never seemed to have an intimate relationship, they stayed friends for many years. In January of 1894, she died of unclear causes.

The times of crisis had manifested themselves in James's professional life too. His financial situation was worsening so James, knowing that playwrights were earning lots of money, decided to try his hand as a playwright. His attempts did not seem to be particularly successful and companies were unwilling to produce his plays as audiences found them too intellectual. Eventually, realising that he might not be destined as a playwright, James decided to give the theatre one more chance. His highly promising play, "Guy Domville," was put on stage on 5th January 1895. Although the intellectuals in the audience liked the play, the unsophisticated Londoners hated it and after the performance booed James off the stage. James had got the message and soon decided to be true to his own art (Beidler 12).

Just a week after this public humiliation, James was invited to tea by his friend Edward White Benson, Archbishop of Canterbury. They started talking about ghosts and Benson related to James a story of two small children haunted by the ghosts of a pair of servants who wish them ill. Their conversation later became the germ of the ghost story the editor of Collier's Weekly requested. James, about to sign a long-term lease on Lamb House in Rye and was therefore in need of extra income, agreed to

Collier's proposal. Since English countryside appealed to him a great deal, "after the humiliating failure of his play [. . .] he needed a quiet refuge from the hurly-burly of London' and 'Lamb House provided it'" (Garnett 3). The lease was signed by the end of September and "the novella was completed by December 1897, when James wrote to his sister-in-law Alice, 'I *have*, at last, finished my little book'" (Lustig xxvii).

James wrote *The Turn on the Screw* at a time in which belief in ghosts and spirituality was widespread. The spirituality craze began in 1848 when a blacksmith named Fox and her two young daughters moved into a house in Hydesville, in New York State. After a few months, they began to hear strange rappings in the bedroom. Even stranger was that they found a way of asking questions and receiving answers from what they believed was a dead person. The serious study of spiritualism, a study called psychical research, can be said to have begun with the Foxes. The same year, a book about the "science" of ghosts, "The Night Side of Nature: or, Ghosts and Ghost Seers," by Catherine Stevens Crowe was published. It went through several editions and became very popular:

I wish also to make the English public acquainted with the ideas entertained on these subjects by a large proportion of German minds of the highest order. It is a distinctive characteristic of the thinkers of that country, that in the first place, they do think independently and courageously; and, in the second, that they never shrink from promulgating the opinions they have been led to form, however new, strange, heterodox, or even absurd, they may appear to others. They do not succumb, as people do in this country, to the fear of ridicule, nor are they in danger of the odium that here pursues those who deviate from established notions. (qtd. in Beidler 21)

It became the most influential book about ghosts in the second half of the nineteenth century. Just three years later, in 1851, a few members of Cambridge University, particularly those associated with Trinity College, established a society called Cambridge Ghost Club. In 1882, the club was transformed into The Society for Psychical Research, sharing the same purpose – conducting scientific investigations of reported cases of the supernatural. The founding members of the Society were Henry Sidgwick, Frederic W. H. Myers and Edmund Gurney of whom all Henry James was personally acquainted. Even James's immediate family was linked to the Society. Henry James, Sr. was praised as a reliable observer of spiritual phenomena and William, a celebrated psychologist, was in fact a member of the American branch and also the

president of the British society from 1894-1896 (Beidler 38). Henry James was never a member of the Society, but he attended its meeting in London in 1890, where he read a paper written by his brother William about certain psychical phenomena. Although it does not prove James's utter interest in the supernatural, it is important to remember that many educated people of the nineteenth century did believe in ghosts and spirituality.

It is almost as if Henry James wrote two stories. They are both a first-person account written by a governess and read aloud by a man named Douglas. The only difference is how the stories are read. The term "apparitionist" is used to refer to interpretations in which the ghosts are seen as real; the story is a thrilling narrative about evil ghosts. On the other hand, "non-apparitionist" refers to interpretations in which the ghosts are viewed as hallucinations of the governess; thus it is a thrilling psychological study of a mentally deranged governess. The subject of this thesis is, however, to support the apparitionist theory, and to demonstrate that Peter Quint and Miss Jessel not only appear as ghosts but also possess the bodies of Miles and Flora. Of course, there are other deviations from the two suggested readings, but they only show how complex *The Turn of the Screw* actually is.

The apparitionist theory sees the story as the following: A young woman obtains the post of governess to two children, abandoned at a country house by their uncle. The position involves the supervision of Flora, an eight-year-old girl and her ten-year-old brother, Miles. When the governess arrives at Bly, she is warmly welcomed by Flora and Mrs. Grose, the illiterate housekeeper. The next day the governess receives a letter from the headmaster of Miles's school announcing the boy's expulsion, however not giving any reason. The governess, having met Miles the following day, is convinced that such a charming boy could not do any harm to anyone. One evening, as the governess strolls in the garden, she sees a strange man in a tower of the house. Later, she sees the same man looking through the dining-room window. The governess discusses her two experiences with Mrs. Grose who identifies the strange man as Peter Quint, a former valet who is now dead. The governess comes to understand that Quint has returned to seek Miles and therefore decides that it is her duty to protect him and his sister from the intruder. One day, when the governess is at the lake with Flora, she sees a woman dressed in black and senses that it is Miss Jessel, her dead predecessor. The

governess is also certain that Flora is aware of the ghost's presence. Mrs. Grose again confirms that the governess's description of the person is like the appearance of Miss Jessel. In subsequent weeks, the governess sees both apparitions again: Peter Quint on the stairway and Miss Jessel also on the stairway and later in the schoolroom. Although the children are perfect little pupils, the governess suspects that they secretly meet the ghosts. For a long time, the governess is reluctant to discuss the former servants with the children and to ask Miles about his dismissal from school. When she finally touches on the subjects, strange things begin to happen again: Miles's room shakes and a gust of wind blows out a candle. One day, while Miles is playing the piano for the governess, Flora seizes the opportunity and goes over to the lake to meet Miss Jessel. When the governess and Mrs. Grose arrive at the lake, they find Flora and the boat missing. Eventually, they discover her and at that very instant the governess sees Miss Jessel observing them from a distance. Neither of her companions sees the ghost, and Flora begs Mrs. Grose to take her away from the governess. Flora becomes feverish and the two guardians decide that she should be taken to her uncle. Before Mrs. Grose and Flora leave, the housekeeper confesses that though she has not seen any ghosts herself, she believes the governess; for she has heard Flora speak in appalling language previously used by Miss Jessel. The governess still believes that if Miles confesses about what went on at school and about the details of his relationship with Quint, he will be saved. Finally, Miles screams, "Peter Quint – you devil!" For the governess this utterance is the confession and also proof that she has rescued Miles from the corrupt Quint. However, Miles's little heart has stopped.

For two decades after the first publication of *The Turn of the Screw*, the above reading was generally accepted and critics saw the governess as a kind character fighting against evil ghosts to protect the children. For example, in October 1898, The New York Times viewed the novella as "a deliberate, powerful, and horribly successful study of the magic of evil, of the subtle influence over human hearts and minds of the sin with which this world is accursed" (qtd. in "Parkinson" website). In December of the same year, The American Monthly Review of Reviews called the story:

The finest work . . . [James] has ever done – for the foul breath of the bottomless pit itself, which strikes the reader full in the face as he follows the plot, puts to shame by its penetrating force and quiet ghastliness the commonplace, unreal

“horrors” of the ordinary ghost-story; it does indeed give an extra “turn of the screw” beyond anything of the sort that fiction has yet provided. (qtd. in “Parkinson” website)

The other reading did not begin to be fully articulated until 1919 when Henry Beers wrote, “I have sometimes thought [. . .] that the woman who saw the phantoms was mad” (qtd. in Beidler 130). English professor Harold Goddard wrote an essay proposing the same theory around 1920, but it was not published until his daughter found it after his death in 1957. Leon Edel in his Prefatory Note to Goddard’s essay gives the author “the credit of being the first to expound, if not to publish, a hallucination theory of the story” (Goddard 1). However, the true originator of the theory is considered to be Edna Kenton who published her essay in 1924 suggesting that “not the children, but the little governess was hounded by the ghosts” (255). She claims that the ghosts “are only exquisite dramatizations of her little personal mystery, figures for the ebb and flow of troubled thought within her mind, acting out her story” (255). Nevertheless, Edmund Wilson’s 1934 essay “The Ambiguity of Henry James” has been the most influential of all. Drawing heavily on Freudian theory, Wilson argues 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 hallucinations of the governess” (88).

All these critics have claimed that the governess is insane and their non-apparitionist reading of *The Turn of the Screw* could be summarised in this way: One spring, a naive and sheltered young woman from a country parsonage answers an advertisement for a job as a governess to two children. She is interviewed by a wealthy and handsome bachelor in London. The young woman falls in love with the man and accepts the position. Her passion for him controls most of the actions in the story, which later contributes to the destruction of the children. On the first night at Bly, the governess fancies she hears noises about the house; the first real evidence that she is mad. The unexplained expulsion of Miles from school upsets her and gives her a sleepless night. The following afternoon, she goes for a walk and dreams about the man from Harley Street. At one point, she looks at the tower of the house and sees him. Startled, she looks again and sees not the man she loves, but a stranger. This is the first of eight fits during her time at Bly, fits in which the governess thinks she sees ghosts and that she needs to protect the children from them. After another “ghostly” experience, the hysterical governess describes the man to the housekeeper. Mrs. Grose,

only considering the most general features, identifies the man as the dead valet, Peter Quint. The governess later suffers other fits, and in one of them she imagines that a ghostly woman in black watches Flora from across the lake. Listening to the governess's experience, Mrs. Grose begins to suspect that she is insane. Even the children find her sentimental and overprotective behaviour more than surprising; she embraces and kisses them excitedly, wanders silently and laughs hysterically at unfunny things. Her state of mind slowly deteriorates and one of the major fits occurs at the lake. The governess believes that Flora is secretly meeting Miss Jessel. When the two guardians arrive at the lake and find the girl, the governess imagines that she sees Miss Jessel watching them. She is distressed to discover, however, that Mrs. Grose and Flora do not see the ghost. The frightened child begs Mrs. Grose to take her away from the crazy governess. Flora grows feverish in the night, and the next day Mrs. Grose takes her to safety to her uncle in London. The governess still feels she can save Miles, but trying to protect him, she really becomes his jailer. The last fit happens after dinner when she insists on Miles's confession. Thinking that she sees Peter Quint once again and that he is about to carry Miles off, she seizes the boy and holds him desperately. Miles, thoroughly frightened, cries out, "Peter Quint – you devil!" The governess takes this utterance as proof that she has saved him. But Miles lies dead, having been frightened to death by the insane governess.

In nearly all writing since Wilson's essay, critics have been required to state whether the governess is mad or if there are ghosts. There may be considerable differences in interpretations but the major mad-or-not distinction became a concern for all critics. Almost immediately after Wilson's essay, scholars started to refute his theory. According to Nathan Bryllion Fagin, Henry James could not have been conscious of dealing with Freudian psychology. He views *The Turn of the Screw* as an "allegory which dramatizes the conflict between Good and Evil" (200). Similarly, Charles G. Hoffmann argues against Wilson's theory that all the trouble stems from the governess's infatuation with her employer. He declares that "nowhere is her love described as or suggested to be abnormal" (98). Glenn A. Reed finds the controversy over the interpretation rather surprising and claims that "there is hardly a fairy story that does not contain objective, pictorial evil – evil that is in the world for no good reason and that lures innocent victims to their doom" (441). Some feminist critics, for

instance, suggest that the assumption the governess is a sexual hysteric imagining the ghosts would not have been made if the narrator were a man.

More recently, critics have begun to take a rather different approach to *The Turn of the Screw*. They felt more and more uncomfortable deciding whether the ghosts are real or not. Many critics have shifted towards accepting the ambiguity in the story and acknowledging that nearly every incident can be interpreted in the two primary ways. Christine Brooke-Rose, for instance, refuses most previous studies of the story stating that “I shall not argue for the ghosts or for the hallucinations, but take it as accepted there is no word or incident in the story that cannot be interpreted both ways” (qtd. in Beidler 135).

Over the years, *The Turn of the Screw* has become Henry James’s most widely read and also most controversial piece of fiction. It has become part of literature classes and the number of essays, dissertations and various interpretations has been escalating ever since its publication. This particular thesis argues that *The Turn of the Screw* is a ghost story, governed not only by ghosts but also demons.

Supernatural Forces in *The Turn of the Screw*

By tradition, Christmas Eve was a time to sit round a winter fire and share the excitement of ghost storytelling. It was usually accompanied by a strange wind howling outside and a dim light generated by the fire. Such a setting naturally created an atmosphere of horror and pleasing shudders, “If the child gives the effect another turn of the screw, what do you say to *two* children --?” (*The Turn* 22), Douglas breaks in to catch the peoples’ attention gathered round the fire for the evening. After hearing a story about one child visited by an apparition, Douglas’s remark that he knows of a similar case involving two children anticipates a story twice as horrible, “It’s beyond everything. Nothing at all that I know touches it” (*The Turn* 26).

Of course, *The Turn of the Screw* does not begin with the governess or with those events that are to happen at Bly. Instead, James opens it with a kind of prologue or frame, just to set the stage for the following events. Even this introductory part successfully recreates the mood and the setting of a typical ghost story:

The story had held us, round the fire, sufficiently breathless, but except the obvious remark that it was gruesome, as on Christmas Eve in an old house a strange tale should essentially be, I remember no comment uttered till somebody happened to note it as the only case he had met in which such a visitation had fallen on a child. (*The Turn* 21)

It is evident that James’s use of the prologue to establish an illusion of reality is closely related to the mood of the story. The mood is, therefore, the main reason for using the frame in *The Turn of the Screw*, a frame closely connected to the choice of a first person narrator.

Alexander E. Jones argues that “by placing himself within the confines of the story as ‘I,’ the narrator, James makes himself one of the characters rather than an omniscient author” (112). It is interesting to note the resemblance to James’s personal experience in which he was a member of a similar audience that he described in his letter to Arthur Benson (a son of Edward White Benson, Archbishop of Canterbury):

On one of those two memorable – never to be obliterated – winter nights that I spent at the sweet Addington, your Father, in the drawing-room by the fire, where we were talking a little, in the spirit of recreation, of such things, repeated to me

the few meagre elements of a small and gruesome spectral story that had been told *him* years before. (Horne 298)

Jones also claims that James, making himself a character in the story, disassociates himself from the events recorded by the governess and thus is able to present much material without shattering the illusion of reality (112). Whether or not James is a character in the story, the reader enters the ghostly mood, which has somehow achieved an air of authenticity. In that way, Douglas, rather than James, can introduce the reader to what is following.

If the reader is to believe the authenticity of Douglas as a narrator, he is more than likely to accept the governess as a thoroughly trustworthy witness. He himself never questions the governess's credibility and never implies that he doubts her account. Douglas, as a believable character, knew the governess intimately and did not certainly think that she was mentally deranged, "'She was my sister's governess' and considering she's been dead for twenty years, Douglas has had every chance to discover whether she was trustworthy as a governess or not. His judgement is that 'She was the most agreeable woman I've ever known in her position; she'd have been worthy of any whatever'" (Booth 169). Thus, James makes sure that she is provided with enough credentials by presenting her as a charming person impeccably reared with no obvious signs of mental disorder, before or after the events of the story. The fact that the story is recorded after the events have happened, the governess is given a chance to ponder over her evidence without bias and at the same time James removes the possibility that the data were the result of emotional hysteria (Reed 419). Therefore, the reader cannot be surprised when such a sensitive, inexperienced and naive girl from a country parsonage is amazed and perhaps swept off her feet while meeting the Master in Harley Street:

He was handsome and bold and pleasant, offhand and gay and kind. He struck her, inevitably, as gallant and splendid, but what took her most of all and gave her the courage she afterwards showed was that he put the whole thing to her as a favour, an obligation he should gratefully incur. (*The Turn* 25)

As stated in the introduction, there are a number of critics who claim that the governess is emotionally unstable and perverted, giving the argument of her infatuation with the Master. According to Stanley Renner:

She exhibits, in classic form, the conflict between sexual impulse and inhibition found by clinicians of the time [. . .] The governess is clearly in a state of extreme tension of the kind most likely to trigger an attack of hysteria. And she fits the profile of the typical female hysteric in several ways: she is a “single woman [. . .] whose sexual needs are unsatisfied”; she appears to be “attractive to men”; she leads the kind of “small, smothered life” conducive to hysteria; and she is extremely suggestible. (Renner 226)

It must be remembered, however, that anyone, being twenty years of age and coming to their first job, would certainly be apprehensive at first and perhaps subsequently pleased with a warm welcome as charming as the one the governess receives. Therefore, it is understandable, Glenn A. Reed claims, that her relationship with the Master is developed no further than a schoolgirlish crush, considering that she only sees him once (417).

The issue of the governess’s infatuation has been discussed and used as an argument to undermine her credibility many times. Steven Swann Jones, for instance, supports this idea and states that “the man from Harley Street is an embodiment of a character type well known in folklore as the handsome rake.” Jones is also convinced that the gentleman, as a cultural stereotype, is used to reveal the childish nature of the governess’s infatuation, a nature that cannot, however, change this seductive rake into her prince charming (“Jones” website). No wonder that the transformation is impossible; the governess is twenty years old and considering all the obstacles and turns of events she is to contend with so successfully, she could hardly be a *childish* person. Therefore, Peter G. Beidler’s interpretation sounds far more convincing:

We might do well to recall that the narrator of the frame story tells us that her desire not to disappoint the “splendid” man who put so much trust in her “gave her the courage she afterwards showed” (*The Turn* 25). It is unfortunate that whereas the narrator emphasised the infatuation as explanation for the courage she showed at Bly, many critics have emphasised the infatuation as an explanation for her lunacy. (Beidler 223-4)

The question of the governess’s role in the story is an issue that comes on scene all the way through the novella. Edmund Wilson and Edna Kenton would let her take the centre of attention and label her as “emotionally perverted.” Reed, on the other hand, says that “James does not even mention the governess when he discusses the

central idea of his story” (417). How can the reader possibly see the governess vitally important when she is not even provided with a name? Does it not give the governess only a position of a narrator or a teller of all the horrors? Well perhaps, that is the point; rather than explaining everything, James only wants her to get on with the record of the events. H. G. Wells (one of James’s correspondents) actually blames him for not specifying the governess well enough, but in reply to his letter James explains:

Of course I had, about my young woman, to take a very sharp line. The grotesque business I had to make her picture and the childish psychology I had to make her trace and present, were [. . .] a very difficult job, in which absolute lucidity and logic, a singleness of effect, were imperative. Therefore I had to rule out subjective complications of her own – play of tone etc; and keep her impersonal save for the most obvious and indispensable little note of neatness, firmness and courage – without which she wouldn’t have had her data. (Horne 312)

In the 1908 preface James also recollects the correspondence with Wells where he talked about a reader who had complained about the insufficient characterisation of the governess. James was clearly more interested in the affairs of “Peter Quint, Miss Jessel and the hapless children” and keeping the record of the events “crystalline” (the Preface 121) was thus a matter of prime importance.

As it is stated above, Henry James’s knowledge of the supernatural and some of the leading members of the Society for Psychical Research is undeniable. We also know that James attended a meeting of the Society as a reader of his brother’s report. All of this leads us back to Douglas, the fireside reader of the governess’s manuscript who had gone to Trinity College, Cambridge.^o Considering that the three most important researchers of the supernatural phenomena in England were all Trinity men and James knew all of them personally, Beidler argues, “Can there be any doubt that James’s making Douglas a Trinity man was purposeful?” (Beidler 39) Provided that James links Douglas with the centre of psychical research on purpose and the fact that Douglas is the only person in the prologue who meets and trusts the governess, is it not enough evidence to believe what the governess has to say? One must also take into consideration that another friend of James’s was linked to Trinity College.

Trinity: Trinity College, Cambridge. Several faculties and students at Trinity were among the earliest serious scientific researchers into ghostly and other psychical or paranormal phenomena. (*The Turn* 23)

It was Edward White Benson who not only studied there but also helped to organise the Cambridge Ghost Club, in 1851. Beidler also calls attention to his son, Arthur Benson, who, having written his father's biography, mentions his interest in the paranormal, "he was then, as always, more interested in psychical phenomena than he cared to admit" (qtd. in Beidler 39). Beidler goes even further in establishing ties between ghost research and *The Turn of the Screw*. He suggests that Douglas might have been himself a member of the Cambridge Ghost Club and a psychical researcher at least at an amateur level:

Let us consider the dates. Douglas had met the governess some "forty years" (*The Turn* 24) before he read the manuscript in front of the fire. James's frame-story narrator says that he copied the manuscript "much later" (*The Turn* 25) when Douglas, near death, sent him the handwritten copy the governess had sent to Douglas before her own death. If that "much later" was something like a half-dozen years, and was shortly before the story was published in 1898, then simple arithmetic suggests that Douglas could have been at Trinity in 1851, when the Ghost Club was started. (39-40)

If that is so, Beidler argues, Douglas could have been urging the governess to make a written record of her experiences as the Ghost Club requested it from people who had had some encounters with the supernatural (40). Since spirituality at the time was on the increase and the supernatural was becoming part of the culture, many of such narratives were constructed, analysed and then published in the Proceedings of the Society for Psychical Research. Many of them, like *The Turn of the Screw*, were written as first-person reports, and surprisingly a number of those written by women had traceable similarities with the governess's account. Of course, it would be highly irresponsible to claim that Henry James had read all of the narratives before he set about writing *The Turn of the Screw*. However, it was not unusual for intellectuals to read and discuss ghost stories. As stated above, some of the narratives printed in the Proceedings had clear parallels to *The Turn of the Screw* and therefore quoting a sample of a narrative published in 1889 will nicely represent the idea of ghost storytelling at the end of the nineteenth century:

One evening while I was in bed and the two children were sleeping peacefully, I felt that someone was near me. I looked up and saw – I can scarcely say a shadow because a shadow appears one-dimensional – the distinct shape of a man. I was

not able to distinguish the features of his face, which were hidden in the shadow of a large hat. The extraordinary thing was that I did not feel at all frightened.

I looked at the figure for a long time, thinking it must be a figment of my imagination. I returned to my reading. After a while I looked up again. The shape was still in the same place, and the face still invisible. Finally I turned off the light, turned my back to the shape, and fell asleep, thinking it was just my imagination. The same thing happened several days later. Afraid that people would make fun of me, I did not tell a soul.

The children were very young, nine and ten years old. They had their supper at seven. I went down at nine to have supper with the baron and the baroness. I usually went to bed at ten. During that hour the light remained on the table, as it was always lit when the children were sleeping. Also, the light in the study remained lit. The eldest child was very fearful.

One evening when I went upstairs after supper, I heard distressed cries coming from the bedroom. I ran in and saw one of my pupils trying to tear her sister, who was in a deep sleep, out of bed, begging her to wake up. She said, "Dear Charlotte, please wake up." When she saw me she ran back to bed. I said to her, "I hope you will no longer make such a din."

The next day she appeared so miserable that she worried me a little. I asked her if she was ill. She answered, "No, I am well." It occurred to me to question her about her fright the night before, for I was sure her condition stemmed from her terror then. I took her into the bedroom alone to question her.

For a long time I could make her admit nothing. Finally, I promised that she would not be scolded, and she could tell me whatever nonsense she wished. I told her I wanted to know the cause of her fear in order to talk it over with her. Eventually, after some hesitation, she said to me, "I know it wasn't real, but it frightened me. As soon as you went down, someone knocked on the door of the bedroom, and at the foot of my bed I saw a man." That struck me. I said to her, "I would like to know how your frightened imagination saw him."

"I know it wasn't real," she said, but finally she told me he wore a long coat, with a long collar, and a low-topped hat with a wide brim. I was afraid the child could see my surprise, for that was exactly the same figure I had seen several times standing in front of my chest of drawers, between two lights, perhaps four or five feet from me. ("Ghost narrative" 1, 51-52)

After establishing ties with the then popular ghost narratives and giving its protagonist a trustworthy status, James invites the reader to settle himself comfortably and listen to Douglas reading the narrative written in "old, faded ink, and in a most beautiful hand" (*The Turn* 23).

The narrative itself begins quite peacefully and objectively. It provides vivid details and impressions of the mansion and its inhabitants all presented in a realistic tone. As the initial pages unfold, the reader gains the impression that the governess as a narrator is normal and natural in her reactions and feelings. So does he see her as a

nervous excitable young girl moving between confidence and doubt about her new position. However, the very first feeling of unease arrives when she meets Mrs. Grose, the housekeeper. The governess immediately senses that Mrs. Grose is strangely glad to see her, “I felt within half an hour that she was so glad – stout simple plain clean wholesome woman – as to be positively on her guard against showing it too much. I wondered even then a little why she should not wish to show it” (*The Turn* 29). The reader quickly understands that the housekeeper is not quite herself and “that she is trying to hide a suspicion that everything is not as it should be – a suspicion which she could only have arrived at independently, since the governess has barely arrived” (Evans 183). The excitement of the first day carries the governess into the night and does not let her sleep. At some point, she believes that she recognised “faint and far, the cry of a child,” and also “a slight footstep” before the door (*The Turn* 29). As one can see, James does not much delay to notify the reader of supernatural forces that are presumably known to the housekeeper but yet to be discovered by the governess. “These fancies” could very well be attributed to the excitement that comes with accepting a new job. In retrospect, however, the governess understands these fancies as slight incidents of evil that were to build up in the following course of events. The first suggestion of anything *wrong* comes in the second chapter when Miles is expelled from school. This, in itself, does not seem to be sinister, but the tone of the letter from the headmaster casts considerable doubts, as it gives no particular explanation for the dismissal. The fact that “he’s an injury to the others” (*The Turn* 32) suggests that there is something abnormal about Miles, which almost certainly seems the real reason for his dismissal. The matter is, however, rejected by the housekeeper as well as the governess as “a natural and even healthy form of ‘naughtiness’ in a boy” (Hoffman 99). Once the argument of the thesis is fully established, this particular incident will be dealt with in more depth.

When the governess meets Miles on his return home, she is so enchanted by him that she believes it is unimaginable that such a boy could do harm to somebody. Therefore, she resolves not to do any inquires about the expulsion, neither from the headmaster nor from Miles himself.

The children are indeed enchanting. Little Flora has “extraordinary charm” and is “most beautiful.” Miles is a “prodigy of delightful, loveable goodness” and is “too fine

and fair” for the world. Simply, they both have “the bloom of health and happiness,” and the governess is entirely “dazzled by their loveliness” (*The Turn*, chapters 1-4). As one can see almost all the way through the novella, James pays painstaking attention to creating an impression of special beauty in the children. Overall, the word “innocence” would suffice in description of the children. Charles Hoffmann argues that “though innocence is usually linked with moral good by James, the innocent are also usually ignorant of evil and thus are prey to those who would betray them” (97). It is well illustrated in the innocent “Daisy Miller,” who betrays herself because she is careless in her innocence when placed in an evil environment (97). In other words, the more innocent one is, the more corrupt one can become. Therefore, in *The Turn of the Screw*, the children’s beauty and goodness make their corruption all the more intense and awful. In the early chapters, however, the children somehow remain in the background. Only when the governess realises that the ghosts of Peter Quint and Miss Jessel have come for the children, Flora and Miles become the centre of attention.

It is the third chapter that suddenly and directly places the reader into the presence of evil. It does not happen in a violent storm in the middle of the night but towards the end of a pleasant afternoon. Just as the governess comes out on her stroll, she imagines how wonderful it would be to meet someone, “some one would appear there at the turn of a path and would stand before me and smile and approve. I didn’t ask more than that” (*The Turn* 37). As if in answer to her wishes, a *man* appears on the tower. She sees him quite clearly to realise that it is not her employer from London but a figure unknown to her. Naturally, the governess’s reaction was a state of shock and surprise, and at first doubting her vision, she then realises that the incident was not of her own imagination. The figure, however, presents no apparent act of evil, feeling of horror or any kind of violence. It is later revealed that the figure is an apparition of Peter Quint, the dead former valet of the children. As straightforward as it seems, this moment has become a discussion point for the camp of non-apparitionists.

Renner regards the situation as a trigger to the governess’s romantic fantasies. Sexual hysteria, as it was understood, was a psychosexual disorder mainly affecting women – particularly women with fine qualities of mind and character. It was caused by a great conflict between natural sexual impulses and the repression of sexuality required by the Victorian society. Renner sees the governess as a single attractive

woman whose sexual needs are unsatisfied, and that is where the inner conflict comes from (Renner 226). She sees, at least at first, her employer's "handsome face," which is quickly transformed into a frightening male figure (225). This transformation is brought about by fear, specifically fear of male sexuality, which shocks this privately bred woman to the greatest extent possible. Renner also claims that this "collision," as the governess herself calls the experience, gives her such a guilty feeling involving shame and disgust that she cannot even talk about it to Mrs. Grose (227).

Considering that the governess occupies her first job, which proves to be full of responsibility, she naturally does her utmost to gratify the person employing her:

It was a pleasure at these moments to feel myself tranquil and justified; doubtless perhaps also to reflect that by my discretion, my quiet good sense and general high propriety, I was giving pleasure – if he ever thought of it! – to the person to whose pressure I had yielded. (*The Turn* 37)

She is a governess with a strong sense of vocation, and therefore she would appreciate if the gentleman from Harley Street came and saw how wonderfully she performs her duties. Instead, she is thrust into a traditional ghostly environment, "the scene had been stricken with death. I can hear again, as I write, the intense hush in which the sounds of evening dropped. The rooks stopped cawing in the golden sky" (*The Turn* 38). As it is later revealed, the governess is not quite certain whether it was a ghost or "an insane, an unmentionable relative kept in unsuspected confinement," or even servants playing a trick on her (*The Turn* 39-40). Due to this uncertainty, she resolves to keep the experience to herself. However, the governess's conviction that "the man [. . .] was as definite as a picture in a frame," (*The Turn* 38) turns out to be real in chapter four. While collecting her gloves from the dining room, she encounters the same figure looking in through the window. The person does not speak though the governess intuitively understands the real purpose of his visit, "on the spot there came to me the added shock of a certitude that it was not for me he had come. He had come for someone else" (*The Turn* 43). The governess, collecting her courage and fortitude, realises that it is not her but the children who are in grave peril.

Having established that Henry James was familiar with the leading members of the Society and that he was more than likely to have read a number of their works, paying attention to parallels between psychical ghosts and *The Turn of the Screw* will

definitely serve the purpose of the thesis. Beidler proposes about fourteen such parallels that appear both in ghost cases of the time and *The Turn of the Screw*. Henry James knew that if he wanted his Christmas ghost story to be powerful and appreciated, he had better make his ghosts as convincing as he could. Therefore, applying the characteristics of the psychical ghost was supposedly the best thing to do. Beidler has recognised the following patterns that appear as the key identifying features:

1. Ghosts appearing to two children
2. Noises in the night
3. The face at the window
4. The upper part of the figure
5. The fixed stare
6. Precise description of ghosts
7. Identifying the ghost
8. The sad face
9. The felt presence of ghosts
10. Ponds, tables, and stairs
11. A feeling of cold
12. Cold winds
13. Extinguished lights
14. Selective seeing of ghosts (77)

Throughout the whole novella, the reader is slowly ushered through various incidents of the supernatural, which are never far from the patterns mentioned above. The governess always seems to be fixed with a long stare, “he never took his eyes from me [. . .] his stare into my face, through the glass and across the room, was as deep and hard as then” (*The Turn* 39, 43). The ghosts of the psychical cases usually took pleasure in similar stares:

Suddenly a “phantom” stood before me, so close that had it been a human being it must have touched me; blotting out for a moment the landscape and surrounding objects; itself indistinct in outline, but with lips that seemed to move and murmur something, and with eyes fearfully distinct that fixed and followed and glared into mine, with a look so intense and deeply earnest that I fairly recoiled from the spot and started backwards. (“Ghost narrative” 2, 83-84)

The question of gazing has, however, become the central point of the feminist perspective, namely Priscilla L. Walton. She states that Victorian women were not regarded as thinking or feeling subjects with desires, but rather as objects of male desire - male gaze (248). If they somehow stepped out of this line, they were condemned and

thought of as lunatics or whores, because desire was viewed as sexuality. Since women were generally divided into three categories: the mother, the whore, and the lunatic, governesses, therefore, occupied a very difficult position. Although they represented mother-substitutes, hence pure women, they were still single women who posed a threat to the structure of the home (257).

While the governess fantasises about meeting the gentleman from Harley Street, she actually encounters not the master but a man gazing down on her from the tower. At this moment, Quint is in a position of the gazer who merely peeps at her. In the following scene, nonetheless, the governess usurps this position when she steps outside, takes Quint's place, and peers through the window herself. For Walton, this is a significant moment in the story, since the gaze is a marker of power, control and sexuality (262).

The matter of gazing grows even more intriguing when the reader considers "Sir Edmund Orme," another ghost story by Henry James. The narrator of this story becomes acquainted with Mrs. Marden and her daughter, Charlotte. They meet on a few occasions and he becomes aware of a personage that is later revealed to be a dead man. Strangely enough, the narrator also receives a gaze as fixed as that of Quint in *The Turn of the Screw*, "Yet he looked fixedly and gravely at me [. . .] He looked again strangely hard at me, harder than anyone in the world had ever looked before" (Lustig 18). Since the narrator is a *male* character and is also fixedly looked at, the feminist gaze concept appears to be unconvincing. One should also take into consideration the governess's certitude that Quint has come for *someone else*. Therefore, the male gaze is not to subdue the governess but the children, presently not there.

Certainly, the fixed stare plays an important role in the supernatural. However, there are other features in *The Turn of the Screw* that mirror the real ghost narratives. One can find frequent references to faces looking through windows:

They had been some considerable time in the house without the occurrence of anything remarkable, when one evening, towards dusk, Mrs. Chapman, on going into what was called the oak bed-room, saw a female figure near one of the windows; it was apparently a young woman with dark hair hanging over her shoulders, a silk petticoat, and a short white robe, and she appeared to be looking eagerly through the window, as if expecting somebody. ("Ghost narrative" 3, 82)

The above narrative is particularly relevant to *The Turn of the Screw* because the figure at the window is looking for someone. In the first two encounters with Quint, the governess only sees the upper part of him. Although the rest is covered by the tower wall and the wall below the window, in real ghost cases the figure of a ghost is often seen from the waist up, “I started up, and then saw Mrs. B. From the head to the waist the figure was distinct, clear, and well-defined: but from the waist downwards it was all misty and the lower part transparent” (“Ghost narrative” 4, 83).

Beidler also suggests that in no small number of ghost cases one can find references to animals being frightened by ghosts (105). It is usually a pet, most commonly a dog, but also other animals:

About the year 1875, I and my sister (we were about 13 years old then) were driving home in the tax-cart one summer afternoon about 4 o’clock, when there suddenly appeared, floating over the hedge, a female figure moving noiselessly across the road; the figure was in white, and body in a slanting position, some 10 feet above the ground. The horse suddenly stopped and shook with fright, so much so that we could not get it on. I called out to my sister: “Did you see that?” and she said she had, and so did the boy Caffrey, who was in the cart. (“Ghost narrative” 5, 79)

When the governess arrives at Bly, she is perfectly aware of the rooks which “circled and cawed in the golden sky” (*The Turn* 28). The striking contrast, however, comes with the first apparition of Peter Quint. The rooks, normally active and noisy on a sunny afternoon, strangely fall into an unnatural silence, “the rooks stopped cawing in the golden sky and the friendly hour lost for the unspeakable minute all its voice” (*The Turn* 38). Is it not possible that the rooks can see from the treetops, what the governess sees from the ground?

The role of Mrs. Grose, though it seems minor, is an important one. The warm-hearted housekeeper is depicted in the early chapters as a sane, simple, wholesome kind of person with a common sense approach to life. She is not, however, a superstitious person; she presents a realistic point of view that is well in contrast to the governess who gradually becomes involved in the world of evil. Taking all this into consideration, and the fact that she never sees the apparitions but comes to believe in them, Mrs. Grose becomes valuable evidence not only for the governess but also for the reader.

Just after the governess realises that it is the children the figure has come for, her natural devotion to duty springs into action and she immediately knows that it is her responsibility to act, whatever happens. As she runs out to find that the figure is not there, James marvellously twists the situation round by placing her exactly where the personage stood a moment ago so that Mrs. Grose, just entering the dining room, sees her in precisely the same way as the governess saw the man. Mrs. Grose reacts *as if she had seen a ghost*:

She pulled up short as I had done; I gave her something of the shock I had received. She turned white, and this made me ask myself if I had blanched as much. She stared, in short, and retreated on just *my* lines, and I knew she had then passed out and come round to me and that I should presently meet her. I remained where I was, and while I waited I thought of more things than one. But there's only one I take space to mention. I wondered why *she* should be scared. (*The Turn* 44)

Of course, *she* has something to hide and to be afraid of. In the early chapters, it is most peculiar how she tries to conceal her delight on the governess's arrival. Later on, she is not too explicit while talking about the previous governess, "our lady never came back, and at the very moment I was expecting her I heard from the master that she was dead. I turned this over. 'But of what?' He never told me! But please, Miss, said Mrs. Grose, I must get to my work" (*The Turn* 35). In spite of all the favourable traits attributed to the housekeeper, she has her secrets that she does not want to share. And as the story unfolds, the secrets prove themselves hard to be even uttered.

Surprisingly enough, James uses a similar pattern in his "Sir Edmund Orme," where Mrs. Marden hides her knowledge of the ghost from her daughter. During the story, another striking similarity appears when Charlotte exclaims, "What on earth is the matter with you? You've such odd faces! [. . .] One would think you had seen a ghost!" (Lustig 18) Just as this happens the ghost is straight in front of her "sealed" eyes.

The first time the governess sees Quint, he is at a distance. She sees him clearly enough to realise that he is unknown to her, and though deeply agitated, she does not report the occurrence. However, the next time she sees him from close quarters. She takes in every detail of his appearance, and shares her experience with Mrs. Grose. Many readers might expect an apparition of a shadowy, transparent and indistinct shape covered by a white sheet, but what the governess actually encounters is very distinct

features of a particular person, “He has red hair, very red, close-curling [. . .] pale face, long in shape [. . .] little rather queer whiskers that are as red as his hair [. . .] eyebrows are somehow darker [. . .] eyes are sharp [. . .] rather small [. . .] mouth is wide [. . .] never – no, never! – gentleman.” And there are the clothes, “no hat [. . .] dressed [. . .] in somebody’s clothes [. . .] not his own” (*The Turn* 46-47). Before the governess is halfway through the description, Mrs. Grose identifies the figure as Peter Quint, the master’s valet, who is dead.

As stated above, Mrs. Grose has a down-to-earth approach to life, and is far from being superstitious. A. J. A. Waldock says that she is not merely reminded of Peter Quint by the description, but that she recognises him positively in it (331). Therefore, it is significant that she does not question the validity of what the governess saw and simply acknowledges that the appearance of the dead man must be a ghost. Reed also calls attention to Mrs. Grose as the testing ground for how far the reader may go in accepting the evidence of the governess. Since Mrs. Grose accepts the evidence, we as readers are to accept it as well (419). There are, however, critics that attempt to discredit the governess’s description. Harold C. Goddard, for instance, begins with the following false analogy:

Suppose a missing criminal is described as follows: “A squat, ruddy-cheeked man about thirty years old, weighing nearly two hundred pounds; thick lips and pockmarked face; one front tooth missing, two others with heavy gold fillings; big scar above left cheek bone. Wears shell glasses; had on, when last seen, brown suit, grey hat, pink shirt and tan shoes.” Then suppose a man, flushed with excitement, were to rush into police headquarters exclaiming that he had found the murderer. “How do you know?” the chief detective asks. “Why! I saw a man about thirty years old with shell glasses and tan shoes!” (14)

Goddard himself admits that it is a slight exaggeration, but it is far more than that. The governess describes Quint with precision: his height, posture, general appearance, hair, whiskers, eyebrows, eyes, complexion, mouth and lips, and clothes too. What Goddard regards as important is the fact that Mrs. Grose hesitates while listening to the description. Considering that the person being described is dead, it is hardly surprising that she is taking her time. Goddard also poses a question of why the governess’s identification mainly rests on the fact that the stranger wore no hat and that his clothes looked as if they belonged to someone else (14). Undoubtedly, the reader understands

that the governess is liable to be conscious of not only the looks but also of the clothes he was wearing, not to mention that men of that period traditionally wore hats outdoors. Mrs. Grose supports the truthfulness of her record by exclaiming, “he never wore his hat,” (*The Turn* 47) and also by telling the reader that the late valet made free with his master’s clothes.

Renner, on the other hand, supports a nineteenth century theory that there was a relationship between physiognomical features and character. The point, he considers crucial, is the Quint’s facial features and his general appearance, “He has no hat [. . .] red hair, very red [. . .] queer whiskers that are as red as his hair” (*The Turn* 47). The governess also says that the figure is remarkably handsome. “The handsome man,” according to general prejudice, “is likely to be a cad;” somebody who has bad intentions and no scruples against taking advantage of the susceptibility which women exhibit (229). What may support Renner’s argument is the figure’s red hair and whiskers. Red hair was said to characterise a person supremely good or supremely evil, a prejudice that can be traced as far back as the Bible. What is more, Satan was believed to materialise in the form of a red-haired male. It would, therefore, not be surprising, Renner claims, if a parson’s daughter were to imagine a figure embodying the features of this long-standing assumption about the human form of the Temper himself (230). The disgusting figure also gives the governess “a sort of sense of looking like an actor” (*The Turn* 47). And again, there *could* be a connection between the Devil, who was supposed to be the inventor of drama, and the Catholic Church that regarded actors as servants of Satan (230). But however well this interpretation may be presented, it does not seem to be answering the prime question of the precise description, and more importantly the subsequent identification of the figure.

Another advocate of the non-apparitionist camp, Edmund Wilson, also feels, “that the ghosts are not real ghosts but hallucinations of the governess” (88). He, however, claims that “*almost* everything from beginning to end can be read equally in either of two senses.” Therefore, the reader rightly asks a question as to why Wilson partly accepts the precise description of Quint:

There seems here to be only a single circumstance which does not fit into the hypothesis that the ghosts are mere fancies of the governess: the fact that her description of the masculine ghost at a time when she knows nothing of the valet should be identifiable as the valet by the housekeeper. (89)

Looking back at the first line of the quote makes the reader ponder over the single circumstance, which does not fit into Wilson's hypothesis. Regarding all the points mentioned above, the reader naturally agrees that the single circumstance is the clear description of Quint. If so, Wilson's theory would inevitably collapse like a house of cards. Yet even here, Wilson finds a way for his interpretation. He suggests that there might have been a physical resemblance between the Master and Quint. In this way, the governess would associate the ghost with the Master. However, when the reader considers Wilson's own words, he comes to a rather different conclusion:

When we look back, we find that the master's appearance has never been described at all: we have merely been told that he was "handsome," and it comes out in the talk with the housekeeper that the valet was "remarkably handsome." It is impossible for us to know how much the phantom resembles the master – the governess, certainly, would never tell. (90)

Obviously if there was any possibility of confusing the Master and Quint, Mrs. Grose would immediately think of the Master, rather than of the deceased butler returning from the dead.

As Wilson could not adequately explain how Mrs. Grose was able to identify the apparition, he capitulated and added a separate note to his essay, "it is quite plain that James's conscious intention [. . .] was to write *a bona fide* ghost story" (122). It is, however, worth noting that there were other non-apparitionists who attempted to clarify the "single circumstance." Oscar Cargill assumes that the governess has previously acquired the necessary information from Flora (18). Whereas John Silver believes that she has been asking questions in the village (210). However carefully the reader contemplates the text, he can find no real evidence to support these hypotheses and rightly sees them as highly speculative.

As there is no other satisfactory way of explaining the governess's knowledge of Quint's appearance, we as readers naturally come down to conclusion that James's conscious intention may well have been based on ghost narratives so widely known at the time. There are many convincing parallels in them that quite accurately reflect the happenings in *The Turn of the Screw*:

He was middle-sized, broad-shouldered, with shoulders thrown back, had a florid complexion, reddish-brown hair (bare headed) and beard, and wore a brown sack overcoat, which was unbuttoned. His expression was grave, neither stern nor pleasant, and he seemed to look straight at Mrs. Wilson, and then at Mrs. Rogers without moving. Mrs. Wilson supposed, of course, that it was a real man, and tried to think how he could have got into the house. (“Ghost narrative” 6, 85)

After the governess describes the man she has seen, the terrified Mrs. Grose identifies him, “Quint! [. . .] Peter Quint – his own man, his valet” (*The Turn* 47). This scene has become an immovable stumbling block for the non-apparitionist camp. Even if the governess’s vision of the figure arose from a “psychosexual problem,” how could her insane vision sound so much like the figure described in so many of the non-fiction ghost cases that were in print before James wrote *The Turn of the Screw*? (Beidler 87) As presented above, there have been many attempts to avoid this stumbling block, but having no convincing results. It is, however, important to note that this scene fulfils the last of Gurney’s (one of the founders of the Society) three tests for the validity of ghosts:

- 1) More persons than one might be independently affected by the phenomenon.
- 2) The phantasm might convey information, afterwards discovered to be true, of something, which the percipient had never known.
- 3) The appearance might be that of a person whom the percipient himself had never seen, and of whose aspect he was ignorant, and yet his description of it might be sufficiently definite for identification. (Beidler 28)

Since this test is so important, both in James’s story and in the ghost cases, it is vital to quote at least two narratives that had undergone this test, including the recognition of the figure by the percipient:

There he stood looking at me, and a curious smile came over his countenance. He had a stand-up collar and a cut-away coat with gilt buttons and a Scotch cap [. . .] What increased the excitement was the fact that a man a number of years before, who was employed in the office of the station, had committed suicide, and his body had been carried into this very cellar. I knew nothing of this circumstance, nor of the body of the man, but Mr. Pease and others who had known him, told me my description exactly corresponded to his appearance and the way he dressed. (“Ghost narrative” 7, 90)

The apparition seemed to have a morning gown of a darkish colour, no hat nor cap, short black hair, a thin meagre visage, of a pale swarthy colour; seemed to be of about five and forty or fifty years old; the eyes half shut, the arms hanging

down, the hands visible beneath the sleeve; of a middle stature. I related this description to Mr. John Lardner, rector of Havant, and to Major Batten, of Langstone, in Havant parish; they both said the description agreed very well to Mr. P. a former rector of the place, who had been dead above twenty years. (“Ghost narrative” 8, 87)

All of the incidents described so far seem to produce no extraordinary effect of evil. They very much resemble ordinary ghost tales of inactive and “boring ghosts” with no sense or meaning in them. They appear to people who do not know them, who have no interest in them and then they have nothing to say. It is no wonder that such tales with no story to tell and ghosts with no purpose to reveal are likely to fall into oblivion and never to be told again. Francis Roellinger in his 1949 essay pointed out that James had a choice of two kinds of ghostly apparitions; those haunting inactive ghosts or the ghosts reported to the Society for Psychical Research. He described the literary ghost as the following:

In the magazine ghost stories . . . the ghost is a fearsome being, dressed in a sweeping sheet and shroud, carrying a lighted candle, and speaking in dreadful words from fleshless lips. It enters at the stroke of midnight, through the sliding panel, just by the bloodstain on the floor . . . Or it may be only a clanking of chains, a tread as of armed men heard whilst the candles burn blue and the dogs howl. (qtd. in “Jones” website)

Well in contrast stands Roellinger’s description of the typical ghosts reported to the Society:

In the majority of cases reported to the Society, the ghost does not appear at any known fixed time of day or year. It is usually seen distinctly “in all kinds of light, from broad daylight to the faint light of dawn.” It is described in detail, and appears “in such clothes as are now, or have recently been, worn by living persons.” Sudden death, “often either murder or suicide, appears to be connected with the cause of the apparition” in many cases. (qtd. in “Jones” website)

However, even the ghosts reported to the Society do not always seem sufficiently threatening. James’s story does reflect all the patterns stated on page 18, but Beidler claims that James was also aware that making a truly significant ghost story needed ghosts that would come to the living for a definite purpose and with a desire to do evil (122). Having been acquainted with some of the leading members of the Society, James

most certainly discovered that there were some exceptions to the boring ghosts. These exceptions were to be found especially in the publications of researchers who were less selective than the editors of the Society's Proceedings. One of such researches was William T. Stead. Although he was a contemporary of James, there is no evidence that they were acquainted. Beidler, however, believes that they must have known each other as they were both among the noted man of letters in their time (34). Stead primarily dealt with the ghosts far more interesting from the literary point of view. He introduced "a distinction between harmless ghosts of people who did evil while they were still alive and evil ghosts of people who did only good while alive" (Beidler 123). Several of his ghost cases suggest a certain "badness" of a sexual nature. While reading Mrs. Grose's remarks about Peter Quint and Miss Jessel, the reader cannot overlook the sexually hinted comments. Considering that "there was everything" between them and that "he [Quint] did what he wished," the reader suddenly understands the "real reason" for Miss Jessel leaving Bly, "She could n't have stayed. Fancy it here – for a governess!" (*The Turn* 57) The governess, having learned even more, later refers to Miss Jessel as "dishonoured and tragic" (*The Turn* 85). At this point, Beidler argues that James has provided enough hints to suggest that Miss Jessel was pregnant and in a disturbed state of mind murdered her baby (125). Of course, this is a speculation, but regarding that Miss Jessel appears "in mourning" (*The Turn* 56), and there are strange cries of a baby, the reader is assured again that what he encounters is not an ordinary but "the most hopelessly evil story" (qtd. in "Parkinson" website).

Stead also dealt with cases involving ghosts that were bad alive and also bad in their spiritual state. To make his story sufficiently evil, James was in search of ghosts doing or trying to do evil to the living. Supposing that James did draw inspiration from those extreme cases, presenting some of the parallels would certainly support the apparitionist theory:

I never feel nervous about my nursing capacity, or the recovery of my patients, except I am nursing in the place where I am writing this.

The house is old, and like most old houses has its haunted room, in addition to a subterranean passage, which was blocked up 50 years ago, and from which, it is reported, strange sounds have come, like the blows from a mallet, and the sound of somebody digging. I have never heard anything of the sort, but this much I know for a fact, that often when taking my notes or watching quietly by my patient, with a good fire, and a light burning, I have suddenly felt as if a cool wind

was blowing about me so that I could not help shivering, and as if fingers were lightly touching my shoulders, and more than once feeling positive that somebody passed quickly through the room. Now I have never experienced these strange sensations when nursing in any other house, but I always feel when called here to nurse that I am about to do battle for the life of my patient, with a foe whose exact power I do not understand, and have always striven to defeat an influence which I felt was evil, by soliciting the protection of One Who is Almighty. (“Ghost narrative” 9, 134)

This narrative is especially interesting because of the narrator’s feeling, like the governess’s, that she is facing an evil spirit trying to do harm to the person in her charge.

The very first hints that James sought out ghosts of this particular purpose are in his notebooks:

The story of the young children (indefinite number and age) left to the care of servants in an old-country-house, through the death, presumably of parents. The servants, wicked and depraved, corrupt and deprave the children; the children are bad, full of evil, to a sinister degree. The servants *die* (the story is vague about the way of it) and their apparitions, figures, return to haunt the house and children, to whom they seem to beckon, whom they invite and solicit, from across dangerous places, the deep ditch of a sunk fence, etc. – so that the children may destroy themselves, lose themselves, by responding, by getting into their power. So long as the children are kept from them, they are not lost; but they try and try and try, these evil presences, to get hold of them [. . .] It is all obscure and imperfect, the picture, the story, but there is a suggestion of strangely gruesome effect in it. (qtd. in Willen 384)

However explicitly the passage depicts the real ghosts and corrupted children, the reader cannot take it as the author’s interpretation of the completed story. Since this entry had been written three years before the novella was begun, the reader can only assume that James started it with this interpretation in mind. However, the Preface to the 1908 edition of *The Turn of the Screw* provides a definite clue about the kind of ghosts James was dealing with:

Recorded and attested “ghosts” are in other words as little expressive, as little dramatic, above all as little continuous and conscious and responsive, as is consistent with their taking the trouble [. . .] to appear at all [. . .] Good ghosts, speaking by book, make poor subjects, and it was clear that from the first my hovering prowling blighting presences, my pair of abnormal agents, would have to depart altogether from the rules. They would be agents in fact; there would be

laid on them the dire duty of causing the situation to reek with the air of Evil. (the Preface 121-2)

In other words, Peter Quint and Miss Jessel are not ordinary or boring ghosts who clank chains in white sheets to frighten or thrill the reader, rather, they are evil agents from “the other side” that create an atmosphere of evil (Hoffmann 101). Knowing the tediousness of ordinary ghost stories, James was determined that his ghosts would not be “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” (the Preface 122). In a letter to Frederick W. H. Myers, James states quite clearly that his intention was to “give the impression of the communication to the children of the most infernal imaginable evil and danger” (Horne 314). By creating such atmosphere of evil and corruption, and refusing to give any particulars, James allows the reader to imagine the details for himself:

Only make the reader’s general vision of evil intense enough, I said to myself [. . .] and his own experience, his own imagination, his own sympathy (with the children) and horror (of their false friends) will supply him quite sufficiently with all the particulars. Make him *think* the evil, make him think it for himself, and you are released from weak specifications. (the Preface 123)

The Preface, however, also contains some ambiguous remarks that make the non-apparitionist camp reluctant to see James’s story as a tale of the supernatural. James, for instance, described the tale as “a piece of ingenuity pure and simple, of cold artistic calculation, an *amulette* to catch those not easily caught” (the Preface 120). Some critics have regarded this statement as a confession that *The Turn of the Screw* is a “trap” for those easily caught. Edna Kenton viewed this traditional reading as “a lazy version of this tale” (253). Yet returning to James’s appeal for the reader’s imagination, Jones believes that James used the word “amulette” to terrify the reader with the fruits of his own imagination, and therefore he proposed to catch and hold the interest of sophisticated readers who would find ordinary ghost stories boring (309-10). In this way, the trap was set for “the faded, the disillusioned, the fastidious” (the Preface 120). However, if the reader still treats the story as a Freudian reading, then James would be guilty of writing the kind of modern “psychical” case he criticised:

The new type indeed, the mere modern “psychical” case, washed clean of all queerness as by exposure to a flowing laboratory tap, and equipped with credentials vouching for this – the new type clearly promised little, for the more it was respectably certified the less it seemed of a nature to rouse the dear old sacred terror. (the Preface 117-8)

To illustrate Henry James’s interest and knowledge of the supernatural phenomena, the reader must also consider the influence of his own family. In such surroundings, James could hardly have avoided being interested in spiritualism. His father, Henry James Sr. who rejected the Presbyterian faith of his family, had been fascinated by various forms of spiritualism and possession by spirits. His untiring pursuit of spiritual knowledge actually took form while the family was on the first trip around Europe, “a spiritual crisis overtook him on foreign soil and pushed him to the edge of a psychological abyss. He became convinced that he was confronting terrifying demonic forces” (“Henry James Sr.” website). However, following the ideas of the Swedish mystic, Emanuel Swedenborg, helped him to return to his usual self. Swedenborg was particularly famous for his devotion to theology, metaphysics and the exploration of mystical experience. He himself had a visionary experience, which made him feel that he had been designated by God as a spiritual emissary to report his findings to humankind (“Swedenborg” website). He claimed that during his trances he visited heaven and hell. Swedenborg’s hell had no Satan and heaven was populated by the spirits of the dead that carried on lives and habits much the same as they did on earth (“Swedenborg” website). Certainly, Henry James Sr., who was said to have carried with him the entire works of Swedenborg (“James Sr.” website), must have passed his knowledge onto his sons. And that he did so, there is no doubt. Henry James’s brother, William, having had a reputation as a psychologist, writer and Harvard lecturer, also had a lifelong interest in spiritual phenomena. He was a guiding light of the American branch of the Society for Psychical Research, a member of the British society and also its president from 1894 to 1896 – the period just before his brother wrote *The Turn of the Screw* (Beidler 15).

Although the reader cannot assume that James knew all about his brother’s professional doings, it is certain that he knew about Mrs. Leonore Piper, the famous medium of his time. She was brought to the attention of William James in 1885. He very soon discovered that in her trances Mrs. Piper became controlled by a spirit called

“Phinuit.” At such times, she was able to reveal information inaccessible to her in her normal state. William James did a systematic study of her and his work quickly reached the British society. Richard Hodgson, a British researcher who thought there was some trickery involved, came to Boston to do his own investigations. Before long, Hodgson became convinced that there *was* something about her powers and that she was not a fraud. Hodgson and William James then decided that it would be useful to bring Mrs. Piper to England. She could be examined in strange environment where she would have no access to information, and therefore provide some more evidence of her supernatural powers. The Society established a committee to scrutinise her authenticity and one of the members was Oliver J. Lodge, a professor of physics at Liverpool University. After a few sittings, Lodge came to believe that Mrs. Piper had supernatural power as an honest medium. The evidence was so impressive that the Society decided to write a report about it in their Proceedings. As a key element in the report was supposed to be a contribution by William James who discovered Mrs. Piper. He agreed and wrote a long and impressive letter to Myers who then took the liberty of inviting Henry James to read the letter at the meeting of the Society in October, 1890 (Beidler 151-2). James wrote to his brother that even though the subject of the letter was quite unknown to him, he had agreed to read it:

Frdk Myers has written to ask *me* to read your letter on Mrs. Piper at a meeting of the S. P. R. at the Westminster Town Hall on the 31st of this month: and I have said I would, though so alien to the whole business, in order not to seem to withhold from *you* any advantage – though what “advantage” I shall confer remains to be seen. Therefore imagine me at 4 p.m. on that day, performing in your name. (qtd. in Beidler 153)

On October 20 William responded to his brother, expressing gratification and amusement too:

I think your reading my Piper letter (of which this very morning proof came to me from Myers) is the most comical thing I ever heard of. It shows how first-rate a businessman Myers is: he wants to bring variety and *éclat* into the meeting. I will *think of you* on the 31st at about 11 a.m. to make up for difference of longitude . . . Alice says I have not *melted* enough over your reading of my paper. I *do* melt to perfect liquefaction. T is the most beautiful and devoted brotherly act I ever knew, and I hope it may be the beginning of a new career, on your part, of psychic apostolicism. Heaven bless you for it! (qtd. in Beidler 153-154)

Whether or not Henry James was “alien” to the subject of the letter, the actual reading at the meeting provides substantial evidence that he knew about supernatural powers and spirit mediumship at the time of writing *The Turn of the Screw*. The letter is especially important because it was a personal statement of a distinguished psychologist about a medium controlled by the spirits of dead people. Therefore, there can be no doubt that Henry James found the letter interesting:

Dear Mr. Myers,

You ask for a record of my own experiences with Mrs. Piper, to be incorporated in the account of her to be published in your *Proceedings* [. . .] My impression after this first visit was, that Mrs. P. was either possessed of supernormal powers, or knew the members of my wife’s family by sight and had by some lucky coincidence become acquainted with such a multitude of their domestic circumstances as to produce the startling impression which she did. My later knowledge of her sittings and personal acquaintance with her has led me absolutely to reject the latter explanation, and to believe that she has supernormal powers [. . .] He [Phinuit, the “control” of Mrs. Piper] is however, as he actually shows himself, a definite human individual, with immense tact and patience, and great desire to please and be regarded as infallible [. . .] The most remarkable thing about the Phinuit personality seems to me the extraordinary tenacity and minuteness of his memory. The medium has been visited by many hundreds of sitters, half of them, perhaps, being strangers who have come but once. To each Phinuit gives an hourful of disconnected fragments of talk about persons living, dead or imaginary, and events past, future, or unreal. What normal waking memory could keep this chaotic mass of stuff together? [. . .] So far as I can remember, Mrs. Piper’s waking memory is not remarkable, and the whole constitution of her trance-memory is something which I am at a loss to understand [. . .] And I repeat again what I said before, that, taking everything that I know of Mrs. P. into account, the result is to make me feel as absolutely certain as I am of any personal fact in the world that she knows things in her trances which she cannot possibly have heard in her waking state. (Proceedings VI.)

It would be highly improbable to presume that such a statement had no influence on Henry James. According to his correspondence, he seemed to be pleased with the evening and a week later wrote a letter to his brother:

It was a week ago today that I read you at the S.P.R., with great éclat – enhanced by my being introduced by Pearsall Smith as “a Bostonian of Bostonians.” You were very easy and interesting to read, and were altogether the “feature” of the entertainment. It was a full house – and Myers was rayonnant. (qtd. in Beidler 159)

Nevertheless, it can hardly be stated that the event in Westminster Hall was the starting point for James's spiritual thinking, but it can be said that James's attitude towards such issues changed and possibly made the subject seem less "alien" to him than before. It may, therefore, be worth noting that just a year later he published "Sir Edmund Orme," a ghost story about a dead man who returns to torment a woman who rejected him while he was alive. Even though it is quite a simple story, it uses a ghost who returns to do harm to the living.

Not only did James know about spiritualism but he was also knowledgeable about trance and possession. Mrs. Piper served as a perfect example of people who were in their trance dominated by the spirit of a dead person and used as a vehicle to communicate. The word "trance" is usually defined as a situation in which the person is a voluntary medium. However, "possession" is a situation in which the medium is placed involuntarily. Not all the spirits that took control of the living were necessarily good or benign. There was also another class of ghosts; those could range from merely unpleasant or disagreeable to downright malignant or diabolical. These unfriendly spirits were usually called demons. At the end of the nineteenth century, spirit possession was a reasonably familiar phenomenon and accounts of such encounters were published and considered worthy of notice by men and women of reputation. Of particular significance is that William James did not dismiss all these accounts as attacks of insanity. He saw these attacks as the following:

The subject is attacked at intervals for short periods, a few hours at most, and between whiles is perfectly sane and well. During the attack the character, voice, and consciousness are changed, the subject assuming a new name and speaking of his natural self in the third person. The new name may in Christian countries be that of a demon, or spirit, elsewhere it may be that of a god; and the action and speech are frequently blasphemous or absurd. When the attack passes off the subject usually remembers nothing of it. (qtd. in Beidler 173)

Having read all the above and assuming that Henry and William James showed some interest in each other's professional doings, it is undeniable that Henry James had a wide knowledge of the subjects in question. Therefore, it seems perfectly legitimate to presume that the apparitions in *The Turn of the Screw*, seemingly following the pattern of ordinary and boring ghosts, give the story another turn of the screw by having demonic qualities. Thus, the adorable children Miles and Flora are at times not

themselves, but rather subjects possessed by the controlling spirits of Peter Quint and Miss Jessel. At this point, the reader may naturally pose a question as to why the apparitions actually come. For the advocates of the non-apparitionist camp, this issue is largely irrelevant, but for those who believe that Bly is a haunted place governed by evil beings, this question may become a talking point. Shortly after *The Turn of the Screw* was published, Myers wrote a letter to another serious psychical researcher, Sir Oliver J. Lodge, about what he thought of Peter Quint and Miss Jessel:

The story is told by a governess (a good and virtuous one) with much force and dignity. The man-servant seduces the first governess, who kills herself in pregnancy; he is himself killed by some apparently male victim of his lust. On this simple groundwork some striking and even tragic scenes are inwrought;—the main *motif* being the natural desire of the ghosts to carry off the children to hell. (qtd. in Biedler 107)

Myers's judgement carries much importance, as the first task of any psychical researcher was to assess the credibility of people claiming to have had supernatural experiences. It also never occurred to Myers to doubt that James wrote a frightening ghost story with some "striking and even tragic scenes." What is more, Myers's assumption that the apparitions return to "carry off the children to hell" goes hand in hand with the fact that James strove to write a story reeking with "the air of Evil" (the Preface 122).

In a reader response criticism, one can postulate a number of possible or even impossible interpretations. Considering the question of the real reason for the apparitions' arrival, the extreme reader may posit that Peter Quint does not return to corrupt Miles but the governess. As it is suggested, he had a governess once before, which presumably resulted in her pregnancy and a possible murder of the child. Therefore, he appears to the governess and his corrupted mind sees her as another victim of his sexual lust but this time in the form of an incubus. In occult lore, an incubus is "a lewd male demon or goblin which takes on the illusory appearance of a male human being and seeks sexual intercourse with women, usually while they are asleep" ("Occultopedia" website). In this way, Peter Quint would only use Miles as a vehicle to come closer to the governess. It would also be daring, however, to suggest that the apparition of Miss Jessel, who always appears in mourning, is actually not a

diabolical but a friendly character. She does not necessarily have to return to harm Flora but to warn the other governess against the devastating force of Peter Quint. As the argument of this thesis is far from this particular interpretation, the following pages will continue to present *The Turn of the Screw* as a frightening story governed by two demons and their desire to harm the children.

The reader, who follows the demon theory, can sense the first sign of evil when Miles is expelled from school. Even though this particular scene has intensified speculation between the apparitionist and non-apparitionist camps, there is enough evidence to believe that the first time the demon of Peter Quint strikes is at the school. The reader shall never know what shocking things Miles said to his friends, but the basic fact that Miles is unable to recall what he said or to whom he said it is characteristic of the victims of possession. However, there are people postulating homosexual implications linked to this scene. Michael Moon claims that Miles has been sent down from school for “conduct into which he may have earlier been initiated by the literally haunting figure of Peter Quint” (qtd. in Beidler 139). Joseph J. Firebaugh views the scene as a “hint of boyish homosexuality” (295). Even Myers in his letter to Lodge admits that there is homosexuality involved:

The little girl feels lesbian love for the partially-materialized ghost of a harlot-governess; and the little boy (who is expelled from school for obscenity) feels pederastic passion for the partially-materialized ghost of a corrupt manservant. (qtd. in Beidler 107)

It must be remembered, however, that Miles may have done any terrible thing while possessed by the spirit of a man who, in life, had been corrupt, definitely bad and “much too free,” not only with Miles but “with every one” (*The Turn* 50). So if the reader is to understand that Miles’s offence is actually Peter Quint’s, he can conjure up any sort of offence that would be regarded bad enough to account for Miles’s expulsion and for the headmaster’s silence about it (Beidler 197). Presumably, Quint’s corrupting force is able to reach out to faraway places. If so, he speaks horrors through Miles’s mouth and thus causes his expulsion and homecoming.

James, who is well known for putting meaning into names in his writing, may well have played with the ones in *The Turn of the Screw*. It can be assumed, therefore, that the name of the mansion carries the meaning of a slang word “blighty.” In its

military sense, it means to “return home” (Webster dictionary). So if Peter Quint desires to exercise his evil powers as well as he did before Miles left Bly, he needs to bring him home.

The reader must also realise that Miles’s statement, “I said things” to “those I liked” (*The Turn* 114-5) may not be his statement at all, but Peter Quint’s. The scene begins with the governess’s question whether Miles stole the letter. As it is a direct question suggesting possible wrongdoing, Peter Quint appears to protect his own interest. As soon as she asks the question, the “white face of damnation” appears at the window and the governess feels that she is “fighting with a demon for a human soul” (*The Turn* 112-3). Miles obviously senses the same struggle as he turns white producing “sweat” (*The Turn* 113) on his forehead and thus showing the signs of a person falling into a trance. The governess also refers to Miles’s desire to speak as “a sound” that comes from him “not low nor weak, but as if from far away” (*The Turn* 113). Clearly, there are signs of possession that suggest how Peter Quint controls the body and mind of Miles. In that way, the reader is inclined to presume that all that Miles utters at such crucial moments is actually Peter Quint and his web of evil he is weaving around the boy. So Miles’s confession that he “said things” does not have to be his own, but one that the demon puts into his mouth possibly preventing him from making a true confession that would otherwise allow Miles to throw off his controlling power. Thus, the reader cannot tell what crimes Miles committed while possessed by Quint at school. He is, therefore, left to imagine any terrible thing that Quint, for the love of evil, is capable of doing.

Another scene cloaked in mist is when the governess is pleading with Miles to confess his domination by Quint, “Dear little Miles [. . .] I just want you to help me to save you!” (*The Turn* 91) Goddard, for instance, argues that for a moment the governess talks naturally, but then quite suddenly, Miles notices in her voice a queer tone and something in her manner, excited but suppressed, that he does not like (22). This excitement grows and grows until in a final outburst she falls on her knees to beg to let her *save* him. He then describes Miles as a hapless child utterly at a loss to know what the dreadful “something” is from which the insane woman would “save” him (22). Wilson, at this point, speaks along similar lines, “appealing to him with what seems to her desperate tenderness but in a way that disquiets the child, she insists that all she

wants is to save him” (91). As she is doing so, there is “an extraordinary blast and chill, a gust of frozen air and a shake of the room as great as if, in the wild wind” (*The Turn* 91). Although Wilson belongs to the non-apparitionist camp, he freely admits double explanation of the “gust of frozen air” the governess feels while the window is “tight” (*The Turn* 91). In an instant, Miles shrieks and the governess finds the candle extinguished, “It was I who blew it, dear!” says the boy (*The Turn* 92). Though Wilson claims that “the boy may really have blown out the candle in order not to have to tell her [the governess] with the light on about his disgrace at school” (91), the reader cannot fail to notice the immeasurable effect of horror that the scene creates. Evans is convinced that without this possession theme, which underlines the reality of the ghosts, there is no conflict, no drama, no story (184). Therefore, it is not difficult to pick up on the general mood of this particular scene that so skilfully describes Miles’s spiritual sickness. Moreover, the scene provides ample similarities to 19th century ghost stories and the suggested demon theory. For instance, icy winds are common enough in the ghost cases:

The apparition glided onwards towards my sisters, who were standing inside the room, quite close to the outer door, and who had just caught sight of it, reflected in the mirror. When within a few inches from them it vanished as suddenly as it appeared. As the figure passed we distinctly felt a cold air which seemed to accompany it . . . One of my sisters did not see the apparition, as she was looking the other way at the moment, but felt a cold air. (“Ghost narrative” 10, 99)

Involuntary cries that accompany the transition between possession and dispossession are very common too. These cries are associated with both going into and coming out of a trance of possession. The following case not only presents the two cries but also shows a parallel with Miles’s fear of an unseen presence:

In the year 1871, or 1872, the following experiences were met with in the village of Chu-mao in the district of Ping-tu. There was a native school there in which was a boy named Liu, about twelve years of age, who was supposed to be at times possessed by an evil spirit. When the attacks occurred he would start and cry out with fear, as if conscious of some unseen presence, and then fall down insensible. On these occasions a woman in the village who was believed to be a spirit-medium, or exorcist, was immediately sent for [. . .] Then turning to the prostrate boy he [a baptised man] said in almost Scriptural words: “I command you in the name of Jesus Christ to come out of him!” The boy uttering a piercing cry, was at once restored to consciousness [. . .] When the boy above referred to was

interrogated as to the reason for his crying out, he said it was because the spirit in leaving him hurt him. (“Ghost narrative” 11, 205)

Last but not least, there is the candle that Miles claims to have blown out. Obviously, the reader can accept Wilson’s assumption that Miles blows the candle in disgrace, but there is a reason to doubt him. Extinguished candles and lights are frequent events in the presence of ghosts who often do not seem to like the light. Parallels to this scene can be also found in many ghost cases recorded by the Society. Of a particular interest might be a case involving a woman and her child sharing an apartment when the experience happens:

On one occasion a lady and her child were staying for a few days at the castle. The child was asleep in an adjoining dressing room, and the lady, having gone to bed, lay awake for awhile. Suddenly a cold blast stole into the room, extinguishing the night-light by her bedside, but not affecting the one in the dressing room beyond, in which her child had its cot. By that light she saw a tall mailed figure pass into the dressing-room from that in which she was lying. (“Ghost narrative” 12, 99)

The ghost of Peter Quint quite clearly exhibits features that are attributed to ghost cases and demon possession. Miss Jessel’s role in the story is, of course, the same as that of Quint. She is to Flora what Quint is to Miles; each is a corrupting influence and helps to complicate and thicken the texture of the story (Fagin 200). These two dead persons manifest themselves to retain or even strengthen their influence on the children. Let us take, for instance, the scene where little Miles distracts the governess from her duty by playing the piano. The governess, succumbed to his charm, suddenly remembers, “Where, all this time, was little Flora?” (*The Turn* 93) Miles, playing on a minute without answering, breaks into a happy laugh and says, “Why, my dear, how do I know?” (*The Turn* 93) While Miles is giving this extraordinary *concert*, Flora is on her way to the lake. Here, the reader may ask why Flora goes to and across the lake. According to Goddard, “the little girl, too closely watched and confined by her governess, seizes an opportunity for freedom and wanders off for half an hour in the grounds of the estate where she lives” (23). Similarly unconvincing would be a claim that she is to gather withered ferns. As the argument runs, Miss Jessel is the element that compels Flora to go. By taking possession of her body, as it happens in the case of

Miles, Miss Jessel enslaves her victim forcing her to do or say things that she would never do or say in her normal state. The reason why Miss Jessel wants Flora to go across the lake is also difficult to explain. Fortunately, there is an extraordinary case of possessing demons suggesting a possible motive. The narrator of this piece is William Stead who describes an experience he witnessed himself. It is about a young man possessed by a cruel demon who wants to get revenge by killing him:

“Ah!” said he, “it is not a good spirit. It is a very bad one that sticks to me, not for my good but for my harm, and I cannot shake it off.”

“Nonsense!” I said. “It is all a matter of will.”

“Yes,” said he, “that may be, but he dominates my will. I cannot stand up against him, and he tells me that now he has got me he will never let me go until he has killed me [. . .] He [the spirit] said, “I like to do that, it hurts him; it hurts this old carcass, doesn’t it, ugh.” Then he struck himself a violent blow on the chest. The face twinged with pain. “Does it not hurt him? I like to do it. I am going to kill him, kill him; yes, kill him [. . .] He knows. He dare not shave himself for fear he will cut his throat. Ho! I have got him.” (“Ghost narrative” 13, 180-1)

Reading the above case and considering that Miss Jessel may have drowned her own baby, the reader may naturally think that Miss Jessel’s motive is specifically sinister and that she intends for Flora to drown. When the governess and Mrs. Grose arrive at the lake, the housekeeper actually asks the governess if she thinks Flora is *in* the pond. The governess answers, “She may be, though the depth is, I believe, nowhere very great” (*The Turn* 95). Although the reader cannot know why Miss Jessel brings Flora to the lake, there is no reason not to suppose that the arrival of the two guardians spoils whatever plans Miss Jessel might have had for Flora.

Throughout the novella the reader perceives a gradual change in the children. The final appearance of Miss Jessel at the lake brings about such change in Flora, “at such times she’s not a child: she’s an old, old woman” (*The Turn* 96). Regarding that a child of six (eight in the New York Edition) is able to manoeuvre a boat certainly too heavy for her, the reader is again provided with a hint that there are supernatural forces at work. Stressing the point, Beidler adds, “What can this mean but that Flora is possessed by, and so has the strength of, an adult?” (Beidler 190) Judging by reported cases of possession, possessed people were known to be unusually strong:

In the case of Rosina Wildin, aged ten years . . . the demon used to announce himself by crying out, “Here I am again!” Whereupon the weak exhausted child, who had been lying like one dead, would rage and storm in a voice like a man’s perform the most extraordinary movements and feats of violence and strength, till he would cry out, “Now I must be off again!” (“Ghost narrative” 14, 191)

The change in Flora is drastic not only in the physical sense. After the governess sees Miss Jessel and exclaims, “She’s there, she’s there,” the very face of the lovely girl undergoes a dramatic change. It takes on “an expression of hard still gravity, an expression absolutely new and unprecedented.” Then the dreadful little face turns “hideously hard [. . .] common and almost ugly” (*The Turn* 98-9). Heilman claims, at this point, that:

the suggestion that Flora has become older is skilfully conveyed by her silence, by her quick recovery of her poised gaiety, and especially by the picture of her peeping at the governess over the shoulder of Mrs. Grose, who is embracing her – the first intimation of a cold adult calculatingness which appears in all her remaining actions. (281)

However, the non-apparitionist camp holds a very different view on this scene. Goddard, for instance, regards the scene as perfectly natural. He claims that “the governess is incapable of perceiving that the child is stricken with terror not at all at the apparition but at *her* and the effect the apparition has had upon her” (23). Renner argues that the apparition of Miss Jessel is actually an awful projection of the governess herself, ruined by the sexual evil toward which her own sexual impulses are urging her (234). Paul N. Siegel, following a similar opinion, adds to this assumption that Miss Jessel also represents the adult sexual female Flora will become. In that way, Siegel believes that Miss Jessel “prefigures in the governess’s mind a Flora grown up and hardened by sexual experience” (qtd. in Renner 234). With that in mind, the governess at the lake sees that Flora’s “beauty had suddenly failed, had quite vanished” (*The Turn* 99).

The fact that Mrs. Grose does not see the apparition of Miss Jessel, and therefore cannot corroborate the governess’s vision accounts for much speculation. The general logic of critics who doubt that the ghosts are real is that the governess sees them alone and thus she must be imagining them. M. Katan claims that Mrs. Grose is “portrayed as being only a motherly figure, who does not harbour any incestuous fantasies,” so to

understand why she does not see the apparition is irrelevant (486). Wilson points out very shortly that “the housekeeper looks with a ‘dazed blink’ and asks where she [the governess] sees anything” (91). According to Jones, however, Mrs. Grose’s inability to see the spectres does not prove them unreal, “rather, it indicates that the governess somehow possesses a psychic power that the stolid housekeeper lacks” (120). Not only is it common in ghost-lore that a ghost may only appear to one person in a group but also Jones’s statement goes hand in hand with the conviction of those interested in psychological research. Frederic Myers, for example, argues that “in approximately a third of the cases in which two or more persons are present when a phantasm is noticed, ‘it is perceived by only one of the persons present’” (qtd. in Beidler 102). By using this particular attribute of ghosts in *The Turn of the Screw*, James constitutes a victory for the ghosts, thus sharpening the conflict between them and the governess.

Earlier on, the governess seems to accept that some people have their eyes unsealed to such sights, but in this scene, having counted on Mrs. Grose seeing Miss Jessel, the governess realises how Miss Jessel has triumphed. Hoffman assumes that the governess is partly prepared for Mrs. Grose’s reaction, but she is not at all ready for Miss Jessel’s complete triumph of turning Flora against her (103). Flora accuses the governess of cruelty and wants to be taken away from her. Katan is convinced that if Flora had given way at this point, instead of gaining freedom, she would simply have exchanged her former dependency on Miss Jessel for a similar one on the present governess (486). Katan obviously believes that the governess is dangerously crazy, but there is also abundant evidence that possessed people did verbal and sometimes physical injury to those who loved them, “My father hearing the state of things came from his home to see me. As he entered I seized a fowling-piece, which I had secreted under my bed, and fired it at him” (“Ghost narrative” 15, 193). If Miss Jessel does speak through Flora’s mouth, she must be aware that her own corrupting influence is diminished by the proximity of the governess. Therefore, Flora spurns the governess and wants to be taken away.

As the non-apparitionists have never satisfactorily explained the governess’s ability to describe the apparitions, similarly, they have not accounted for the fact that Mrs. Grose testifies that little Flora is, indeed, bewitched. For not only does the housekeeper believe that the governess has seen the ghost, but her subsequent session

with Flora also convinces her that the little girl must definitely be possessed. Since the governess is not present to hear it and Mrs. Grose is too correct to repeat it, the reader never learns what Flora says. However, Mrs. Grose does report that Flora speaks in “appalling language” that is “really shocking” (*The Turn* 104). To reproduce the conversation between the two servants will certainly underline the importance of the argument for the thesis:

“You mean that, since yesterday, you *have* seen—?”

She shook her head with dignity. “I’ve *heard*—!”

“Heard?”

“From that child — horrors! There!” she sighed with tragic relief.

“On my honour, Miss, she says things — !” But at this evocation she broke down; she dropped with a sudden cry upon my sofa and, as I had seen her do before, gave way to all the anguish of it.

It was in quite another manner that I for my part let myself go.

“Oh, thank God!”

She sprang up again at this, drying her eyes with a groan. “Thank God?”

“It so justifies me!”

“It does that, Miss.” (*The Turn* 104)

Mrs. Grose then proceeds to say that the child has been abusing the governess in language which she “can’t think wherever she must have picked up” (*The Turn* 104). Inevitably, the reader wonders why such language should come from the mouth of a very young girl who has been until then so angelic and proper. But the housekeeper immediately adds, “Well, perhaps I ought to also — since I’ve heard some of it before” (*The Turn* 105), apparently from the former governess. One of the most characteristic features of the various reported cases of possession appears to be the horribly shocking and blasphemous language. Here is one of many cases illustrating just that:

He certainly exhibited . . . a duality of vocalisation, Mr. B. from time to time talking in his natural voice, and then suddenly – and often with blasphemous expressions utterly foreign to his natural disposition – in a totally different voice, and with a totally changed expression of countenance. (“Ghost narrative” 16, 194)

Of course, that the shocking language cannot be considered proof that Flora is possessed. It could only mean that she repeats language she remembers hearing from Miss Jessel. Nonetheless, the end of the conversation brings a crucial change in the mood of the story and throws new light on its understanding. This time, the governess

poses a very decisive question of her own credibility that not only clears her name but also provides another stumbling block for the non-apparitionists:

“Then, in spite of yesterday, you *believe* —”

“In such doings?” Her simple description of them required, in the light of her expression, to be carried no further, and she gave me the whole thing as she had never done.

“I believe.” (*The Turn* 105)

If the reader, however, views the novella as a supernatural story and thus the children as possible victims of possession, he may legitimately ask whether Flora is actually saved by being taken away from Bly. It may appear that the decision to take her to her uncle will help to save her. But if it is Miss Jessel, who through Flora’s mouth demands that Flora be taken away, in permitting her to do so, the two guardians in fact participate in the devilish plan that cannot work well for Flora. Although certain ghosts were known to haunt only specific locations, possessing spirits were able to follow their victims to faraway places. As it is mentioned above, Phinuit, for example, was able to speak through Mrs. Piper not only in America but also in England. So sending Flora away would likely to work no more effectively than sending Miles back to school. Peter Quint, after all, seems to have followed Miles to boarding school and back again to Bly. Therefore, by removing Flora from Bly, the governess is powerless to prevent her final destruction.

If Flora is lost, Miles can yet be saved. He must confess if he is to be saved, and “if he’s saved — Then *you* are,” (*The Turn* 106) exclaimed the housekeeper kissing and saying farewell to the governess. After Mrs. Grose and Flora finally leave, the governess remains with Miles to extract a confession from him. He does confess, but not entirely because Peter Quint just appears to make his last stand against the governess. As soon as Miles admits that he took the letter, Quint disappears. The governess, now in the role of confessor, does not accuse Miles, rather, she encourages and urges him to confess all. Just as Miles is about to utter what things he said at school, Quint appears again “as if to blight his confession and stay his answer” (*The Turn* 115). At the end the governess is almost successful, but Miles is dead, “exhausted by the ordeal” (Fagin 200).

The death of Miles is one of the crucial issues in the story, an issue even more perplexing than the question of why Miles is expelled from school. According to the

number of proposed causes of his death, one can notice that the whole lot cluster around two main points: choking and fright. If it is choking, then the killer is the governess who chokes Miles either accidentally or deliberately to prevent him from telling on her to his uncle. If it is not choking, then Miles dies utterly frightened or of heart attack. Some modern readers of *The Turn of the Screw* very often accuse the governess of physically or emotionally torturing Miles. Muriel West suggests, for instance, that “she kills him with psychopathic compulsive violence, or that he kills himself because he fights back and the exertion is too much for him” (286). Lydenberg, on the other hand, views the last scene as “murder.” He says:

She [the governess] will make him confess, by whatever third-degree methods prove necessary; she will find a way to demonstrate that all actions, all explanations prove his guilt. He will not escape like Flora. She will hold him tight and keep him all for herself, even though she can possess him as she wishes only in death. (54)

There are, of course, readers interpreting this scene with a sexual overtone. Renner describes the governess as a person damaging the children’s natural sexual development that in the case of Miles proves fatal. And later he argues that Miles’s death is “not actual but symbolic of the permanent harm done to the very core — the ‘heart’ — of his sexual being” (224/239). Ludwig Sami goes even further in the sexual line and interprets Miles’s death as “an act of sexual initiation” (“Sami” website). In fact, he describes the scene as a sexual intercourse between Miles and the governess, using sexual connotations of certain words and phrases, “The governess ‘with a single bound and an irrepressible cry, spring[s] straight upon him [Miles?],’ (*The Turn* 115) like a wild animal covering another,” and “the governess ‘shrieks’ and Miles ‘pants’ (*The Turn* 116) -- words suggesting ‘the quick breathing that accompanies and ensues upon the orgasm’” (“Sami” website). Sami even suggests that Henry James is describing “an ejaculation” that can be seen as “the boy’s transition and initiation from one life (boyhood) to another (manhood), i.e., Miles’s *little heart* stops (Sami’s emphasis), is ‘dispossessed,’ because it no longer owns Miles, who has become a man” (“Sami” website).

Other readers, however, prefer the theory that Miles somehow dies of fright. Wilson briefly states that “she has literally frightened him to death” (93). Hoffman,

though being an apparitionist, believes that “Miles’s death is caused by the governess’s insistence on his confession; the confession is wrested from him, but he dies from the shock” (103). The idea that Miles dies of shock is also supported in cases involving ghostly spirits. Mysterious deaths were sometimes attributed to the shock of seeing or hearing ghosts. The following case, for example, involves a boy of thirteen who was thought to have died of fright:

One night in September, 1879, when H. T., a boy of thirteen, had been ill for many months, and was sleeping in the back dining-room, with Mrs. T. in the same room to attend upon him, they both heard a noise as of a door opening into a third room on the dining-room floor being opened, and the window of that room being thrown open. The door then banged, and a match was heard to be struck outside. All the household were upstairs in bed, and the boy became ill with fright . . . From this time, until the date of the boy’s death, a fortnight or three weeks afterwards, the noises were louder than at any other time, and disturbed the boy’s rest at night. (“Ghost narrative” 17, 202)

Cases such as this, in which death seems to be caused by the appearance of a ghost, may somehow resemble Miles’s death. However, the careful reader notices that Miles’s death is preceded by several pages of anxiety, fear, pain, fever, shaking, sweating and convulsion. If it is a gradual thing, Beidler claims, “we are left to consider whether what we see in that final scene is Miles’s gradual dispossession of the controlling spirit of Peter Quint” (200). As stated above, Miles displays signs of spiritual sickness and becomes more and more agitated. To illustrate the graduation that culminates in the little boy’s death, let us contemplate certain quotations from the last two chapters. The left-hand column shows the statements and questions the governess raises while the right-hand column provides the signals of Miles’s worsening condition (all the following from Beidler 199):

“What else should I stay on for [but your company]?”	The expression of his face, graver now.
“Don’t you remember how I told you[. . .] that there was nothing in the world I would n’t do for you?”	more and more visibly nervous.
“Out, straight out.”	quiver of resentful passion.

“There could n’t be a better place or time.”	uneasily[. . .] the approach of [. . .] fear.
“You want to go out again?”	flushing with pain.
“Tell me if [. . .] you took [. . .] my letter.”	a perfect dew of sweat [. . .] as white as the face against the glass [. . .] the sudden fever [. . .] the tremendous pulse.
“You opened the letter?”	the ravage of uneasiness.
“And you found nothing!”	his forehead [. . .] was drenched.
“What, then, did you do?”	vague pain [. . .] drew his breath two or three times over, as if with difficulty.
“And did they repeat what you said?”	still breathing hard [. . .] unspeakable anxiety.
“The masters? They did n’t – they’ve never told. That’s why I ask you.”	fevered face.
“It’s <i>there</i> —the coward horror.”	a frantic little shake for air and light [. . .] a white rage.
“Whom do you mean by ‘he’?”	convulsed supplication.
“There, <i>there!</i> ”	jerked straight round [. . .] uttered the cry of a creature hurled over the abyss [. . .] his little heart, dispossessed, had stopped.

Reading these citations, the reader becomes aware of two special features of Miles’s death – his convulsions and his scream. These two attributes are no doubt to be found in many reports of people undergoing either possession or dispossession. On the last page of the novella, James uses words suggesting that Miles shakes convulsively three times: his head gives “a frantic little shake for air and light,” his face gives a “convulsed supplication,” and his body is “jerked straight round” (*The Turn* 116). As it is mentioned above, not only convulsions but also involuntary cries accompanied the transition between possession and dispossession. In depicting Miles in such a way,

James seems to remind readers familiar with demon possession of the most common features of this phenomenon. One must, however, realise that the victims of the reported cases usually outlive their possession or resist their oppressors (Beidler 200). In many of such cases, the possessing demon can be exorcised by several methods. According to Heilman, James clearly allows the governess to use words attaching to her the quality of saviour, not only in a general sense, but also with certain Christian associations (284). She is determined to protect the children, to “absolutely save” them or at other time, she is a “sister of Charity” attempting to “help” Miles (*The Turn* 91). At this very instant, the reader may think of the Bible and “The healing of a Demon-possessed Man” (Mark 5) in particular. Although the man survives his dispossession, it provides striking parallels to *The Turn of the Screw*:

And they came over unto the other side of the sea, into the country of the Gadarenes. And when he was come out of the ship, immediately there met him out of the tombs a man with an unclean spirit,
Who had his dwelling among the tombs; and no man could bind him, no, not with chains: because that he had been often bound with fetters and chains, and the chains had been *plucked asunder* by him, and the fetters *broken in pieces*: neither could any man tame him. And always, night and day, he was in the mountains, and in the tombs, crying, and cutting himself with stones.
But when he saw Jesus afar off, he ran and worshipped him,
And *cried with a loud voice*, and said, What have I to do with thee, Jesus, thou Son of the most high God? I adjure thee by God, that thou torment me not.
For he said unto him, Come out of the man, thou unclean spirit.
And he asked him, What is thy name? And he answered, saying, My name is Legion: for we are many.
And he besought him much that he would not send them away out of the country.
Now there was there nigh unto the mountains a great herd of swine feeding.
And all the devils besought him, saying, Send us into the swine, that we may enter into them.
And forthwith Jesus gave them leave. And the unclean spirits went out, and entered into the swine: and the herd *ran violently down a steep place into the sea*, (they were about two thousand;) and were choked in the sea.
And they that fed the swine fled, and told it in the city, and in the country. And they went out to see what it was that was done.
And they come to Jesus, and see him that was possessed with the devil, and had the legion, sitting, and clothed, and in his right mind: and they were afraid.
And they that saw it told them how it befell to him that was possessed with the devil, and also concerning the swine. (“the Bible” website)

While reading the above extract, the reader cannot fail to notice how much Legion resembles the features of Peter Quint and Miss Jessel. The words in italics, to a large

extent, reflect certain incidents in the story. For example, by tearing the chains apart, Legion shows as much power as the little girl needs to row across the lake. The cry of Miles as if over an abyss sounds somewhat similar to the loud voice of Legion. And the violent, if not convulsive run of swine into the sea does bear some resemblance to the shakes and jerks Miles undergoes. Jesus, however, does succeed in healing the man.

In the case of Mark 5, the reader can undoubtedly talk about dispossession in terms of disposing of an evil spirit. Beidler, at this point, claims that the word “dispossessed” in the last sentence of the novella has precisely the same quality. James’s own personal knowledge of the mediumship of Mrs. Piper certainly suggests supernatural implications of the word in the story. Beidler is convinced, therefore, that “‘dispossessed’ means that the possessing demon has departed and that the violence of dispossession has robbed Miles of his life” (200). Of course, there are other interpretations worth mentioning, but they sometimes give the word quite surprising meanings. Matheson, trying to prove that the insane governess chokes Miles, transforms its meaning into “dispossessed of air,” or JoAnn P. Kreig suggests that Miles’s mind has been “dispossessed of its intellectual freedom” (qtd. in Beidler 200). Whereas Jones believes that Miles is dispossessed of boyhood (“Jones” website). Is it not more likely that “dispossessed” means that the demon of Peter Quint has lost its influence over Miles as well as Legion over the man in Mark 5?

The fact that victims of demon possession almost never die stands in stark contrast to *The Turn of the Screw*. Although Miles exhibits symptoms and accompanying features of dispossession, his little heart stops anyhow. However, there is at least one case in which the victim’s death took place during such a fit, and like Miles, the girl cried out just before she died:

On July 5th, 1865, while her parents were at Peoria, Ill., on a three days’ visit, she ate a hearty breakfast, and soon thereafter lay down on her bed, and in her usual health went to sleep. In a few minutes she was heard to scream, as was usual on taking a fit. On approaching her bedside, they found her in a fit, and in a few moments she expired. (“Ghost narrative” 18, 205)

Certainly, it proves nothing, but these various parallels do seem to hold clues, at least for readers conscious of people going or coming out of trances, that Miles dies not because he is frightened or slain by the governess but because of the extreme violence of dispossession.

Although every reader may perceive the end of the novella differently, contemplating James's other fiction may help to demonstrate his tendency towards stories of a ghostly kind. The piece has already been quoted above, but trying to understand Miles's death, the reader needs to know how the story of Sir Edmund Orme actually ends. Mrs. Marden, a distressed mother who has been tormented by the ghost of a rejected lover, eventually dies. At the moment of her death, the narrator of the story hears a sound like "the wail of one of the lost" (Lustig 34). The narrator wonders whether the dying woman makes the sound or whether, as he thinks more likely, the spirit of Sir Edmund Orme makes it. The narrator puts it this way:

Mrs. Marden lay in her place with closed eyes, with something in her stillness that gave us both a fresh terror. Charlotte expressed it in the cry of 'Mother, mother!' with which she flung herself down. I fell on my knees beside her – Mrs. Marden had passed away.

Was the sound I heard when Chartie shrieked – the other and still more tragic sound I mean – the despairing cry of the poor lady's death-shock or the articulate sob (it was like a waft from a great storm) of the exorcised and pacified spirit? Possible the latter, for that was mercifully the last of Sir Edmund Orme. (Lustig 35)

Regarding all the suggested and perhaps speculative parallels, *The Turn of the Screw* does reflect a large number of incidents in "Sir Edmund Orme." Even the last scenes of the two stories reduce the reader to mere speculation: "Are the heroes saved or damned?"

To the question "does the governess save Miles?" the answer is that she does not. She tries to, and perhaps thinks that she does, but the reader, following the apparitionist theory, sees her as more of an observer, a witness, than an effective force for change. Miles's death is not, however, a completely unfortunate thing. Though the reader has a reason to complete the reading of the story feeling horrified that Miles has died, he can also be pleased that Miles has shown the strength to dispose of Quint's influence. The fact that Miles exhibits those convulsive movements and shakes presumably suggests that he is trying to resist the force that attempts to control him.

Most critics would agree that Miles struggles. But the argument here is, of course, that he struggles not against the governess who attempts to choke him, but against Quint who attempts to dominate his will and all his actions. These struggles are, after all, quite common in the reported cases of demon possession. Perhaps, the most

telling case of all is the one William Stead narrated himself. As the above extract suggests, the young man wants desperately to be free of his possessing demon. Stead advised him the following:

You can banish him if you will it [. . .] You have to fight it tooth and nail, as if you were fighting for your immortal soul [. . .] Every time you baffle him and assert your own will you weaken his forces and strengthen yourself. (“Ghost narrative” 13, 185)

It appears that the young man in the narrative lacks the strength of will to fight, but Miles, on the other hand, shows courage and determination to oppose the corrupting influence. And that he does so is undeniable. In his struggle to win his freedom, he utters a cry, “Peter Quint — you devil!” (*The Turn* 116)

The “you devil” exclamation has, however, become one of the crucial questions in *The Turn of the Screw* criticism as the interpretation leads the reader in two quite opposite directions. Does Miles refer to the governess or Peter Quint? The reader may, of course, argue that Miles, directly answering the governess’s question (“Whom do you mean by ‘he’?”), refers to her. In that way, the distressed Miles turns on the governess calling her a devil. Whereas, some readers believe that Miles’s *you* refers to Quint. Thus, Miles gathers all his strength and tries to throw off his former friend’s influence by calling him a devil. Although the ambiguity may seem intentional, Miles must know about his own intentions. And as Beidler suggests, “he does not, after all, say ‘you devils!’” (Beidler 209)

It would be quite straightforward to accept the view that Miles calls the governess a devil. But he has no motive for doing so. He seeks out the governess when he does not need to and stays with her longer than he is required to. He joins her by the fire the night after the scene across the lake with Flora, “He wanted, I felt, to be with me” (*The Turn* 101). And the next night, he stays with the governess in the dining room long after he is free to leave. Miles seems to know that the governess has been kind to him and wants only the best for him. When the questions of his stealing and expulsion from school arise, Quint shows up to answer for him, but Miles takes courage and does not fully yield to his control. Having stayed voluntarily in the governess’s presence and allowing her to take part in his struggle, Miles would have no reason to call *her* a devil.

What is more, immediately after Miles cries his “you devil!” he looks around the room, obviously for Quint, and asks “Where?” (*The Turn* 116)

According to Beidler, James did not want Miles to be like the passive victims of demon possession. In responding willingly to the governess’s request for information, he can, in his own way, save himself. He does so at the cost of his life, but at least he has made the right choice, and made it *himself* (Beidler 213).

Conclusion

The subject of this thesis was to examine and support the view that Henry James's *The Turn of the Screw* is a ghost story. Whether it can also be, simultaneously, the story of an insane governess who merely imagines that she sees ghosts, it is for other readers to decide. This thesis presents the governess as a trustworthy and reliable character whose only duty is to protect the children from all evil.

The beginning of the thesis establishes the main point that the governess is only a narrator of the story. She tells the reader what she sees and what she understands. Although she does not understand all of what is happening, she observes the phenomena and reports them carefully in her writing. In doing so, she places herself in the position of a teller who does not even have a name. Considering that she went on to other posts after the terrible incident had passed and nothing similar occurred again suggests that she wrote a true retrospective story of one part of her life.

The fact that Henry James knew a great deal about the supernatural and how it may have influenced his writing is well illustrated throughout the thesis. In the prologue, James placed the fireside reader, Douglas, in the centre of psychical research in Trinity College. The choice of this particular college does not seem accidental as he was personally acquainted with the three most important researchers of the phenomena, who were all Trinity men. Another friend of James's linked to Trinity College was Edward White Benson who related to him a story that later became the germ of *The Turn of the Screw*. Even James's immediate family was seriously interested in the supernatural, not to mention that James himself attended a meeting of the Society for Psychical Research and read his brother's report about a spirit medium, Mrs. Piper. All of these facts prove James's wide knowledge of the supernatural and underline the thesis's claim that *The Turn of the Screw* is a ghost story.

The main body of the thesis deals primarily with various parts of the novella and draws parallels with a large number of ghost cases collected by the Society. After the governess's second encounter with Peter Quint, she is able to describe his appearance in such detail that Mrs. Grose identifies him immediately. The fact that Peter Quint is dead and the governess still describes him correctly provides a proof that she has seen a ghost. She sees him looking in through the dining room window with a long stare. At

this point, the thesis provides ghost narratives that are in many aspects similar to this particular incident. To stress the point even more, however, it was important to include other James's fiction, namely "Sir Edmund Orme."

The identification of the valet has become a stumbling block for the non-apparitionists. Silver suggests that the governess has been asking questions about him in the village (210). But the text does not provide real evidence to support his hypothesis. Goddard, on the other hand, drew an analogy between the description of Quint and a missing criminal. Like these two assumptions, all the others seemed similarly unconvincing.

Later in the thesis, it is suggested that Peter Quint and Miss Jessel are not ordinary or boring ghosts. Stories of such ghosts were reported to the Society for Psychical Research but they seemed to produce no effect of evil. Beidler claims that if James wanted to make a significant story, he needed ghosts that would come to the living with a desire to do evil (Beidler 122). One of the researchers who dealt with such ghosts was William T. Stead. Even though there is no evidence that James read his ghost cases, the Preface states clearly that James did not want his ghosts to be "ghosts at all, as we now know the ghost, but goblins, elves, imps, demons" (the Preface 122).

The letter to Myers, which James read on behalf of his absent brother, proves that James was also knowledgeable about trance and possession. The thesis suggests that Peter Quint and Miss Jessel not only appear as ghosts but also possess the bodies of the children. The reader can sense the first sign of evil when Miles is expelled from school. Though some critics postulate homosexual implications, this thesis claims that the Miles's offence is actually Peter Quint's. Since he is in control of Miles's body, he is also the one who utters the shocking things.

Another scene that suggests Miles's spiritual sickness is when the candle is extinguished. The scene provides ample similarities to 19th century ghost stories and the suggested demon theory. For example, icy winds, involuntary cries and of course extinguished lights are all common in the ghost cases.

As the argument runs, Miss Jessel's role in the story is the same as that of Quint. When Flora walks to the lake, it is Miss Jessel who compels her. She takes possession of her body and forces her to act in the way she would never do in her normal state. At the lake, Flora clearly exhibits features of a demon-possessed person. She manages a

boat that is certainly too heavy for her and thus shows unusual strength attributed to possessed people. Not only does she change physically; her facial expression also becomes “hideously hard [. . .] common and almost ugly” (*The Turn* 98-9). The fact that Mrs. Grose does not see the apparition of Miss Jessel, or any other, accounts for much speculation. In general, non-apparitionists view the scene as proof that the governess is insane and only imagines the ghosts. However, in ghost-lore it is quite common that ghosts appear to only one person in a group and as the reader learns later on, the housekeeper does believe the governess. Flora becomes ill and uses horribly shocking language that the housekeeper heard once before – apparently from Miss Jessel. As in the case of Miles, the thesis postulates that it is Miss Jessel who speaks through Flora’s mouth.

The death of Miles is one of the crucial and possibly most perplexing issues in the story. Although critics propose a number of different causes of his death, they mainly cluster around choking and fright. However, this thesis argues against such causes and provides signals of Miles’s deteriorating health, thus showing that Miles’s death is gradual. He exhibits features of people undergoing possession or dispossession. He shakes convulsively several times and cries involuntarily as it was common in reported cases of possession. To emphasise the demon theory, the thesis also uses an extract from the Bible to provide striking parallels to the last scene.

Miles dies at the end but he shows courage and determination to dispose of Quint’s influence. Most critics agree that he struggles, but the thesis suggests that it is not against the governess but against Quint who attempts to dominate his will. So Miles expires not because he is frightened or murdered but because of the excessive violence of dispossession.

The ever present ambiguity in *The Turn of the Screw* raises many questions that readers have to respond to. For example, they may be puzzled as to why the governess does not ask the headmaster about Miles’s expulsion. Perhaps, she does not want to know the worst about her little angel or she simply prefers to allow him a fresh start back at Bly. Or can the reader really blame the governess for her loyalty to or even her infatuation with the gentleman from Harley Street? Such questions and many more accompany the novella from beginning to end, but the primary purpose of various ways

of answering those questions is not only to understand or enjoy the text but also to enhance the reader's life.

The word "to edify" naturally springs to mind when considering the effects of the story. To ask the question of why the governess stays at Bly may, in fact, provide an edifying answer; that it is her duty to protect the children from evil. Therefore, readers who believe that the governess is a reliable character face a terrible story of two dead people coming back to life and trying to corrupt the souls of two helpless little children. They may see the story as a courageous fight of the governess with evil, which defeats her in the end. Those who consider the defeat as a victory for evil see the story as horrifying, since the corruption is carried out on two well-behaved children that represent ideal types of innocence. On the other hand, some readers may see the death of Miles as a victory for the governess, as she manages to save Miles's soul, though at the expense of his life. Perhaps, the courageous acts of the governess are the message the reader can draw from the story and possibly use when fighting wickedness in his own life.

It would be highly idealistic to suggest that there is a correct way to read a work as rich and as ambiguous as *The Turn of the Screw*. Considering other great works, readers usually agree on basic facts about the plot and characters. However, *The Turn of the Screw* is a different matter, as readers find it too complicated to state clearly what sort of story it is or how they should approach such a complex work. The complexity and controversy that surround the novella frequently make the reader return to the beginning of the story and start again, but this time rereading puzzling parts and perhaps correcting the first impression.

Some readers, having reread the story, may change their opinion completely and join the camp of non-apparitionists. They may be absolutely certain that ghosts are not real and nothing ever comes from the dead. Such readers usually become clever detectives trying to work out the difficult parts that the other camp would happily overlook. They take the governess's courage as a cover-up for the madness she is affected by and blame the master in London for not recognising a madwoman, and therefore causing all the subsequent terrors the governess represents. They may even feel superior to the apparitionists and call the traditional reading a "lazy version of this tale" (Kenton 253).

Readers of modern times have moved towards compromise and claim that “no interpretation of any story, or indeed of any event in real life, can ever be fixed, determinate, counted on to be *the* interpretation” (Booth 173). Such readers keep on reading the story and always failing to form their own attitude. They may view the governess as generally trustworthy but quickly find lots of signs that discredit her excellent reputation. At other times, if they follow the non-apparitionist theory, they soon discover signs that the governess is a reliable person, the ghosts are absolutely real and the children are in the process of being corrupted.

As mentioned above, there is hardly any interpretation of *The Turn of the Screw* that would provide all the answers and take the reader through the story in the *right* way. Critics of both camps can find support for their readings, but they are also confronted with highly ambiguous remarks that are so difficult to explain. And as Parkinson rightly suggests:

Perhaps James was deliberately ambiguous to encourage a variety of responses, thinking that specific interpretations, while they might constitute valid readings, would not be correct to the exclusion of alternative interpretations. This is why, perhaps, so many scholars have felt frustrated reading James’s criticism of *The Turn of the Screw*. (“Parkinson” website)

Resumé

Cílem této diplomové práce je představit různé interpretace novely Henryho Jamese *Utažení šroubu* a především podpořit teorii, že tato novela je duchařská povídka o guvernance, jejímž jediným úkolem je ochránit své svěřence před duchy.

V úvodu se práce snaží nastínit okolnosti, ve kterých James začal psát tuto povídku a také co následovalo po vydání tohoto diskutabilního díla. S nástupem devadesátých let 19. století se James ocitá v životní krizi. Jeho tolik milovaná sestra umírá na rakovinu a James sám onemocněl bolestivou nemocí. Dalším neštěstím, které přineslo Jamesovi mnoho smutku bylo úmrtí spisovatelky a přítelkyně Constance Fenimore Woolson. Toto období nebylo pouze krizí fyzickou a emocionální, ale také profesní. Jeho spisovatelská činnost mu v té době neposkytovala dostatek finančních prostředků, proto se rozhodl psát divadelní hry, které byly lépe hodnoceny. Avšak i v této oblasti se neseťkal s přílišným úspěchem. Premiéra nové hry „Guy Domville“ měla rozhodnout o Jamesově osudu dramatika. Ta skončila fiaskem a James se vrátil ke své původní profesi.

Asi týden po tomto veřejném ponížení byl James pozván na návštěvu od svého přítele, arcibiskupa Edwarda W. Bensaona. Začali hovořit o duších a Benson sdělil Jamesovi příběh o dvou dětech, které byly pronásledovány duchy. Tento příběh se později stal zárodkem Jamesovy slavné novely *Utažení šroubu*. Pozornost je proto také věnována otázce velkého rozkvětu spiritualismu té doby. Byla založena společnost zaměřená na průzkum nadpřirozených jevů, jejíž tři zakládající členy James osobně znal. Také Jamesova nejbližší rodina, bratr a otec, byla zainteresována do tohoto výzkumu.

V roce 1897 byl James požádán, aby napsal duchařskou povídku do týdeníku *Collier's*. Vzhledem k tomu, že se právě chystal podepsat dlouhodobý pronájem domu v Rye a peníze tudíž potřeboval, akceptoval tuto nabídku. Příběh byl dokončen v listopadu roku 1897 a publikován ve dvanácti částech tohoto časopisu na počátku roku 1898. Na podzim téhož roku a o deset let později povídka vyšla také knižně.

Úvod práce je také zaměřen na dvě hlavní teorie výkladu této povídky: „duchařská“ vztahující se na kritiky, kteří se domnívají, že tato povídka se zabývá duchy, a „neduchařská“ vztahující se na kritiky, kteří považují onu guvernanku

za duševně chorou. V první dekádě po publikaci povídky byla všeobecně akceptována první z těchto teorií. Nicméně dvacátá léta devatenáctého století přináší radikální změnu v pohledu na tuto novelu.

Začátek střední části představuje hlavní myšlenku této práce: guvernanka je pouhým vypravěčem svého příběhu. Čtenářovi říká, co vidí a čemu rozumí. Ačkoli nechápe vše, co se kolem ní odehrává, pozorně to sleduje a zaznamenává ve svém příběhu. Tímto způsobem se sama staví do pozice pouhého vypravěče, který nemá ani jméno. Vzhledem k tomu, že po svém hrozivém zážitku v Bly znovu působí jako guvernanka a nic podobného se neopakuje, na čtenáře její příběh působí jako pravdivé vyprávění jednoho období jejího života.

Ona skutečnost, že Henry James věděl mnoho o spiritualismu, sice nedokazuje, že *Utažení šroubu* je duchařská povídka, ale naznačuje velký vliv na jeho psaní. Ve svém prologu James staví Douglase, čtenáře guvernancina příběhu, do centra výzkumu nadpřirozených jevů té doby, a to ve škole Trinity v Cambridge. Výběr této školy se nezdá náhodný, jelikož James osobně znal tři členy oné výzkumné společnosti, kteří v Trinity studovali. I jeho přítel Benson, který Jamesovi tlumočil kostru této novely, byl spojován s touto školou. Jak už bylo řečeno, i Jamesův bratr a otec se vážně zajímali o nadpřirozené jevy. William byl nejen velmi známým psychologem, ale také členem americké a dva roky prezidentem britské společnosti pro spirituální výzkum. Otec byl též považován za spolehlivého pozorovatele tohoto fenoménu. Sám James členem této společnosti nikdy nebyl, avšak zúčastnil se alespoň jedné schůze, na které přečetl bratrovu zprávu o spirituálním médiu, paní Piperové. Všechna tato fakta dokazují Jamesovu širokou znalost tohoto fenoménu a také podporují tvrzení této práce, že *Utažení šroubu* je duchařská povídka.

Střední díl věnuje pozornost především různým částem této novely a předkládá její podobnosti k zaznamenaným případům nadpřirozených jevů, které byly nashromážděny výzkumnou společností. Poté, co se guvernanka podruhé setká s komorníkem Quintem, popisuje jeho vzezření tak spolehlivě, že paní Groseová ihned poznává, o koho se jedná. Jelikož tento muž je mrtev a guvernanka ho nikdy neviděla, jeho popisem dokazuje, že viděla Quintova ducha. Díval se dlouhým pohledem do okna jídelny a vypadalo to, že někoho hledá. Guvernanka se později utvrdí v názoru, že Quint hledá Milese. Již zmíněné případy nadpřirozených jevů poskytují mnoho

paralel jak k tomuto incidentu tak k celé novele. K podpoře tvrzení této práce hledá střední díl také podobnosti v jiné z Jamesových povídek, a to v díle Sir Edmund Orme.

Identifikace komorníka se stala kamenem úrazu pro zastánce „neduchařské“ teorie. John Silver, jeden z těchto zastánců, prohlásil, že se guvernanka na Quinta a jeho vzhled vyptávala ve vesnici. Avšak text nedisponuje žádným důkazem, který by toto tvrzení podpořil. Dalším takovým zastáncem byl Harold C. Goddard, který hledal podobnosti mezi popisem Quinta a například popisem hledaného zločince. Podobně jako tyto domněnky se i všechny ostatní zdají zcela nepřesvědčivé.

Později tato práce naznačuje, že Peter Quint a zesnulá vychovatelka paní Jesselová nejsou obyčejnými nebo nudnými duchy, kteří se objevovaly v tradičních duchařských povídkách. Zprávy o takovýchto duších byly také sdělovány výzkumné společnosti, ale zřídka kdy představovaly naprosté zlo. Peter Beidler, jeden z kritiků této novely, vyjádřil domněnku: jestliže si James přál napsat výjimečnou povídku, potřeboval duchy, kteří se vrátí do života s úmyslem ublížit. Jedním z badatelů společnosti, kteří se zabývali těmito zlými duchy, byl William T. Stead. Ačkoli neexistuje důkaz, že James četl jím sebrané případy nadpřirozených jevů, sám ve své předmluvě pronesl, že ve svém díle nechtěl duchy jak je známe, ale šotky, elfy a démony.

Zpráva, kterou James četl jménem svého bratra na schůzi výzkumné společnosti, potvrzuje, že James byl také seznámen s existencí hypnotických stavů a posedlostmi démonem. V tomto bodu práce dochází k demonstraci teorie, že duchové této povídky se nejen objevují, ale také zmocňují těl malého Milese a Flory. Čtenář vytuší první známky zla, když je Miles z neznámých důvodů vyloučen ze školy. Ačkoli někteří kritici postulují homosexuální tendence Milese, tato diplomová práce prohlašuje, že Milesovy přestupky ze školy jsou vlastně Quintovy. Vzhledem k tomu, že Quint ovládá Milesovo tělo, odpovídá také za Milesovy přečiny.

Dalším incidentem, který vypovídá o Milesově spirituální transformaci, je scéna, při níž dojde ke sfouknutí svíčky v Milesově pokoji. Scéna poskytuje mnoho podobností s duchařskými povídkami devatenáctého století a také s navrhovanou teorií o démonech. Například chladný vánek, nekontrolovatelné výkřiky hrůzy a samozřejmě uhašené svíčky byly běžným fenoménem v zaznamenaných případech nadpřirozených jevů.

Argumentem diplomové práce je též předpoklad, že role paní Jesselové je stejná jako role Quintova; ona působí na Floru stejně jako on na Milese. Když se Flora vypraví k jezeru, je to právě paní Jesselová, která ji vede. Zmocní se jejího těla a nutí ji chovat se způsobem, který jí není vlastní. Docela zřetelně se u Flory projevují příznaky člověka posedlého démonem. Manévruje s lodí, která je pro ni příliš těžká, což vyžaduje nezvyklou sílu, přisuzovanou posedlým lidem. Mění se nejen tělesně, ale i výraz v obličeji se stává hrubým, všedním, až téměř ošklivým. Nicméně to, že hospodyně paní Groseová nevidí ducha zesnulé vychovatelky, naskýtá čtenáři spoustu prostoru pro spekulaci. Zastánci „neduchařské“ teorie považují tuto část jako důkaz, že guvernanta je duševně chorá a pouze si duchy představuje. Avšak v duchařské tradici je docela běžné, že se duchové objeví pouze jedné osobě ze skupiny a jak se čtenář později dozvídá, paní Groseová guvernanta věří. Flora onemocní a ve svém horečnatém stavu používá slova, která hospodyně slyšela už v minulosti, zřejmě od paní Jesselové. Diplomová práce považuje paní Jesselovou, stejně jako v případě Milese, za původce šokujícího projevu Flory.

Milesova smrt je jednou ze zásadních a snad i nejzáhadnějších otázek v této novele. Ačkoli kritici navrhují řadu různých vysvětlení, způsobů a příčin jeho smrti, přiklánějí se k názoru, že se jedná buď o smrt uškrcením, nebo vyděšením. Práce se nicméně snaží vyvrátit tato tvrzení a poukázat na postupné zhoršování jeho zdravotního stavu a následnou smrt. Projevují se u něj příznaky počátku a konce nadvlády démona nad člověkem. Několikrát se křečovitě třese a vydává děsivé zvuky, stejně jak tomu bylo v zaznamenaných případech posedlosti démonem. Ve snaze zdůraznit onu teorii o démonech práce také využívá výňatku z Bible (Marek 5), který poskytuje pozoruhodné paralely k závěrečné části této novely.

Přestože Miles nakonec umírá, dokazuje, že má odvalu a odhodlání zbavit se Quintovy nadvlády. Většina kritiků souhlasí, že Miles bojuje, ale tématem práce je podpořit myšlenku, že tento boj je veden ne proti guvernanta, ale proti dominujícímu vlivu Quinta. Miles tedy neumírá z důvodu vyděšení nebo vraždy, ale z důvodu nadměrné hrubosti Quinta při odchodu z chlapcova těla.

Závěr diplomové práce věnuje pozornost rekapitulaci základních bodů a také pohledům čtenáře na všudypřítomnou dvojsmyslnost Jamesova tak výjimečného díla.

Bibliography:

- Beidler, Peter G. "Ghosts, Demons, and Henry James: 'The Turn of the Screw' at the Turn of the Century." Columbia: U of Missouri P, 1989.
- Booth, Wayne C. "'He began to read to our hushed little circle': Are We Blessed or Cursed by Our Life with *The Turn of the Screw*?" in James, Henry. "*The Turn of the Screw*" Ed. Peter G. Beidler. Lehigh University, Boston: Bedford (1992): 163-178.
- Cargill, Oscar. "Henry James as Freudian Pioneer." Chicago Review X (1956): 13-29.
- Evans, Oliver. "James's Air of Evil: *The Turn of the Screw*." Partisan Review 16 (1949): 175-89.
- Fagin, Nathan Bryllion. "Another Reading of *The Turn of the Screw*." Modern Language Notes 56 (1941): 196-202.
- Firebaugh, Joseph J. "Inadequacy in Eden: Knowledge and *The Turn of the Screw*." Modern Fiction Studies 3 (1957): 57-63.
- Goddard, Harold C. "A Pre-Freudian Reading of *The Turn of the Screw*." Nineteenth-Century Fiction 12 (1957): 1-36.
- Gove, Philip, Barcock and Webster editorial staff, ed. "Webster's Third New International Dictionary." Massachusetts, USA: Merriam Company, 1965.
- Heilman, Robert. "*The Turn of the Screw* as Poem." U of Kansas City Review 14 (1948): 277-89.
- Hoffman, Charles G. "Innocence and Evil in James's *The Turn of the Screw*." University of Kansas City Review 20 (1953): 97-105.
- Horne, Philip, ed. "Henry James: A life in Letters." New York: Penguin, 1999.
- James, Henry. "*The Turn of the Screw*." Ed. Peter G. Beidler. Lehigh University, Boston: Bedford, 1992.
- James, William. "A letter to Myers about Mrs Piper." PSPPR 6 (1890): 651-59.
- Jones, Alexander E. "Point of View in *The Turn of the Screw*." PMLA 74 (1959): 112-122.
- Katan, M., M.D. "A Causerie on Henry James's *The Turn of the Screw*." The psychoanalytic Study of the Child 17 (1962): 473-93.

- Kenton, Edna. "Henry James to the Ruminant Reader: *The Turn of the Screw*." *The Arts* 4 (1924): 245-55.
- Lustig, T. J. ed. "Henry James *The Turn of the Screw* and other stories." Oxford: University Press, 1992.
- Lydenberg, John. "The Governess Turns the Screws." *Nineteenth-Century Fiction* 12 (1957): 37-58.
- Nenadál, Radoslav. ed. "Henry James: *Utažení šroubu*." Praha: Kobra, 1994.
- Reed, Glenn A. "Another Turn on James's *The Turn of the Screw*." *American Literature* 20 (1949): 413-23.
- Renner, Stanley. "'Red hair, very red, close-curling': Sexual Hysteria, Physiognomical Bogeymen, and the 'Ghosts' in *The Turn of the Screw*." in James, Henry. "*The Turn of the Screw*" Ed. Peter G. Beidler. Lehigh University, Boston: Bedford (1992): 223-241.
- Silver, John. "A Note on the Freudian Reading of *The Turn of the Screw*." *American Literature* 29 (1957): 207-11.
- Waldock, J.A. "Mr. Edmund Wildon and *The Turn of the Screw*." *Modern Language Notes* 62 (1947): 331-34.
- Walton, Priscilla L. "'What then on earth was I?': Feminine Subjectivity and *The Turn of the Screw*." in James, Henry. "*The Turn of the Screw*" Ed. Peter G. Beidler. Lehigh University, Boston: Bedford (1992): 253-267.
- West, Muriel. "The Death of Miles in *The Turn of the Screw*." *PMLA* 89 (1964): 283-88.
- Willen, Gerald, ed. "A Casebook On Henry James's '*The Turn of the Screw*.'" 2nd ed. New York: Crowell, 1969.
- Wilson, Edmund. "The Ambiguity of Henry James." *Hound and Horn* 7 (1934): 385-406.
- [Collection of "Ghosts Narratives"], in "Ghosts, Demons and Henry James: '*The Turn of the Screw*' at the Turn of the Century by Peter G. Beidler." (Columbia: University of Missouri Press, 1989), 51-205. [Referred to in the text as "Ghost narrative" 1-18]
- , ["Emanuel Swedenborg"], <<http://www.kirjasto.sci.fi/sweden.htm>> [accessed 9 November 2004]
- , ["Occultopedia"], <<http://www.occultopedia.com/i/incubus.htm>> [accessed 15 December 2004]

——, [“James Sr.”], <<http://www.bartleby.com/227/0505.html#txt3>> [accessed 9 November 2004]

——, [“Henry James Sr.”], <http://www.pbs.org/wgbh/masterpiece/americancollection/american/genius/henrysr_bio.html> [accessed 9 November 2004]

——, [“the Bible, King James Version, Mark 5”] <<http://www.hti.umich.edu/cgi/k/kjv/kjv-idx?type=DIV1&byte=4520748>> [accessed 27 November 2004]

Parkinson, J. Edward, “*The Turn of the Screw* A History of Its Critical Interpretations” 1898 – 1979 (11 June 2003) <<http://www.turnofthescrew.com/>> [accessed 12 January 2004]

Jones, Steven, Swann, “Folklore in James’s Fiction, *Turning the Screw*” (Winter 2001) <<http://proquest.umi.com/pqdweb?index=7&did=000000113500044&SrchMode=1&sid=1&Fmt=3&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1100091692&clientId=45144>> [accessed 4 April 2004]

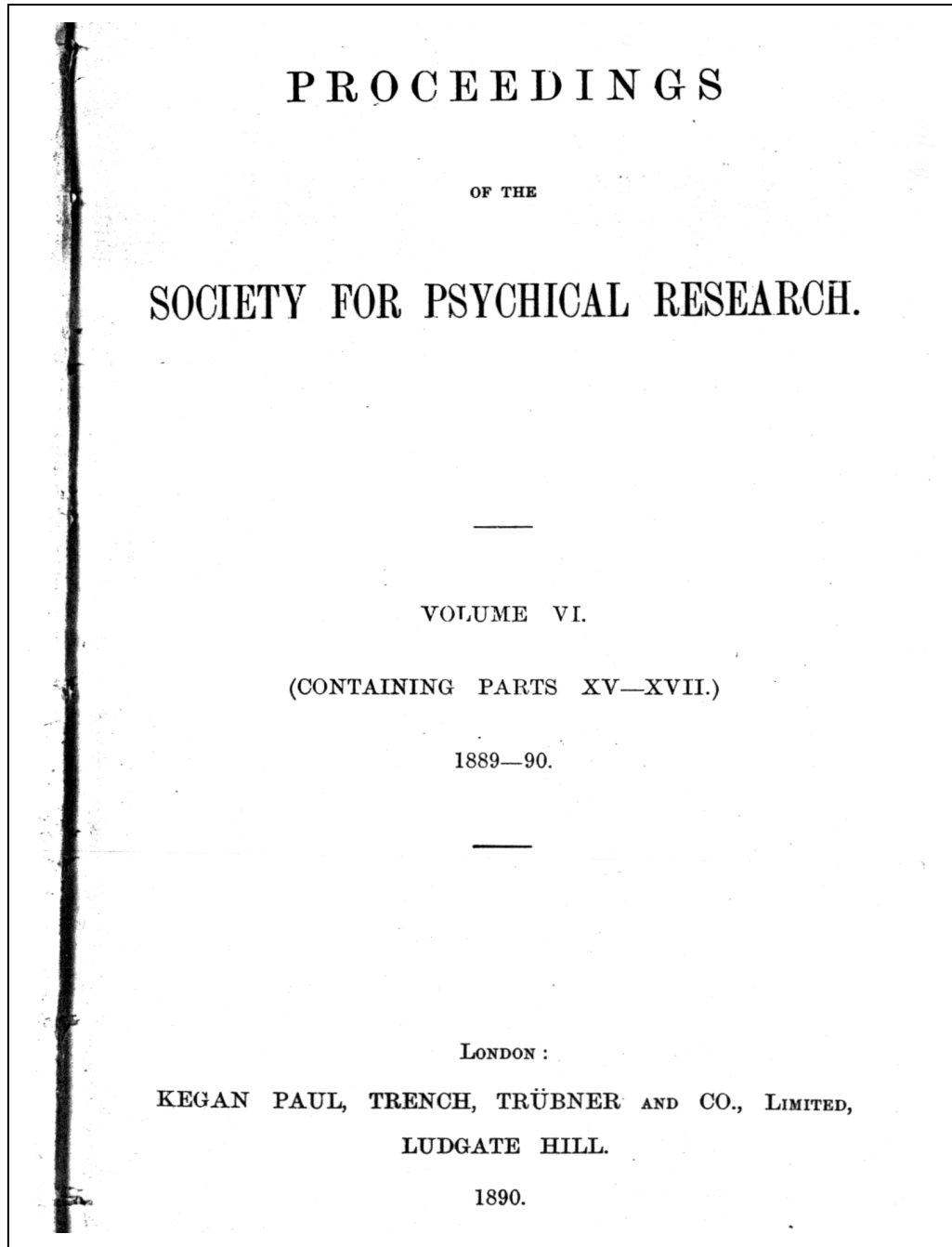
Sami, Ludwig, “Metaphors, cognition and behaviour: The reality of sexual puns in *The Turn of the Screw*” (Mar 1994) <<http://lion.chadwyck.co.uk/searchFulltext.do?id=R01536647&divLevel=0&queryId=../session/11054767145330&area=abell&forward=critrefft>> [accessed 9 June 2004]

APPENDIX

Appendix 1.1 Proceedings VI.

“A letter to Myers about Mrs. Piper”

(James, William. “A letter to Myers about Mrs Piper.” PSPR 6 (1890): 651-59.)



Appendix 1.2 Lamb House

“Lamb House at the corner of cobbled West Street”

(Garnett, Oliver. “HENRY JAMES and Lamb House.” London: The National Trust, 1999.)

