

University of Pardubice
Faculty of Arts and Philosophy

Gothic features in *The Turn of the Screw* and *The Haunting of Bly Manor*
Bachelor Thesis

2023

Aneta Pikhartová

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2021/2022

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Aneta Pikhartová**
Osobní číslo: **H20284**
Studijní program: **B0231A090018 Anglický jazyk**
Specializace: **Anglický jazyk pro odbornou praxi**
Téma práce: **Gotické prvky v novele The Turn of the Screw a seriálu The Haunting of Bly Manor**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Zásady pro vypracování

Závěrečná práce se bude zabývat gotickými prvky v novele H. Jamese The Turn of the Screw a následným porovnáním prvků s těmi v televizní adaptaci The Haunting of Bly Manor (2020). V teoretické části studentka pojedná o historicko-kulturním kontextu obou primárních zdrojů. Dále také novellu zařadí do kontextu americké literatury a vysvětlí základní prvky a motivy gotické fikce (např. specifické prostředí a tajemná atmosféra, strašidelný dům, nadpřirozeno versus člověk, člověk versus člověk, psychické problémy, smrt, prokletí, role ženské protagonistky, úloha dětských postav). Studentka se také pokusí zachytit vypravěčské techniky a prvky použité v Jamesově novele a zamyslí se nad rozdíly mezi britskou a americkou gotickou fikcí. Své závěry bude studentka opírat o vhodné akademické zdroje (a v případě televizního seriálu o publikované recenze) a úryvky z primárních zdrojů.

Rozsah pracovní zprávy:
Rozsah grafických prací:
Forma zpracování bakalářské práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

- E. Hogle, Jerrold. *The Cambridge Companion to Gothic fiction*. Cambridge University Press, 2002.
- Gencheva, Andrea. "The governess as a Gothic heroine in Henry James' *The Turn of The Screw*." *English Studies at NBU* 1, no. 1 (February 2015): 72–79.
- James, Henry. *The Turn of the Screw*. New York: Dover Publications, 1991.
- Mulvey-Roberts, Marie. *The Handbook to Gothic literature*. New York: New York University Press, 1998.
- Neilson, Heather. " 'The face at the window': Gothic thematics in *Frankenstein*, *Wuthering Heights*, and *The Turn of the Screw*." *Sydney Studies in English* 19, no. 1 (1993): 74-87.
- Orr, Leonard. *James's The Turn of the Screw*. Bloomsbury Publishing, 2009.
- Renner, Stanley. "Sexual Hysteria, Physiognomical Bogeymen, and the Ghosts in *The Turn of the Screw*." *Nineteenth-Century Literature* 43, no. 2 (September 1988): 175–194.
- Schleifer, Ronald. "The Trap of the Imagination: The Gothic Tradition, Fiction, and 'The Turn of the Screw.'" *Criticism* 22, no. 4 (Fall 1980): 297–319.
- Senzaki, Sierra M. "Giving Up the Realist Ghost in The Turn of the Screw." *Modernism/modernity Print Plus* 5, no. 4 (January 2021): <https://modernismmodernity.org/forums/posts/senzaki-giving-up-the-realist-ghost>.
- Snodgrass, Mary Ellen. *Encyclopedia of Gothic literature*. New York: Infobase Publishing, 2014.

Vedoucí bakalářské práce: **Mgr. Petra Kohlová**
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **2. dubna 2022**
Termín odevzdání bakalářské práce: **30. března 2023**

Příloha č. 1: **Prohlášení autora**

Prohlašuji:

Práci s názvem Gothic Features in *The Turn of the Screw* and *The Haunting of Bly Manor* jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon), ve znění pozdějších předpisů, 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.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 7/2019 Pravidla pro odevzdávání, zveřejňování a formální úpravu závěrečných prací, ve znění pozdějších dodatků, bude práce zveřejněna prostřednictvím Digitální knihovny Univerzity Pardubice.

V Pardubicích dne 28.3.2023

Aneta Pikhartová v. r.

NÁZEV

Gotické prvky v novele *The Turn of the Screw* a seriálu *The Haunting of Bly Manor*

ANOTACE

Tato bakalářská práce poskytuje kulturní a historický kontext novely *The Turn of the Screw* a seriálu *The Haunting of Bly Manor* a literární kontext novely. Poté se zaměřuje na gotickou fikci a na rozdíly mezi anglickou a americkou gotickou fikcí. A poté analyzuje a porovnává gotické znaky přítomné v obou dílech.

KLÍČOVÁ SLOVA

gotická fikce, gotické znaky, *The Haunting of Bly Manor*, *The Turn of the Screw*, Henry James

TITLE

Gothic features in *The Turn of the Screw* and *The Haunting of Bly Manor*

ANNOTATION

This bachelor thesis provides the cultural and historical context of novella *The Turn of the Screw* and the TV series *The Haunting of Bly Manor*, and the literary context of the novella. It then focuses on the Gothic fiction and the distinction between English Gothic fiction and American Gothic fiction. And lastly it analyzes and compares the Gothic features that are present in both of these works.

KEYWORDS

Gothic fiction, Gothic features, *The Haunting of Bly Manor*, *The Turn of the Screw*, Henry James

TABLE OF CONTENTS

Introduction	7
1. Historical and cultural context	8
2. Literary context	13
3. American Gothic	17
4. Gothic Features	21
Conclusion.....	34
Resumé	37
Bibliography.....	40

INTRODUCTION

Some features of Gothic fiction were apparent in earlier works of literature, however, Gothic fiction as such emerged in the 18th century when Horace Walpole published his novel *The Castle of Otranto*. The genre became quite popular and its characteristics were used in various works of literature and movies. One of such being Henry James' *The Turn of the Screw* and the book's adaptation *The Haunting of Bly Manor*.

Even though Henry James' novella cannot be described as only Gothic, the influence of the Gothic fiction is indisputable, be it the presence of the ghosts, the constant tenseness of the atmosphere, the main character being a heroine, or other. The adaptation of the novella, *The Haunting of Bly Manor*, naturally also contains various elements of Gothic fiction. However, there are some differences between these two pieces of work and how they approach the Gothic aesthetic.

The distinction between the two works is not visible only in the method of insertion of Gothic elements, but also in their historical and cultural contexts, and in the case of the novella also the literary context. As both works were created in different centuries, they also include the typical features of their respective time periods which differ greatly.

This bachelor thesis is going to examine these various distinctions in the historical and cultural contexts, the literary context, and, most importantly, in the ways, the Gothic aesthetic is included in the works.

The first chapter is going to delve into the cultural and historical context of both works, what cultural tendencies influenced them and how visible those influences are in the works. The second chapter is going to explore the literary tendencies that were present around the time the novella was written and that had an influence over it. The third chapter is going to introduce and explain key information about the Gothic fiction and about American Gothic. Finally, the fourth chapter is going to examine some of the key Gothic elements that are present in both of the works, to what degree, and how the novella and the TV show differ in the inclusion of said elements.

1. HISTORICAL AND CULTURAL CONTEXT

The TV series *The Haunting of Bly Manor* is a loose adaptation of the novella *The Turn of the Screw*, written by Henry James. Both of these works share many similarities but also numerous differences. The historical, cultural and literary context of the works being a very prominent distinction between those two. To begin with the cultural and historical context, important distinction between the novella and the TV series is the time period they are set in. While the television show *The Haunting of Bly Manor* was filmed in the 21st century and is set roughly in the 1980s, *The Turn of the Screw* was written and set in the second half of the 19th century. The time the novella and the TV series are set in reflects in some of their aspects.

While writing his novella *The Turn of the Screw* Henry James lived both in America and in England, thus, both American and British 19th-century cultural and historical contexts are important for the work. At this time period in America, spiritualism was developing and the suffrage movement was quite active. When it comes to British influence on the novella, at the time there was Victorian society which had quite an important impact on *The Turn of the Screw*.

Beginning with spiritualism, according to Kucich, spiritualism is a religious movement heavily connected with politics that officially emerged in 1848, although some of its aspects could be seen as early as the 17th century during the Salem Witchcraft Trials. New York is often seen as the country of its origin and the movement later spread to Western Europe, and to other countries as well.¹ Since its beginnings the movement appealed to groups that were perceived by society as inferior, such as women and members of the working class. As Christine Ferguson says: “The anti-hierarchical and highly democratic nature of spiritualism often allowed its white female participants the opportunity to forge sympathetic bonds and political identification with non-whites and other members of the oppressed in the transatlantic public sphere.”² And this can be seen in the fact that, as Ferguson further states, the devoted believers of spiritualism and the mediums were most often women, which enabled them to escape their domestic lives, while the sceptics and investigators were mostly men.³ This very typical aspect of spiritualism could be seen in the novella as well. As the only characters who come in contact with the supernatural world, or who believe in its existence, are two lower class women, the Governess and Mrs. Grose.

¹ John J. Kucich, *Ghostly Communion: Cross-Cultural Spiritualism in Nineteenth-Century American Literature* (New England: Dartmouth College Press, 2004), 6.

² Christine Ferguson, “Recent Studies in Nineteenth-Century Spiritualism,” *Literature Compass* 9, no. 6 (June 2012): 432.

³ Ferguson, “Recent studies,” 433.

Kucich states that the core of spiritualism is the belief in the existence of a different, invisible world filled with the spirits of the dead, and belief in the fact that people can communicate with the dead, often through the use of a medium, who was typically a woman.⁴ These two beliefs can be also seen in the novella. To illustrate, this excerpt shows a reaction of Mrs. Grose to Governess' description of a man who was looking through a window.: "I [the Governess] caught it up. 'You do know him?' [Mrs. Grose] faltered but a second. 'Quint!' [Mrs. Grose] cried."⁵ Mrs. Grose's reaction shows that she does not question the existence of ghosts, as, despite knowing Quint is dead, she immediately knows that the Governess is describing him and not just any gentleman. And neither does the Governess question whether she truly saw Quint, despite him being dead. These reactions show that both of them do believe in the existence of spirits. The second belief, that it is possible to communicate with spirits, can be seen in another interaction between Mrs. Grose and the Governess after the Governess sighting of Miss Jessel's spirit: "'Everything. It doesn't matter. I've made up my mind. I came home, my dear,' I went on, 'for a talk with Miss Jessel.'"⁶ This excerpt shows that the Governess believed that she communicated with the spirit when she saw it sitting behind her desk as she had a "talk" with her. Spiritualism is, however, not the only influential tendency during the 19th century.

Another important influence on the society at this time period had the suffrage movement that began in 1848. As Dubois states, women demanded the right to vote because they believed it would completely transform their lives as well. Traditionally, family structure had very high importance in the society which meant that all aspects of society were influenced by the patriarchal nature that characterized family life. And while there were some tendencies of domestic reforms, these could never eliminate the subordinate status of women who were almost entirely dependent on men in the family. That is why women hoped that gaining the right to vote would force men to approach them as equals.⁷ Despite the book not being feminist, nor having been written by a feminist, the influence of this movement on the novella could be seen in some aspects, such as in the gender and personality of the main character. As the Governess is a female who does not rely on any male character, instead she is independent and strong on her own. Her mental strength can be seen in the following example which happened during her sighting of Quint's spirit: "I had plenty of anguish after that extraordinary moment,

⁴ Kucich, *Ghostly Communion*, 7.

⁵ Henry James, *The Turn of the Screw* (New York: Dover Publications, 1991), 41.

⁶ James, *The Turn of the Screw*, 101.

⁷ Ellen Carol Dubois, *Feminism and Suffrage: The Emergence of an Independent Women's Movement in America, 1848-1869* (London: Cornell University Press, 1999): 15-17.

but I had, thank God, no terror. And he knew I had not—I found myself at the end of an instant magnificently aware of this.”⁸ This moment happened after she learned that what she saw was not a living person but instead a ghost. A different character probably would not be as calm as she was in such a situation, the absence of “terror” shows that she has courage. She does not seek shelter in men’s arms and instead faces the supernatural dangers on her own, which is evident in another situation, when she chases after the man she saw looking through a window alone, instead of asking someone else for help, despite knowing it might be dangerous to do so: “I bounded straight out of the door again, reached that of the house, got, in an instant, upon the drive, and, passing along the terrace as fast as I could rush, turned a corner and came full in sight.”⁹ Furthermore, her post as a governess, although not a new career position for the era, is another sign of the influence of the woman suffrage movement as she is not just a housewife, instead, she has a normal work just like men would have. Apart from these American tendencies, such as the spiritualism and suffrage movement, the novella was also influenced by the British tendencies at the time.

British Victorian society is the third most important influence on the novella when it comes to social and historical context. There was a number of values that people followed during this era, such as self-help, self-sufficiency and self-reliance, respectability, importance of family, strict morality, entrepreneurship, charitability, religious obedience, and hard work. During the Victorian era, as Thompson states, although women working outside of their household was not an unthinkable occurrence, the only working position that would not degrade middle-class women in the eyes of the society were governesses or ladies’ companions.¹⁰ This aspect of the Victorian society can be clearly seen in the novella as the main character is a governess and, despite originally being from the lower class, she is superior to the servants as the position is seen as of higher rank. As Thompson further describes, the importance of hard work, self-sufficiency and independence was also typical for the Victorian period.¹¹ This value can be seen in the main character’s attitude towards her position. In the following example, the Governess herself claims, she sees it as her “duty” to protect the children in her care from the spirits: “[knowing that the ghosts endanger the children] produced in me the most extraordinary effect, started, as I stood there, a sudden vibration of duty and courage.”¹² And, despite knowing

⁸ James, *The Turn of the Screw*, 69.

⁹ James, *The Turn of the Screw*, 35.

¹⁰ Francis Michael Longstreth Thompson, *The Rise of Respectable Society: A Social History of Victorian Britain, 1830–1900* (London: Harvard University Press, 1988), 197.

¹¹ Thompson, *The Rise of Respectable Society*, 198.

¹² James, *The Turn of the Screw*, 35.

the situation might be dangerous, she chases after the dangerous presence without any kind of hesitation as it is her “duty”, as a governess, to make the children safe.

Respectability, another value typical for the Victorian period, was indisputably very important for the main character as well. Reed describes the Governess’ attitude towards this value as follows: “Indeed, the drive to establish and maintain her respectability incites the governess to flush out and destroy anything and anyone that would keep her from achieving it.”¹³ As Reed further claims, sexual repression was another important aspect in the Victorian period that had some influence over the novella, and the era also experienced ever-growing concern for children welfare especially in the area of sexuality, hints of which could also be seen in *The Turn of the Screw*.¹⁴ These two aspects, importance of protecting children’s rights and anxiety toward sexuality, can both be seen in the attitude of the Governess towards the relationship of the children and the spirits. Once the Governess learns of the suspicious behavior of Quint and Miss Jessel toward the children during their life, she sets herself on the path to protect the children from their influence. Furthermore, according to Reed, the terms that the Governess often uses in relation to the children were very typically used as euphemisms to replace words describing the prohibited sexual behavior towards children.¹⁵ These terms include, for example, the word “wretch”: “I think he wants to give me an opening. I do believe that – poor little exquisite wretch! – he wants to speak,”¹⁶ or “to be free”: “[Quint was] too free with my boy?”¹⁷ The usage of such terms could be revealing the Governess’ opinions about what happened between the children and the, now dead, servants and it, furthermore, shows her willingness to protect the children from any harm, which is tied with the growing concern for children welfare.

The social and historical context of the TV series is, however, quite different as it was filmed in 2020 and is set in the 1980s. As Hilton states, during the second half of the 20th century there were three most important forces. Thatcherism, social democracy and neoliberalism. This decade, 1980s, is often centered around Margaret Thatcher as it contains both the rise and the fall of her government, and Thatcher is, as a political influence, either perceived positively or negatively but never neutrally.¹⁸ There was, however, another important influence in the

¹³ Kimberly C. Reed, “‘The Abysses of Silence’ in *The Turn of the Screw*,” in *A Companion to Henry James*, ed. Greg W. Zacharias (Chichester: John Wiley & Sons, 2013), 106.

¹⁴ Reed, “The Abysses of Silence,” 108.

¹⁵ Reed, “The Abysses of Silence,” 108.

¹⁶ James, *The Turn of the Screw*, 128.

¹⁷ James, *The Turn of the Screw*, 44.

¹⁸ Matthew Hilton, Chris Moores, Florence Sutcliffe-Braithwaite, “New Times Revisited: Britain in the 1980s,” *Contemporary British History* 31, no. 2 (April 2017): 147.

cultural context of the TV series and that is the Gay Rights movement. As Alwood states, although being homosexual was never illegal, it was illegal to behave like a homosexual and due to it being difficult to fight the oppression the activists had to use various strategies to fight these negative stereotypes. Society acted towards gay people with hostility and frequently used the method of shaming to control homosexual behavior, which cost many people their jobs and families. Newspapers would often publish images that captured homosexuals in a negative light and would not generally publish any positive articles about them.¹⁹ He further adds that: “Gay and lesbian activists learned to frame their messages in a manner that built understanding and gained public support.”²⁰ And although the TV series does not show any gay rights activists, the influence of this movement can be seen in the romantic relationship between the two female characters Dani and Jamie. This relationship is not only the result of the influence of the Gay Rights movement, however, but also the result of the tendency to include other-than-heterosexual characters in film and media, which was already present when the TV series was being filmed. As Thompson states, currently there is a growing tendency to include various LGBT characters in television due to the higher acceptability of the topic of sexuality.²¹ Therefore, the romantic relationship between the female characters in the TV show can be seen as being influenced by both cultural contexts of the TV series, the 20th century Gay Rights movements and the 21st century ever-growing tendency to include, not only, homosexual characters in television.

¹⁹ Edward Alwood, “The Role of Public Relations in the Gay Rights Movement, 1950–1969,” *Journalism History* 41, no. 1 (March 2019): 11–12.

²⁰ Alwood, “The Role of Public Relations in the Gay Rights Movement,” 12.

²¹ Katelyn Thomson, “An Analysis of LGBTQ+ Representation in Television and Film,” *Bridges: An Undergraduate Journal of Contemporary Connections* 5, no. 1 (2021): 1.

2. LITERARY CONTEXT

Apart from the cultural and historical context of *The Turn of the Screw* and *The Haunting of Bly Manor*, the literary context of the novella is also crucial.

The author of the novella, Henry James, lived in the 19th and the beginning of 20th century and wrote a number of books, both fiction and non-fiction. His work, according to Procházka, can be divided into three periods, each with a set of characteristics typical for his work during that time. His work during the first period concentrated on and dealt with the differences between America and Europe, while the second and third phases of his writing are marked with heavy experimentation. *The Turn of the Screw* belongs to the second phase of his career, for which psychological fiction was quite typical. Thus the novella contains both an exploration of the psychological aspects of life, and experimentation.²² The phases of his work are not strictly separated, however, and there are some overlapping elements.

Apart from the influence of Henry James' tendencies in his work, the literary tendencies that were typical for this time period are also important for the novella. In America, the 19th-century literature is mainly connected with realism, naturalism and regionalism, all of which also originated in this time period. And the novella is further influenced by psychological realism and Gothic fiction.

The first tendency typical for the 19th-century American fiction is regionalism, which, according to K.D.M. Snell, is a style of writing that emphasizes the setting and its specific features. The regional writers focused on features such as landscape, customs, behavior and history of the region the book is set in to record even the slightest differences between individual regions. The story was also frequently situated in a rural area and contained characters, usually from the working or middle class, with a distinctive dialect.²³ Furthermore, it created, according to Stephanie Foote, a sort of "nostalgic tone."²⁴ The setting's purpose is not only to provide visual clues to the reader; instead, it is important for the story itself, which can be also seen in the novella as well as the TV series.

Despite the fact that Henry James was not a regionalist author, regionalism is evident in both of these works. An example of regionalist features would be the fact that *The Turn of the*

²² Martin Procházka, Clare Wallace, Hana Ulmanová, Erik S. Roraback, Pavla Veselá, David Robbins. *Lectures on American Literature* (Praha: Karolinum Press, 2011), 200–207.

²³ K. D. M Snell. *The Regional Novel in Britain and Ireland: 1800–1990* (New York: Cambridge University Press, 2009), 1–3.

²⁴ Stephanie Foote, *Regional Fictions: Culture and Identity in Nineteenth-Century American Literature* (Wisconsin: University of Wisconsin Press, 2001), 3.

Screw is set in a manor in England. The location of the mansion is mentioned near the beginning of the book: “He had for his own residence a big house filled with the spoils of travel and the trophies of the chase; but it was to his country home, an old family place in Essex, that he wished her immediately to proceed.”²⁵ Furthermore, as *The Haunting of Bly Manor* setting is also in England, which is revealed by the narrator in the first episode: “The teacher was, by choice, a solitary young woman. Come up to London in trepidation to answer in person an advertisement... placed by one Lord Henry Wingrave regarding his young nephew and niece, who were in need of an au pair.”²⁶ . The au pair Dani Clayton, however, was not a British citizen as her country of origin was America. This presence of a character who does not belong in the region is a very common feature of regionalist literature. Furthermore, as is typical for regionalism, the contrast between England and America is then developed and influences both the story, and the characters themselves. For instance, the contrast is visible in the differences in vocabulary that can be seen in the interaction between Flora, one of the children Dani takes care of, and Mrs. Grose: “Mrs. Grose, my trousers got wet in the graveyard, and Miss Clayton said I wet my pants. Because in America, ‘pants’ mean ‘trousers.’”²⁷ However, although naturalism was a very popular mode of writing at the time, it was not the only one that influenced the novella.

Another literary tendency that is quite typical for this time period is naturalism. As Christophe Den Tandt states, naturalism is based on the idea of determinism.²⁸ Gregg Camfield explains this term as the idea that a person does not possess any sort of free will, and his or her fate is pre-determined by external or internal forces that cannot be influenced by people. Such forces might be genes inherited from one or both of the parents, or the environment in which the main character grew up.²⁹ And as Christophe Den Tandt further states, the protagonist in naturalist works typically has no control over how their life journey will progress and conclude, and quite often dies at the end of the story. They are victims of the world, especially of the urban world as naturalism is quite often used as a criticism of the industrial nature of America.³⁰ A hint of naturalism could be also seen in *The Turn of the Screw* as the Governess is heavily

²⁵ James, *The Turn of the Screw*, 8.

²⁶ *The Haunting of Bly Manor*, season 1, episode 1, “The Great Good Place,” directed by Mike Flanagan, aired October 9, 2020, on Netflix, Paramount, 2021, Blu-Ray, 00:05:48.

²⁷ *The Haunting of Bly Manor*, season 1, episode 4, “The Way It Came,” directed by Mike Flanagan, aired October 9, 2020, on Netflix, Paramount, 2021, Blu-Ray, 00:09:58.

²⁸ Christophe Den Tandt, “American Literary Naturalism,” in *A Companion to American Fiction, 1865–1914*, ed. Robert Paul Lamb and G. R. Thompson (New York: John Wiley & Sons, 2008), 96.

²⁹ Gregg Camfield, “The Sentimental and Domestic Traditions, 1865–1900,” in *A Companion to American Fiction, 1865–1914*, ed. Robert Paul Lamb and G. R. Thompson (New York: John Wiley & Sons, 2008), 61.

³⁰ Den Tandt, “American Literary Naturalism,” 96.

influenced by her religious background, with her father being a priest, which she cannot change or escape. The influence of her religious beliefs can be seen, for instance, in her choice of words in the narration, such as “atonement”: “I needed nothing more than this to feel the full force of Mrs. Grose’s comparison, and, catching my pupil in my arms, covered her with kisses in which there was a sob of atonement,”³¹ or “damnation”: “The next thing I saw was that, from outside, he had reached the window, and then I knew that, close to the glass and glaring through it, he offered once more to the room his white face of damnation.”³² Another example of naturalism in the novella can be seen in the fact that the Governess comes from the lower class as the main characters in naturalist fiction are often from a lower class. This is also typical of realism from which naturalism stems.

Realism is the last tendency typical for the 19th-century American fiction. According to Nancy Glazener, a typical characteristic of realistic fiction is that the story, characters and setting are plausible enough for the readers to get absorbed into the story, but also interesting enough to hold the readers’ attention. As she further explains, the characters appear unique and have their own opinions, while still being similar to the readers in a way that makes it possible to identify with them.³³ The writers tried to depict the everyday lives of ordinary people, often harsh situations, and focused primarily on the lower and middle classes and their struggles. As Pam Morris says: “[realism] has been associated with an insistence that art cannot turn away from the more sordid and harsh aspects of human existence.”³⁴ The influence of realism can be seen in *The Turn of the Screw*, for example, in the realistic setting, plausible characters, and character development. The influence of realism can be seen in *The Turn of the Screw* in many ways. First and foremost, in the realistic setting of the novella as the story is set in a mansion in Essex. And the characters are plausible and realistic, furthermore, as is typical of realism, the main character, the Governess, comes from the lower class, which is revealed through the description of her father: “The fact to be in possession of was therefore that his old friend, the youngest of several daughters of a poor country parson, [...]”³⁵ Unlike the novella which embraces certain supernatural elements as part of the story, however, realism can never, according to Senzaki, contain supernatural elements, such as the ghosts that are present in *The*

³¹ James, *The Turn of the Screw*, 20.

³² James, *The Turn of the Screw*, 143.

³³ Nancy Glazener, “The Practice and Promotion of American Literary Realism,” in *A Companion to American Fiction, 1865–1914*, edited by Robert Paul Lamb and G. R. Thompson (New York: John Wiley & Sons, 2008), 16.

³⁴ Pam Morris, *Realism* (London: Routledge, 2003), 3.

³⁵ James, *The Turn of the Screw*, 8.

Turn of the Screw.³⁶ The novella is, furthermore, not only influenced by realism, but psychological realism as well.

Psychological realism is, as Jie Chen points out, a method that is realistic at its core while having quite a similar appearance to modernism. Psychological realism is concerned with the psychological processes behind the characters' actions, with their experience and feelings. These processes act as the main narrative clue, and the plot focuses on revealing the mental development of the characters. However, the external world's objectivity is not ignored, instead it emphasizes the connection between real life and the characters' emotions.³⁷ Psychological realism can be seen in *The Turn of the Screw* in numerous ways.

Some of the major signs of this method in the novella are the way that the characters are framed, the way their inner thoughts are depicted, and the frequent usage of the technique called stream of consciousness. Bowling describes the stream of consciousness as a narrative method. It is a direct quotation of either only the thoughts and feelings of the character or the whole consciousness of a character as opposed to only the language area of the character's mind. The technique does not have to be used throughout the whole book. On the contrary, it can be used only in some sections. And he further adds that the stream of consciousness cannot be interrupted by the author's explanations or comments.³⁸ Typical features of the stream of consciousness are, for example, the disjointedness of thoughts and the lack of punctuation. This method can be seen as very important in *The Turn of the Screw* for expressing the characters' internal psychological processes. To illustrate: "How can I describe that except by saying that instead of growing used to them—and it's a marvel for a governess: I call the sisterhood to witness!—I made constant fresh discoveries."³⁹ This short excerpt shows the importance of this technique, as by rephrasing it and omitting the stream of consciousness part: "and it's a marvel for a governess: I call the sisterhood to witness!," the meaning would change as it would no longer project the character's inner mind.

³⁶ Sierra M. Senzaki, "Giving Up the Realist Ghost in *The Turn of the Screw*," *Modernism/modernity Print Plus* 5, no. 4 (January 2021): 1.

³⁷ Jie Chen, "Research on Henry James and His Psychological Realism Novels," *The Frontiers of Society, Science and Technology* 3, no. 4 (June 2021): 77.

³⁸ Lawrence Edward Bowling, "What is the Stream of Consciousness Technique," *The Modern Language Association of America* 65, no. 4 (June 1950): 345.

³⁹ James, *The Turn of the Screw*, 32.

3. AMERICAN GOTHIC

For the purposes of this bachelor thesis, the most important tendency that influenced both the novella and the TV series is the Gothic fiction, especially American Gothic.

As Lloyd-Smith states, the Gothic fiction is believed to have emerged in the 18th century with Horace Walpole's work called *The Castle of Otranto*, and continued up to the middle of the 19th century. However, some elements of this genre were apparent in earlier works, such as Shakespeare's plays. Additionally, almost every early American writing was considered to be an imitation of English Gothic fiction and some American writing truly can be described this way. However, different circumstances that the American writers found themselves in, changed the direction of American Gothic fiction as the American writers wanted to express their situation in their writing instead of just imitating the English Gothic writers.⁴⁰ Lloyd-Smith defines this tendency as follows:

Rather than a simple matter of imitation and adaptation, substituting the wilderness and the city for the subterranean rooms and corridors of the monastery, or the remote house for the castle, dark and dangerous woods for the bandit infested mountains of Italy, certain unique cultural pressures led Americans to the Gothic as an expression of their very different conditions.⁴¹

As Lloyd-Smith further describes, these different circumstances include: "the frontier experience [...], the Puritan inheritance, fear of European subversion and anxieties about popular democracy [...], the relative absence of developed 'society,' and very significantly, racial issues concerning both slavery and the Native Americans."⁴² According to Lloyd-Smith, the very nature of these specific American conditions almost required a Gothic style, which is the reason why Gothic elements were present in the majority of early American writing despite their works not being intended as Gothic. The Gothic aesthetic is noticeable not because the writers were trying to mimic Gothic fiction, instead it simply surfaces due to the very nature of these specific American conditions. And these different circumstances also led to the difference in the major themes as for English Gothic fiction the one major theme was the oppression of women and children while in American Gothic fiction, there were also the issues of slavery, racial issues, the mixture of races, the wilderness, and later even the Native American

⁴⁰ Alan Lloyd-Smith, *American Gothic Fiction: An Introduction* (New York: Bloomsbury Publishing USA, 2004): 3–4.

⁴¹ Lloyd-Smith, *American Gothic Fiction*, 4.

⁴² Lloyd-Smith, *American Gothic Fiction*, 4.

genocide.⁴³ Elbert divides American Gothic writers into two groups, Romantic Gothic writers and Realist Gothic writers, based on with what issues they dealt with:

While Romantic Gothic deals with the sins of the fathers in the shape of aristocratic privilege and their abuse of those disempowered or outcast on the periphery of society (Native Americans, African Americans, and the servant class), the Realist Gothic visits the commonplace in the shape of horrors inflicted upon factory workers, recent immigrants, city dwellers, rustic isolatoes, social climbers, wounded Civil War soldiers, disabled and diseased veterans, fallen or mad women, and African Americans newly emancipated but still disenfranchised.⁴⁴

The American specific conditions and issues they had to deal with, despite being incredibly important, are not the only things that affected and affect the American Gothic. As Weinstock notes, the basis of the existence of Gothic fiction is formed by two elements, taboos and power. The typical Gothic fascination with crossing boundaries that all cultures possess in some form leads to the fact that the Gothic fiction will inevitably exist in any given society as a way of fantasizing of doing things that are prohibited. The stories created then act as fairy tales and teach the readers not to cross said boundaries as there would be dire consequences. But they also provide the readers with a sort of liberation, as they need not do any crossing of boundaries themselves and instead can only identify themselves with a Gothic protagonist who has no respect for rules. Taboos are not however the only thing Gothic writers and readers were fascinated with. The element of power is no less important than fascination with crossing boundaries and exists in Gothic fiction in various forms. In Gothic fiction, distribution of power and inequity of this distribution often plays a big role. Even in the first novel that called itself Gothic, *The Mysteries of Udolpho* by Radcliffe, or his other work *The Italian*, contains this inequity in the relationship of the heroines towards the aristocrats who, thanks to their gender, age and high social position, can do almost anything without any restraints, while the female protagonists are tied by their dependency on male characters, such as their fathers and husbands. However, whether the unfair distribution of power plays a big role in a Gothic story or is only implied, it always is present in one way or another. Moreover, while in English Gothic fiction this power dynamic is mostly between the male and female characters, in American Gothic fiction it typically reflects the racial issues rather than gender inequity.⁴⁵

⁴³ Lloyd-Smith, *American Gothic Fiction*, 4–8.

⁴⁴ Monika Elbert, Wendy Ryden, "American Gothic Realism and Naturalism," in *The Cambridge Companion to the American Gothic*, ed. Jeffrey Andrew Weinstock (New York: Cambridge University Press, 2017), 44.

⁴⁵ Jeffrey Andrew Weinstock, "Introduction: The American Gothic," in *The Cambridge Companion to the American Gothic*, ed. Jeffrey Andrew Weinstock (New York: Cambridge University Press, 2017), 2–3.

Weinstock believes that the fight for power and control in American Gothic can be divided into two types: “the individual contending against impersonal forces directly, and the individual contending with a specific other or others (a human villain or monster) that itself is the symptom or reflection of larger impersonal forces.”⁴⁶ The impersonal forces, as Weinstock continues, then can include some global issues such as war, pandemics, weather, or even God.⁴⁷ An example of such an impersonal force in *The Turn of the Screw* is implied in the relationship of the Governess, the children and the spirits. As the Governess’ tendency to protect the children against the dreadful influence of the ghosts could be seen as a fight between the middle and lower classes. Despite the fact that the Governess comes from the lower class, her position as a governess would be generally seen as a middle-class work. Quint on the other hand as a valet would belong to the lower class and would have an influence over Miss Jessel. This impersonal force, struggle between the lower and middle classes, in the novella takes on itself the shape of the ghosts, as Reed remarks: “the struggle between the upper and lower classes spills over into the governess’ interpretative abilities, so that the struggle is transmogrified into spectral hauntings.”⁴⁸ The Governess then fights against these spirits, instead of fighting the impersonal force directly.

Lloyd-Smith further defines the key features of the Gothic style, such as exploration of extremes, negativity, wrongdoings, free-thinking characters that prey on the innocent, taboos, demonism, occultism, incest, religious forces, supernatural elements, negative results of meddling with Nature, the uncanny and the sublime, along with the specific atmosphere that features terror, oppression and darkness.⁴⁹ As Jackson concludes, the introduction of the supernatural into Gothic fiction was done due to the emerging capitalism and the tendency to restore the social order that was being destroyed by said capitalism.⁵⁰ Furthermore, according to Lloyd-Smith, the English Gothic style also features a specific type of architecture, which, in English Gothic fiction, was quite often medievalist, with hidden passageways, secret paths, doorways and trapdoors. The American Gothic contains different places that induce similar feelings of fright such as the wilderness, remote houses, or deadly forests. Moreover, as Lloyd-Smith states, the areas in the Gothic style often featured mountainous landscape or wastelands.⁵¹ According to Weinstock, the frontier and wilderness was present in American Gothic fiction

⁴⁶ Weinstock, “Introduction,” 3.

⁴⁷ Weinstock, “Introduction,” 3.

⁴⁸ Reed, “The Abysses of Silence,” 103.

⁴⁹ Lloyd-Smith, *American Gothic Fiction*, 4–8.

⁵⁰ Rosemary Jackson, *Fantasy: The Literature of Subversion* (New York: Routledge, 2008), 58.

⁵¹ Lloyd-Smith, *American Gothic Fiction*, 1–8.

often in one of two forms. The first form was the fear of getting lost in a forest with supernatural beings present, which can be found for example in the work of Washington Irving, *The Legend of Sleepy Hollow*. A form of writing that included the second form of wilderness was the sea tale, which was important especially in the 19th century. In the sea tales, the sea would replace the woods as a different form of wilderness. Sea tales were written by many authors during this period, such as Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*.⁵² The atmosphere is, according to Lloyd-Smith, however, no less important than the previously stated elements and is a typical feature of any Gothic fiction. In Gothic style the notion of, sometimes unreasonable, terror and fear of what might be happening or what has happened is oftentimes more important than that of horror of any certain situation. However, none can be omitted, and both can be and often are present at the same time and together induce the feeling of fright.⁵³

Moreover, Lloyd-Smith states that the Gothic fiction manages to capture some of the social issues as hidden motifs instead of including them directly, and these issues in the English Gothic fiction include domestic atrocities, middle class anxiety about the aristocracy, distrust in Catholicism, fear of the working class and class revolution. And in the American Gothic fiction the hidden issues can include these as well as other issues such as fear of immigrants, homosexuality, and slavery.⁵⁴ Lloyd-Smith then defines the major themes of American Gothic fiction as rationalism, perversity, puritanism, frontier, domestic humiliation, ghosts, monsters, and Darwinism and inhuman creatures.⁵⁵

⁵² Winstock, "Introduction," 8.

⁵³ Lloyd-Smith, *American Gothic Fiction*, 1–8.

⁵⁴ Lloyd-Smith, *American Gothic Fiction*, 9.

⁵⁵ Lloyd-Smith, *American Gothic Fiction*, 65–132.

4.GOTHIC FEATURES

One of the most important Gothic characteristics is, according to Punter, tense and suspenseful atmosphere achieved due to the literary techniques used and some of the other elements used in the story. Such elements often include the existence of supernatural creatures, a very specific setting, a stereotypical villain or character, a character from aristocracy, and a love-plot.⁵⁶ Both, *The Turn of the Screw* and *The Haunting of Bly Manor*, however, have to introduce this unique atmosphere differently, although often using the same or similar elements, as they affect the viewers or readers in distinctly different ways. While *The Haunting of Bly Manor* aims to create tension also through visual cues and images, *The Turn of the Screw* cannot rely on visual storytelling due to its nature. Thus it uses other various ways to induce the mysterious atmosphere.

The beginning of the Governess' employment in the novella has a fairly calm and peaceful atmosphere, which afterward changes as the Governess reveals more of her story. However, even in these peaceful moments there are sprinkled some moments of doubt, suspense, and some peculiar, unanswered questions, that are very important for the novella's storytelling. An example of such an unanswered question, introduced near the beginning of the book, which then haunts the Governess for the entirety of the story, happens when she receives a letter from the boy's head-master. The letter simply states that Miles is not to return to the school, without giving any particular reason apart from the boy being an injury to the other children: "They go into no particulars. They simply express their regret that it should be impossible to keep him."⁵⁷ As reported by Schleifer, the never-ending lack of answers and frequent moments of silence form the basis of the novella's thrilling atmosphere: "Even her wakefulness, as we have seen, is 'haunted with the shadow of something' not said."⁵⁸

The technique of using silence as a way of conveying the sense of a mysterious atmosphere is used in *The Turn of the Screw* quite frequently. In the majority of the ghosts' appearances, the silence and stillness of the surroundings are important means of communicating the mysteriousness and terrifying nature of the situation. To illustrate, the following description is written just moments after the Governess sees a figure at the top of a tower:

⁵⁶ David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day* (London: Longmans, 1980), 1.

⁵⁷ James, *The Turn of the Screw*, 19.

⁵⁸Ronald Schleifer, "The Trap of the Imagination: The Gothic Tradition, Fiction, and 'The Turn of the Screw,'" *Criticism* 22, no. 4 (Fall 1980): 309.

It was as if, while I took in—what I did take in—all the rest of 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 and the friendly hour lost, for the minute, all its voice.⁵⁹

This excerpt is a clear example of such usage of surroundings to induce, in the reader's mind, a sense of fright, even though, at that particular moment in the novella, the sight that caused such a change in the flow of nature was not known to be a ghost, as that revelation would come later. The usage of the silence of nature as a method of inducing the feeling of fright is communicated through the words and phrases such as “the intense hush”, “the sounds of evening dropped” and “the friendly hour lost all its voice.” The choice of words: “all the rest of the scene had been stricken with death,” in particular conveys the message that, even though at the moment when this scene is happening it is unknown to the reader that the figure is a ghost, it is clear that the figure represents something incredibly dangerous.

In another instance, the silence of Flora that follows the Governess' sighting of a ghost is what advances the plot, instead of any particular action, it is the not doing something, or saying something, that is critical for both the Governess and, subsequently, the reader:

My heart had stood still for an instant with the wonder and terror of the question whether she too would see; and I held my breath while I waited for what a cry from her, what some sudden innocent sign either of interest or of alarm, would tell me. I waited, but nothing came; then, in the first place—and there is something more dire in this, I feel, than in anything I have to relate—I was determined by a sense that, within a minute, all sounds from her had previously dropped; and, in the second, by the circumstance that, also within the minute, she had, in her play, turned her back to the water..⁶⁰

In this scene the presence of the ghost does not change the flow of nature, as it did, when the Governess first saw Quint's ghost. However, it does change the behavior of her pupil who, according to her, suddenly became silent: “all sounds from her had previously dropped,” and turned away from the direction of the specter: “she had turned her back to the water.” It is this lack of reaction at this particular moment that, in turn, makes the Governess' believe that the children likewise know about these ghosts which is crucial for the whole story and for the atmosphere itself, as she then becomes, perhaps reasonably, quite paranoid of their actions. Not only that, but the choice of words: “and there was something more dire in this” shows her belief that not only do the children know about the presence of ghosts, but she immediately assumes

⁵⁹ James, *The Turn of the Screw*, 28.

⁶⁰ James, *The Turn of the Screw*, 49–50.

there is some terrible reason behind their silence about the supernatural creatures, and she assumes their silence itself is alarming. The silence, lack of answers, and lack of actions are the basis of the novella's story and of the Gothic atmosphere this literary work possesses.

The atmosphere in *The Haunting of Bly Manor* contains similar urgency of that of *The Turn of the Screw*, however, it achieves its nature not only through speech of the characters, but also through visual storytelling and sound. Unlike the novella, where the start is relatively slow and peaceful until the first sighting of Quint's spirit, the TV series presents the viewers with an upsetting atmosphere right from the beginning as the narrator says her first introductory sentences: "We lay, my love and I, beneath the weeping willow. But now alone I lie and weep beside the tree."⁶¹ Not only is the message itself quite alarming as it is about a person mourning their partner's death as they "now lie alone," but the scene during which it is said contains an eerie figure coming out of a pond while a sinister melody is being played in the background together with some noises that would be quite typical for a horror movie. In the novella the use of sounds and images would not be possible, however, in the TV series, as this very short introductory scene shows, it aids to induce a similar sense of fright that *The Turn of the Screw* manages to create.

The TV series might contain some other ways of creating a certain atmosphere that the novella simply could not use, such as the visual and sound cues, however, *The Haunting of Bly Manor* also lacks some storytelling and atmosphere-inducing techniques that the novella uses quite proficiently. An example of such a technique that is missing from the TV series is the inner monologue of the character. This is particularly visible in the first episode in the scene where Dani, the main heroine, gives Flora a bath and they are talking with each other while Flora sometimes fixes her eyes on something behind Dani in a peculiar way. This very unusual behavior from otherwise a normal, cheerful child clearly upsets Dani as she looks behind herself every time Flora's eyes get fixed at something behind her and even asks Flora why does she do it. However, apart from the bewildered expression on Dani's face the TV series does not offer the viewers her opinion on such a situation, nor is Flora's strange behavior acknowledged in the dialogue. Whereas in the novella, which is written in first person from the Governess' point of view and which contains the Governess' inner thoughts, there would certainly be some acknowledgement of the bizarre behavior of the child from the Governess' point of view and the reader would be able to read about the emotions it left in her. This example shows the Governess' inner thought in the novella: "I felt myself redden to the roots of my hair as well as

⁶¹ "The Great Good Place," 00:01:16.

wonder if it were more strange to put to a gentleman such a question or to see him take it with allowances that gave the very distance of his fall in the world.”⁶² The usage of the pronouns “my” and “I” shows that the excerpt, and the whole novella, is written in the first person singular, and consequently, it shows the subjectivity of the narration. This form of a subjective inner monologue that expresses the true emotions of the characters is not present in the TV series.

Another example of a technique that, despite not being completely absent, is not as powerful as it is in the novella is the technique of using silence to show the viewers the urgency of a situation. This technique is used in the TV series, for example, in the first sighting of Quint. However, due to the absence of inner monologue of the heroine and due to the fact that sound, or lack thereof, is frequently used as a horror-atmosphere-inducing element in the TV series, the technique of using silence, as in all sounds being hushed, in this particular situation does not achieve the same urgency as it does in the novella, when the main character thinks to herself that “all the rest of the scene had been stricken with death.”⁶³ Furthermore, another technique that is used by the novella, and is missing in the TV series, is the lack of answers that is supposed to create mysteriousness, and to make the reader question what might be happening. *The Haunting of Bly Manor* strays away from this technique for example in a very similar situation to *The Turn of the Screw*, where the heroine learns that Miles was expelled from school. Despite the fact that the heroine is not given the answer as to why Miles was expelled, the viewer learns the answer to this, quite major, question in the second episode through a few flashback scenes and through the narrator’s summary: “And so the reason for Miles’ expulsion was hard to pin down. He was expelled, it turned out for an injury, an accident, a crime, a fight, and finally, an affront.”⁶⁴ Not only does the viewer learn what the official reason for Miles’ expulsion was, which was for “an injury, an accident, a crime, a fight, and finally, an affront”, the viewer also learns the true intentions of Miles’ behavior. As this is shown moments later through a scene which contains Miles looking at a picture drawn by Flora that has the words “come home” written on it while the narrator says: “Why he’d done any of these things no one would understand. Only the letter from Flora, delivered when he arrived, forgotten in the dormitory, would offer a possible clue as to why he tried so hard to be sent home.”⁶⁵ This abundance of answers as opposed to the mysteriousness of the novella might not change the atmosphere

⁶² James, *The Turn of the Screw*, 145.

⁶³ James, *The Turn of the Screw*, 28.

⁶⁴ *The Haunting of Bly Manor*, season 1, episode 2, “The Pupil,” directed by Mike Flanagan, aired October 9, 2020, on Netflix, Paramount, 2021, Blu-Ray, 00:22:51.

⁶⁵ “The Pupil,” 00:23:09.

completely per se, but it lessens the impact of the particular scenes. As Mangan states: “Miles has been expelled from boarding school for unspecified – and when specified, anticlimactic – reasons.”⁶⁶ The reasons for Miles’ expulsion in the novella might also be “anticlimactic,” however, as they are not specified, there is, unlike in the TV series, some mystery surrounding them.

As important as it is, the atmosphere is not the only necessary feature of a piece of Gothic fiction. Another quite typical feature of Gothic fiction is the terrifying mansion in which the story is often set and which is haunted by ghosts of people who died in the past. Lloyd-Smith states that in American Gothic fiction a remote house was frequently used instead of a castle that was used in British Gothic fiction. Furthermore, the building often contained trapdoors, secret doorways and hallways, or labyrinths.⁶⁷ Despite there being no secret passageways nor labyrinths, both the novella and the TV series contains a remote, complex mansion in which it would be quite easy to lose one’s way. The Governess in *The Turn of the Screw* even compares the mansion to a castle which implies its large size and complexity: “I had the view of a castle of romance [...]”⁶⁸ Furthermore, Orr points out that another typical feature of the Gothic setting is clearly visible in the novella in the form of empty rooms, the luxury and the remote setting.⁶⁹ The emptiness of the property can be seen in several descriptions, such as “empty chambers”⁷⁰ or the building being described to be “half utilized,”⁷¹ which implies that the mansion is much larger than it would need to be to host the family and the staff as otherwise all the rooms would be used. The luxury is evident, for example, in the description of the dining room, which is compared to a “temple”: “[...] cold, clean temple of mahogany and brass, the ‘grown-up’ dining-room.”⁷² The descriptions of the building used in the novella all contribute to creating a strong emotional response. As it was “a big, ugly, antique, but convenient house”⁷³ and there was an old tower, which made the governess “dizzy”⁷⁴ and which “has not been occupied.”⁷⁵ The mansion in *The Haunting of Bly Manor* is quite similar to the novella’s descriptions as it is also complex and large, empty and luxurious. There are also

⁶⁶ Lucy Mangan, “The Haunting of Bly Manor review – horror with a chilling lack of shocks,” review of *The Haunting of Bly Manor*, by Mike Flanagan, The Guardian, October 9, 2020.

⁶⁷ Lloyd-Smith, *American Gothic Fiction*, 4–7.

⁶⁸ James, *The Turn of the Screw*, 16.

⁶⁹ Orr, *James’s The Turn of the Screw*, 21.

⁷⁰ James, *The Turn of the Screw*, 16.

⁷¹ James, *The Turn of the Screw*, 17.

⁷² James, *The Turn of the Screw*, 34.

⁷³ James, *The Turn of the Screw*, 17.

⁷⁴ James, *The Turn of the Screw*, 16.

⁷⁵ James, *The Turn of the Screw*, 74.

some unoccupied rooms, an old tower and rooms which are not frequented at all by the characters, which is mentioned by Flora: “And this is where our parents used to live. We don’t go in there anymore. It’s all covered up.”⁷⁶ This existence of rooms which people do not enter also contributes to the mysterious atmosphere of the TV series, which is intensified, for example, when Dani sees a stranger in these, not frequented, rooms. Despite there being no frequent mentions about the emptiness of the mansion in the TV series, unlike in the novella, the viewer could deduce that the manor is quite empty, for example, from seeing how few people are living in or working in the manor. In *The Turn of the Screw*, there are two children and three servants present, apart from Dani. On the other hand, in the novella, in which the emptiness of the manor is mentioned several times, the number of staff is a little bigger: “[apart from Mrs. Grose] there were, further, a cook, a housemaid, a dairywoman, an old pony, an old groom, and an old gardener.”⁷⁷ Furthermore, according to Hogle in the space within which the story is set in Gothic fiction, there are “hidden some secrets from the past (sometimes the recent past) that haunt the characters, psychologically, physically, or otherwise,”⁷⁸ and he further adds that “these hauntings can take many forms, but they frequently assume the features of ghosts.”⁷⁹ These secrets are evident in both, *The Turn of the Screw* and *The Haunting of Bly Manor*, as both works contain a haunted manor by the spirits of Peter Quint and Rebecca Jessel, and these ghosts affect all the characters present in the story.

Apart from the setting, another important and typical feature of Gothic fiction is the presence of supernatural elements, such as ghosts or curses, both of which are present in *The Haunting of Bly Manor* and in *The Turn of the Screw* and both of which often, in Gothic fiction, threaten characters’ lives and haunt the place in which the story is set. Singh states that curses, thanks to their supernatural nature, were sometimes used in Gothic literature by more cunning characters in order to exploit the characters who were not aware of such practices.⁸⁰ Furthermore, according to Ifill, family curses were, in Gothic fiction, sometimes present in the form of a hereditary mental illness, such as insanity, and these illnesses would then be connected with the supernatural.⁸¹ Family curse in the form of a mental illness as such does not

⁷⁶ The Great Good Place,” 00:21:16.

⁷⁷ James, *The Turn of the Screw*, 9–10.

⁷⁸ Jerrold E. Hogle, “Introduction: the Gothic in western culture,” in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (New York: Cambridge University Press, 2002), 2.

⁷⁹ Hogle, “Introduction,” 2.

⁸⁰ Satpal Singh, Inderjit Kaur, “Modern Relevance of Gothic Fiction Focusing on the Castle of Otranto and The Monk,” *The Criterion* 4, no. 5 (October 2013): 3.

⁸¹ Helena Ifill, “Uncanny Stories for Canny Readers: The Explained Supernatural, the Villainous Doctor and Reader Expectations in Mary Elizabeth Braddon’s Short Gothic Fiction,” *Women’s Writing* 29, no. 1 (May 2022): 138.

get mentioned neither in the novella nor the TV series. However, in *The Turn of the Screw*, the subjectivity of the narrative and the fact that the only person who can see the ghosts is the Governess often makes readers wonder whether what they are reading is actually true or whether it is only the Governess' imagination. That is why many critics have agreed that the whole story is just a result of the Governess' hysteria and insanity, yet there are many who believe that the Governess was not mentally ill and that the story is true. Dill summarizes this dilemma as follows: "Either she is mad or she is the best reader at Bly, a clever reader of a book with many pages torn out."⁸² Moreover, *The Haunting of Bly Manor* contains a curse in a different form than that of a hereditary mental illness. In the TV series the character Viola gets cursed as a result of her death by smothering. The curse is described by the narrator as a never-ending circle: "She would sleep and she would forget. Having forgotten, she would wake."⁸³ While awake, Viola would walk through the mansion and strangle anyone who would stand in her path: "To murder, or be murdered by. A fate that befell anyone unfortunate enough to step in her habitual path."⁸⁴ Her curse would then latch itself on these characters as well, thus, all the characters that she would murder throughout the years would remain with her on the premises of Bly as spirits.

Another supernatural element that is frequently used in Gothic fiction is the presence of spirits. Orr states that the interest in ghosts is quite typical for the Victorian period and for Gothic fiction due to the rising interest in séances.⁸⁵ Orr further summarizes the reasons for which the ghosts typically chose to appear or were forced to appear: "Ghosts appeared because they had messages or unfinished tasks or because they sought vengeance."⁸⁶ The only vengeful spirit in the TV series was Viola, who, as soon as she was able to, strangled her murderer, her sister, to death. However, after killing her sister the reasons for which she appeared changed as she no longer sought vengeance, instead, she wanted to find her child and her husband so that she could return to the time before her death. However, all the spirits, including Viola, appeared also due to another, more important reason, which was the curse that would latch onto anyone who would die at the manor's premises. This differs from the novella, in which the reasons for the presence of ghosts are more ambiguous and not explicitly stated. The Governess believed that the ghosts wanted to possess the children, and to potentially harm them. This belief is

⁸² Elizabeth Dill, "James's Gothic in *The Turn of the Screw*," *The Explicator* 69, no. 2 (November 2011): 66.

⁸³ *The Haunting of Bly Manor*, season 1, episode 8, "The Romance of Certain Old Clothes," directed by Mike Flanagan, aired October 9, 2020, on Netflix, Paramount, 2021, Blu-Ray, 00:47:38.

⁸⁴ "The Romance of Certain Old Clothes," 00:52:06.

⁸⁵ Leonard Orr, *James's The Turn of the Screw* (London: Bloomsbury Publishing, 2009), 11.

⁸⁶ Orr, *James's The Turn of the Screw*, 32.

clearly shown in the following example: “[Flora and Miles are] Quint’s and that woman’s. They want to get to [Flora and Miles].”⁸⁷ She further states the reasons, why the ghosts appear and why they want to “get to” the children: “For the love of all the evil that, in those dreadful days, the pair put into them. And to ply them with that evil still, to keep up the work of demons, is what brings the others back.”⁸⁸ This excerpt shows, that through the Governess’ point of view it is implied that the ghosts appear because they have an unfinished task when it comes to the children as they want to “ply them with that evil still” and “keep up the work of demons.”

In Gothic fiction, as Orr remarks, the supernatural elements would quite typically threaten the innocent characters.⁸⁹ This human versus the supernatural theme is evident both in the novella and in the TV series. In *The Turn of the Screw* the danger manifests itself in a different form than in *The Haunting of Bly Manor*. In the former, the ghosts never behave threateningly as they do not interact with the characters at all and are quite passive, moreover, for the most part, they are absent from the story, yet the reader knows they are dangerous based on the descriptions provided. In the latter, the ghosts pose an actual threat to the well-being and to the lives of the characters at Bly as they are active participants in the story. In the novella, the ghosts’ actions, or lack thereof, are not as important as the interpretation of the behavior or of the lack of behavior that the Governess’ subjective inner monologue provides. This tendency to interpret the spirits’ behavior can be seen in the following example: “[Miss Jessel] looked at me long enough to appear to say that her right to sit at my table was as good as mine to sit at hers.”⁹⁰ The dangerous nature of the spirits is clear from the words the Governess uses when describing them, such as “the most horrible of women”: “I had seen the spectre of the most horrible of women,”⁹¹ or “demon”: “pale and ravenous demon as she was,”⁹² as well as the descriptions of the surroundings whenever the ghosts are present, such as: “all the rest of the scene had been stricken with death.”⁹³ On the other hand, in *The Haunting of Bly Manor* the ghosts’ behavior itself is dangerous and results in death on several occasions. An example of a ghost directly killing people in the TV series is Viola, as is mentioned by the narrator: “[death was a] fate that befell anyone unfortunate enough to step in [Viola’s] habitual path.”⁹⁴

⁸⁷ James, *The Turn of the Screw*, 82.

⁸⁸ James, *The Turn of the Screw*, 82.

⁸⁹ Orr, *James’s The Turn of the Screw*, 21.

⁹⁰ James, *The Turn of the Screw*, 99.

⁹¹ James, *The Turn of the Screw*, 98.

⁹² James, *The Turn of the Screw*, 119.

⁹³ James, *The Turn of the Screw*, 28.

⁹⁴ “The Romance of Certain Old Clothes,” 00:52:06.

Apart from the supernatural elements that help create a tense and mysterious atmosphere, there is another element in Gothic fiction that induces the feelings of fright. This element is death, which, according to Morris, is ever-present and the characters can never be truly free from it. The reason for its frequent usage in Gothic literature is that it represents terror and mystery, and that it fascinates the readers due to its link to the suppressed human desires.⁹⁵ According to Bronfen, death was so fascinating in Gothic literature because it was something real and ordinary among unnatural or supernatural elements, such as ghosts and spirits.⁹⁶ True death is present in the novella only in the end, when Miles' heart stops beating: "We were alone with the quiet day, and his little heart, dispossessed, had stopped."⁹⁷ However, death is present in *The Turn of the Screw* in a different form, which is afterlife, and in this form death is ever-present. This is due to the fact that even when the ghosts are absent physically, they are still present in the mind of the Governess and as such there is not a single moment in the novella, after the first sighting of Miss Jessel, in which they would not be present in one form or another. On the other hand, in the TV series, death in its true form is also ever-present, as is death in the form of afterlife. The former happens to a number of characters throughout the TV series, including Hannah Grose, Rebecca Jessel, Peter Quint and Dani Clayton. While the latter, the afterlife, is ever-present in *The Turn of the Screw* through the previously mentioned characters, as well as some other characters, such as Viola.

Another feature of Gothic fiction that is present in *The Turn of the Screw* as well as in *The Haunting of Bly Manor* is the existence of a conflict between two human characters. This human versus human theme is present in both of these works in the form of a cunning character. According to Lloyd-Smith, the presence of cunning, free-thinking characters is a less frequent, yet typical feature of Gothic literature and he describes them as follows: "[free-thinking characters] are generally up to no good, disbelieving in the significance of virginity [...], and proclaiming their own superiority and inherent freedom as rational beings above the shibboleths of convention and religious faith."⁹⁸ As Lloyd-Smith further states, these characters often exploit the more trusting, good characters in order to gain what they desire.⁹⁹ This type of character can be clearly seen in *The Haunting of Bly Manor*, in which Quint is portrayed as preying upon Miss Jessel's naivety. A clear example of this behavior can be seen in his

⁹⁵ David B Morris, "Gothic Sublimity," *New Literary History* 16, no. 2 (1985): 308–309.

⁹⁶ Elisabeth Bronfen, "Death," in *The Handbook of the Gothic*, ed. Marie Mulvey-Roberts (New York: New York University Press, 1998), 114.

⁹⁷ James, *The Turn of the Screw*, 149.

⁹⁸ Lloyd-Smith, *American Gothic Fiction*, 5.

⁹⁹ Lloyd-Smith, *American Gothic Fiction*, 5.

following words that he says to Miss Jessel: “It just boils down to you. It’s up to you. That’s why those little blips never take. That’s why I keep getting pushed out, because you didn’t invite me in. You just need to decide that it’s forever, permanent.”¹⁰⁰ The way in which he lays the blame on Miss Jessel, since it is all “up to her” and it did not work because she “did not invite him in,” in order to manipulate her into letting him take control over her body so that he can make her commit suicide is a clear sign of exploitation. In the novella, this behavior of Quint’s character is not explicitly present per se, but it is hinted at, for example, in the description that Mrs. Grose tells the Governess: “I’ve never seen one like him. He did what he wished.”¹⁰¹

Apart from the cunning characters that are frequently present in Gothic fiction, there are also the very innocent female protagonists. As Gencheva states, the heroines are often in need of saving from a tyrant who is trying to keep them under his control. They oftentimes manage to get away to safety, however, before being able to do so they manage to unearth some dark secrets that were hidden away.¹⁰² Gencheva further remarks: “They are forced to become prisoners so that their worth and importance can be proven, so that they would become aware of their contemptible position and free themselves of the shackles of such an existence.”¹⁰³ There is no tyrant present at Bly, who would keep the main characters under his control by kidnapping and locking them up, in the novella, nor the TV series. However, the innocent damsels in distress are present in both of the works. In *The Turn of the Screw*, the Governess often finds herself in situations that she perceives as dangerous, yet because she understands she cannot expect any help she is forced to deal with these situations herself. Such a situation happens quite early in the story, when she sees a man looking through the window in the dining-room. Despite knowing how dangerous it might be, she suddenly feels a “vibration of duty and courage”¹⁰⁴ and immediately decides to chase after the stranger: “I bounded straight out of the door again, reached that of the house, got, in an instant, upon the drive, and, passing along the terrace as fast as I could rush, turned a corner and came full in sight.”¹⁰⁵ Instead of being a prisoner of a tyrant herself, she quickly realizes that it is the children who are the targets of the evil spirits: “On the spot there came to me the added shock of certitude that it was not for me

¹⁰⁰ *The Haunting of Bly Manor*, season 1, episode 7, “The Two Faces, Part Two,” directed by Mike Flanagan, aired October 9, 2020, on Netflix, Paramount, 2021, Blu-Ray, 00:28:35.

¹⁰¹ James, *The Turn of the Screw*, 55.

¹⁰² Andrea Gencheva, “The Governess as a Gothic Heroine in Henry James’ *The Turn of The Screw*,” *English Studies at NBU* 1, no. 1 (February 2015): 73.

¹⁰³ Gencheva, “The Governess as a Gothic Heroine,” 76.

¹⁰⁴ James, *The Turn of the Screw*, 35.

¹⁰⁵ James, *The Turn of the Screw*, 35.

[Quint] had come there,”¹⁰⁶ and she also communicates this idea to Mrs. Grose when she learns Quint’s name: “[Quint] wants to appear to them.”¹⁰⁷ Furthermore, she also realizes there are some secrets present at Bly, as Snodgrass points out, after her first sighting of Quint’s apparition.¹⁰⁸ She then unearths these secrets that were meant to stay hidden, such as Quint’s and Miss Jessel’s loathsome relationship with the children. And, as is typical for Gothic fiction, the heroine manages to get away from the danger, yet not by running away. Instead, the Governess wins over the evil forces when she accomplishes her task of forcing Miles to utter Quint’s name: “I was so determined to have all my proof that I flashed into ice to challenge him. ‘Who do you mean by he?’ ‘Peter Quint.’”¹⁰⁹

The Haunting of Bly Manor’s heroine, Dani, is quite similar to Governess both in personality and in actions. Despite understanding the dangers of certain situations, she understands it is her duty to make sure the children under her care are safe from any danger. This can be seen, for example, in the situation in which she saves Flora’s life when Viola attempts to take her into the lake with her. In this situation she utters the following words: “It’s you, it’s me, it’s us,”¹¹⁰ while being fully aware of what the words meant, and that Viola’s spirit would enter her body and possess her. Dani has to protect herself and the children because there is no higher force, nor any male or female character, who would save them. Just as there was no such thing present in the novella, as Gencheva points out, the Governess was not offered any “magical protection of the symbolic womb of the universe; she has to fight to prevail.”¹¹¹

The last important Gothic element present in the novella and in the TV series is the role of children. Child in Gothic fiction, according to Georgieva, is someone who has not yet reached maturity and who is defenseless, weak, innocent, and susceptible to manipulation.¹¹² The idea of innocence when it comes to children is evident in the novella through the descriptions of the children. Both of the children are described as extraordinarily good-looking and graceful when the Governess first meets them, which can be seen in the following excerpts: “[Flora was the most beautiful child],”¹¹³ “Is [Miles] too so very remarkable?”¹¹⁴ and “[Miles] was incredibly

¹⁰⁶ James, *The Turn of the Screw*, 34.

¹⁰⁷ James, *The Turn of the Screw*, 44.

¹⁰⁸ Mary Ellen Snodgrass, *Encyclopedia of Gothic literature* (New York: Infobase Publishing, 2014), 34.

¹⁰⁹ James, *The Turn of the Screw*, 148.

¹¹⁰ *The Haunting of Bly Manor*, season 1, episode 9, “The Beast in the Jungle,” directed by Mike Flanagan, aired October 9, 2020, on Netflix, Paramount, 2021, Blu-Ray, 00:10:53.

¹¹¹ Gencheva, “The Governess as a Gothic Heroine,” 73.

¹¹² Margarita Georgieva, *The Gothic Child* (London: Palgrave Macmillan UK, 2013), 2.

¹¹³ James, *The Turn of the Screw*, 13.

¹¹⁴ James, *The Turn of the Screw*, 13.

beautiful.”¹¹⁵ While the adults and the ghosts in the novella are often described as “creatures,” such as when she learns that Quint was the one in control even when it came to the children: “Them—that creature?”¹¹⁶ The innocence of the children is implied also through the usage of the word “angel”: “he was therefore an angel.”¹¹⁷ The children’s function in the TV series and in the novella is creating a mysterious atmosphere, as both works contain innocent, angel-like children who do not, however, behave so innocently and who do not behave in a way a person would expect them to. Even the Governess starts to be suspicious of their behavior and believes that there is some hidden reason behind their good manners: “Their more than earthly, beauty, their absolutely unnatural goodness. It’s a game.”¹¹⁸ Furthermore, Georgieva states that the character of the governess in the film *The Innocents*, and consequently in *The Turn of the Screw* as the movie was based on the novella, is a manifestation of the mother figure, and mothers in Gothic fiction function as protectors and nurturers.¹¹⁹ Georgieva further adds that mothers “sometimes entertain ambiguous relationships with [their] children, ranging from interfering and meddling guardianship to reckless neglect.”¹²⁰ As Renner puts it, the Governess “takes upon herself the role of angel in the house.”¹²¹ This peculiar motherly relationship can be clearly seen in the Governess’ relationship towards the children in her care in both, the novella and the TV series. It is evident, for example, in the previously mentioned reaction when she learns that Quint had the children under his care and she calls him “that creature.”¹²² Moreover, her anger towards Mrs. Grose, who had done nothing in order to stop Quint’s influence on the children as there was nothing she could have done, she asks her: “And you could bear it!”¹²³ This response shows her anger towards Mrs. Grose as the Governess would not be able to “bear it,” due to the fact she felt it was her duty to protect the children which is something very typical for mothers and their children. In *The Haunting of Bly Manor*, this protective, motherly nature of the heroine can be seen when she voluntarily sacrificed herself in the end by uttering the incantation: “It’s you, it’s me, it’s us,”¹²⁴ in order to save the girl in her care.

¹¹⁵ James, *The Turn of the Screw*, 23.

¹¹⁶ James, *The Turn of the Screw*, 46.

¹¹⁷ James, *The Turn of the Screw*, 33.

¹¹⁸ James, *The Turn of the Screw*, 82.

¹¹⁹ Georgieva, *The Gothic Child*, 184.

¹²⁰ Georgieva, *The Gothic Child*, 184.

¹²¹ Stanley Renner, “Sexual Hysteria, Physiognomical Bogeymen, and the ‘Ghosts’ in *The Turn of the Screw*,” *Nineteenth-Century Literature* 43, no. 2 (September 1988): 193.

¹²² James, *The Turn of the Screw*, 46.

¹²³ James, *The Turn of the Screw*, 46.

¹²⁴ “The Beast in the Jungle,” 00:10:53.

It is clear that the influence of the Gothic on *The Turn of the Screw* and *The Haunting of Bly Manor* is indisputable. For example, Gencheva summarizes the novella's Gothic influence as follows:

This literary creation possesses all the elements of the gothic novel: the damsel in distress, a young, virtuous, vulnerable heroine in mortal danger, the antagonist in the guise of the two spirits who return from beyond to wreak havoc at Bly, and the darkly romantic Byronic hero who in fairy tale endings saves the heroine. Endowed with a deep sensibility, the governess is the lonely, pensive, subjugated heroine endangered by a dominant male antagonist, in this case one of the two specters, Peter Quint.¹²⁵

The same summary could also be used for the TV series as it contains all the mentioned features as well. There is the "damsel in distress"¹²⁶ in the form of Dani Clayton, who is trying to protect both herself and the children against the evil forces that are present at the manor. Furthermore, not only are there also "the antagonist in the guise of the two spirits,"¹²⁷ there is also the added danger in the form of Viola, who has managed to kill several characters throughout the TV series. And lastly, the Byronic hero is also present in *The Haunting of Bly Manor* in the form of Peter Quint who can also be described in the same way Gencheva describes the master in *The Turn of the Screw*: "The master symbolizes the Byronic hero whose divine spells no woman can stay immune to. He is mysterious, sophisticated and educated, highly intelligent, with a magnetically charming and charismatic personality."¹²⁸

¹²⁵ Gencheva, "The Governess as a Gothic Heroine," 76.

¹²⁶ Gencheva, "The Governess as a Gothic Heroine," 76.

¹²⁷ Gencheva, "The Governess as a Gothic Heroine," 76.

¹²⁸ Gencheva, "The Governess as a Gothic Heroine," 75.

CONCLUSION

The aim of this thesis was to analyze and compare the Gothic features in the novella *The Turn of the Screw* by Henry James, and in the TV series *The Haunting of Bly Manor* by Mike Flanagan. The emphasis was put especially on the following Gothic features: specific setting, terrifying and haunted house, mysterious atmosphere, human versus supernatural, human versus human, psychological illness, death, curse, role of a female protagonist, and the role of child characters.

First, the cultural and historical context of the novella and the TV series was provided, starting with the novella's contexts. *The Turn of the Screw* was influenced by several tendencies that were present at the time the novella was being written. These tendencies are spiritualism and suffrage movement in USA, and Victorian society and values in Great Britain. Afterward, the historical and cultural context of *The Haunting of Bly Manor* were mentioned, which included Thatcherism, social democracy, neoliberalism, Gay Rights movement, and the tendency to include LGBT characters in television.

Second, the literary context of the novella was provided, starting with Henry James' literary tendencies and the division of his work into three periods with their own sets of characteristics. Then the literary tendencies typical for the time period of the novella, or otherwise influential to the novella, were mentioned, such as realism, naturalism, regionalism, psychological realism, and Gothic fiction. The most important of these, for the purposes of this thesis, was the Gothic fiction, which has a major influence on the novella and, consequently, on the TV series. Moreover, the distinctions between the English Gothic fiction and American Gothic fiction were described. The American Gothic is quite similar to the English Gothic, yet it contains some distinguishing features, such as racial issues, the wilderness, or even Native American genocide, as a result of the different circumstances and conditions the American society, and the American writers, had to face. These different circumstances are also reflected in the setting, as the medieval castles typical for English Gothic literature are replaced with other locations, such as remote houses as there are no medieval castles in America.

Third, the thesis presented an analysis and comparison of the Gothic features present in *The Turn of the Screw* and *The Haunting of Bly Manor*. First of which was the atmosphere, which is one of the most important features in works of Gothic literature. Both the novella and the TV series induce similar feelings and emotions through creating a mysterious, tense, frightening atmosphere. Both works create the atmosphere by using various techniques, some

of which are present in both works, while some are used only by one of the works. The novella cannot rely on visual storytelling or sound, thus it induces the Gothic atmosphere through moments of silence in text, stillness of the surroundings, and lack of answers to various questions the readers, or even the characters, might have. On the other hand, the TV series achieves the mysterious atmosphere by using different means, such as visual and sound cues. The TV series also sometimes uses the technique of using silence to create tense atmosphere, however, the technique does not appear to be as powerful, when used in the TV series. Furthermore, the TV series lacks some of the techniques that are used by the novella such as the inner monologue and the lack of answers, as *The Haunting of Bly Manor* tends to provide answers to all the questions it presents.

The second Gothic feature was the specific setting and the terrifying, haunted house, both of which are present in the novella and in the TV series in a very similar way as both contain a remote, luxurious and quite empty manor, and both induce similar emotions in the viewers and readers. Furthermore, the manor in both works contains secrets in the form of the ghosts that haunt the premises in the form of Peter Quint and Rebecca Jessel, which is another feature of the setting in Gothic fiction.

The third Gothic feature was the presence of supernatural elements, especially curses and ghosts, both of which are also present in the novella and in the TV series. The works, however, differ in how they include these elements as the ghosts behave quite differently in these works, and the curses take on a different form in the novella and in the TV series. In *The Turn of the Screw* the ghosts are quite passive and, for the most part, physically absent from the story, and the reasons for why the ghosts appear and linger are not mentioned. In *The Haunting of Bly Manor*, however, the ghosts are active participants in the story, and the reasons for why they linger are explicitly mentioned. Furthermore, the second supernatural element, the curse, is present in both of the works in a different form. In the novella, it is, as many critics believe, present in the form of a mental illness of the heroine. While in the TV series, the curse is present in a different form and it is the reason for why the ghosts cannot leave the premises of the manor and are forced to linger.

The fourth Gothic feature is the conflict between the supernatural and the human characters. In both of the works, the ghosts represent a threat to the characters, especially the children. While in the novella, their evil intentions are only implied through the Governess' point of view, in the TV series, their dangerous behavior is explicitly shown to the viewer.

The fifth Gothic feature was death, which is also present in both of the works in the form of a true, human death, but also through the form of afterlife.

The sixth Gothic feature, present in both of the works, is the conflict between two human characters. This human versus human theme is present in these works through Quint's character, who is cunning and free-thinking, and who exploits other naive and innocent characters.

The seventh Gothic feature was the female protagonist, who has almost identical personality and role in both of the works and both, the Governess and Dani, also assume the motherly roles, and decide to protect the children no matter the cost.

And the last Gothic element that was analyzed in this thesis was the role of children, who represent innocence. However, both in the novella and in the TV series, the children also help create the mysterious atmosphere as their behavior is unnaturally good and the protagonists soon start to mistrust the children.

The conclusion of this thesis is that both, *The Turn of the Screw* and *The Haunting of Bly Manor*, contain all of the major features of the Gothic novel and they usually incorporate these Gothic elements in a very similar manner, differing only in some details.

RESUMÉ

Tato bakalářská práce si klade za cíl analyzovat a porovnat gotické znaky vyskytující se v novele *The Turn of the Screw*, napsané Henry Jamesem, a v seriálu *The Haunting of Bly Manor* od Mika Flanagana, přičemž důraz je kladen především na následující gotické znaky: specifické prostředí a tajemná atmosféra, strašidelný dům, nadpřirozeno versus člověk, člověk versus člověk, psychické problémy, smrt, prokletí, role ženské protagonistky a úloha dětských postav.

První kapitola se zabývá historickým a kulturním kontextem obou děl. Novela byla napsána v druhé polovině 19. století a je pro ní důležitý kontext americký, ale i britský, jelikož Henry James žil v době psaní této knihy jak v Americe, tak v Anglii. V dané době bylo pro Ameriku typických několik tendencí, z nichž především spiritualismus a sufražetky měly na novelu vliv. Pro Británii v této době byla typická viktoriánská doba, která ovlivnila především vlastnosti hlavní postavy. Pro seriál je naopak důležité období 80. let 20. století ve kterém je seriál zasazen, a 21. století ve kterém byl seriál natočen. Do historického a kulturního kontextu tudíž patří Margaret Thatcherová, sociální demokracie, neoliberalismus, boj za práva homosexuálů a tendence zahrnovat do filmů a seriálů LGBT postavy.

Druhá kapitola se zabývá literárním kontextem novely a začíná poskytnutím informací o Henry Jamesovi, jehož tvorba se zpravidla člení na tři období, pro které jsou typické rozdílné znaky. *The Turn of the Screw* patří do druhého období a je proto ovlivněné psychologickým realismem, který byl v daném období pro Jamese typickým. Kromě psychického realismu je novela dále ovlivněna jinými směry, z nichž některé byly pro 19. století charakteristické, a to realismem, naturalismem, regionalismem a gotickou fikcí.

Nejdůležitější tendence pro tuto bakalářskou práci je gotická fikce popsána ve třetí kapitole, která má na obě díla nemalý vliv. Pro novelu i seriál je také důležité zmínit rozdíly mezi anglickou a americkou gotickou fikcí, za jejichž vznikem stojí zcela rozdílné situace, ve kterých se američtí spisovatelé nacházeli v porovnání s těmi anglickými. Zatímco pro anglickou gotiku je pravděpodobně nejtypičtější tématem utlačování žen a dětí, v americké gotice jsou kromě tohoto tématu podobně důležitá témata jako utlačování indiánů, otroctví, divočina a rasové problémy.

Čtvrtá kapitola se zabývá samotnou analýzou gotických znaků a následným porovnáním těchto znaků mezi novelou a seriálem. Kapitola začíná jedním z nejdůležitějších gotických znaků a to tajemnou atmosférou, která je v obou dílech dosažená trochu jinými prostředky, jelikož novela nemůže používat stejné techniky, jako používá seriál, a naopak. Mezi nejdůležitější techniky, které používá pro navození této gotické atmosféry novela, patří

momenty ticha a nezodpovězené otázky. Momenty ticha jsou používány velmi často ve vypjatých situacích, ve kterých pomáhají vyvolat silné emoce a patří mezi ně nejen momenty ticha v dialozích, ale také absence zvuků přírody. Nezodpovídání otázek je pro novelu také velmi důležitou technikou, která se na tajuplné atmosféře podílí nemalým dílem. Seriál však, na rozdíl od novely, může používat pro vytváření gotické atmosféry také vizuální obraz a zvuk. Od novely se liší i tím, že některé její techniky nevyužívá či využívat nemůže. Do těchto technik patří vnitřní monolog hlavní postavy a nezodpovídání otázek, jelikož seriál naopak odpovídi na otázky poskytuje často. Poslední technika, která sice v seriálu nechybí, ale nemá stejně silný dopad na emoce diváka jako v novele, je používání momentů ticha.

Druhým gotickým znakem je specifické prostředí a to v případě novely a seriálu odlehlý, strašidelný dům. V obou dílech má sídlo Bly typické znaky gotické fikce mezi které patří luxusní vybavení, prázdné místnosti, složitě členěná budova a stará věž. Sídlo je hlavní protagonistkou v novele přirovnané k hradu, typickému místu pro anglickou gotickou fikci, a jedna z místností je protagonistkou přirovnaná k chrámu. Dále také sídlo Bly v obou dílech obsahuje tajemství a to především v podobě duchů, kteří jsou v sídle přítomni.

Třetím gotickým znakem je přítomnost nadpřirozena, především ve formě duchů a prokletí. Prokletí se v obou dílech vyskytuje v jiné podobě, v novele je zobrazené formou psychické nemoci a v seriálu jako prokletí zabraňující duším zemřelých v odchodu ze sídla Bly. V gotické fikci se dále často vyskytuje téma člověk versus nadpřirozeno, které je rovněž přítomné v novele i v seriálu. Přestože v novele jsou duchové spíše pasivní, čtenář nepochybuje o s nimi spojeném nebezpečí díky vnitřnímu monologu hlavní hrdinky. Oproti tomu v seriálu jsou duchové aktivními postavami a jejich nekalé úmysly jsou divákovi prozrazeny skrze jejich chování.

Čtvrtým gotickým znakem je smrt, která je také přítomná v obou dílech, jen v rozdílné míře. Zatímco v novele se smrt v pravém slova smyslu vyskytuje až na konci, kdy zemře Miles, v seriálu je smrt přítomná hned v několika momentech a to například ve chvíli, kdy Violu udusí její sestra. V obou dílech se dále smrt vyskytuje v podobě posmrtného života, jelikož obě díla obsahují přízraky některých zemřelých postav.

Pátým gotickým znakem je konflikt mezi dvěma postavami, který je v obou dílech přítomný skrze postavu Petera Quinta. Ten představuje lstivou a svobodomyšlnou postavu, která je pro gotickou fikci typická a která často využívá a vykořisťuje jiné nevinné a naivní postavy. Jeho zobrazení se v obou dílech liší tím, že v novele se o jeho prohnání čtenář dozvídá jen skrze popisy jiných případně skrze domněnky protagonistky. Zatímco v seriálu je jeho lstivé chování kamerou přímo zachyceno.

Šestým gotickým znakem je role ženské protagonistky, která je v gotické fikci často mladou nevinou dívkou v nesnázích. V obou dílech se protagonistka často ocitá v nebezpečných situacích a postupně odhaluje skrytá tajemství. A ačkoliv se v novele sama nestává obětí přítomných přízraků, je nucena proti nim bránit své svěřence. V obou dílech se také protagonistce podaří děti před přízraky zachránit.

Posledním gotickým znakem analyzovaným v obou dílech je úloha dětských postav. Dětské postavy se v gotické fikci zpravidla vyskytují jako nevinné, bezbranné bytosti a takto jsou prezentovány také v novele i v seriálu, kde jsou zobrazeny jako nadpřirozeně nádherné a až příliš hodné děti. Jejich úlohou je v těchto dílech vytvářet nepříjemnou a tajuplnou atmosféru, jelikož jejich vzorné chování začne být brzy podezřelé hlavní protagonistce, ale i divákům a čtenářům. Kromě toho také ovlivňují chování hlavní protagonistky, která si ke svým svěřencům vybuduje téměř mateřský vztah.

Z analýzy obou děl nakonec vychází, že novela i seriál obsahují všechny hlavní znaky gotické fikce, které jsou do novely i do seriálu zahrnuty podobným způsobem a liší se pouze v některých detailech.

BIBLIOGRAPHY

Foote, Stephanie. *Regional Fictions: Culture and Identity in Nineteenth-Century American Literature*. Wisconsin: University of Wisconsin Press, 2001.

Morris, Pam. *Realism*. London: Routledge, 2003.

Procházka, Martin, Clare Wallace, Hana Ulmanová, Erik S. Roraback, Pavla Veselá, David Robbins. *Lectures on American Literature*. Praha: Karolinum Press, 2011.

James, Henry. *The Turn of the Screw*. New York: Dover Publications, 1991.

Flanagan, Mike, director. *The Haunting of Bly Manor*. Season 1, episode 4, "The Way It Came." Aired October 9, 2020 on Netflix. Paramount, 2021, Blu-Ray.

Snell, K. D. M. *The Regional Novel in Britain and Ireland: 1800–1990*. New York: Cambridge University Press, 2009.

Lamb, Robert Paul, G. R. Thompson. *A Companion to American Fiction, 1865–1914*. New York: John Wiley & Sons, 2008.

Den Tandt, Christophe. "American Literary Naturalism." In *A Companion to American Fiction, 1865–1914*, edited by Robert Paul Lamb and G. R. Thompson, 96–118. New York: John Wiley & Sons, 2008.

Camfield, Gregg. "The Sentimental and Domestic Traditions, 1865–1900." In *A Companion to American Fiction, 1865–1914*, edited by Robert Paul Lamb and G. R. Thompson, 53–76. New York: John Wiley & Sons, 2008.

Glazener, Nancy. "The Practice and Promotion of American Literary Realism." In *A Companion to American Fiction, 1865–1914*, edited by Robert Paul Lamb and G. R. Thompson, 16–34. New York: John Wiley & Sons, 2008.

Chen, Jie. "Research on Henry James and His Psychological Realism Novels." *The Frontiers of Society, Science and Technology* 3, no. 4 (June 2021): 77–81.

Bowling, Lawrence Edward. "What is the Stream of Consciousness Technique." *The Modern Language Association of America* 65, no. 4 (June 1950): 333–345.

Flanagan, Mike, director. *The Haunting of Bly Manor*. Season 1, episode 1, "The Great Good Place." Aired October 9, 2020 on Netflix. Paramount, 2021, Blu-Ray.

Gencheva, Andrea. "The governess as a Gothic heroine in Henry James' *The Turn of The Screw*." *English Studies at NBU* 1, no. 1 (February 2015): 72–79.

Neilson, Heather. "'The face at the window': Gothic thematics in *Frankenstein*, *Wuthering Heights*, and *The Turn of the Screw*." *Sydney Studies in English* 19, no. 1 (1993): 74–87.

Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. London: Longmans, 1980.

Schleifer, Ronald. "The Trap of the Imagination: The Gothic Tradition, Fiction, and 'The Turn of the Screw'." *Criticism* 22, no. 4 (Fall 1980): 297–319.

Kucich, John J. *Ghostly Communion: Cross-Cultural Spiritualism in Nineteenth-Century American Literature*. New England: Dartmouth College Press, 2004.

- Ferguson, Christine. "Recent Studies in Nineteenth-Century Spiritualism." *Literature Compass* 9, no. 6 (June 2012): 431–440.
- DuBois, Ellen Carol. *Feminism and Suffrage: The Emergence of an Independent Women's Movement in America, 1848–1869*. London: Cornell University Press, 1999.
- Hilton, Matthew, Chris Moores, Florence Sutcliffe-Braithwaite. "New Times Revisited: Britain in the 1980s." *Contemporary British History* 31, no. 2 (April 2017): 145–169.
- Alwood, Edward. "The Role of Public Relations in the Gay Rights Movement, 1950–1969." *Journalism History* 41, no. 1 (March 2019): 11–20.
- Thompson, Francis Michael Longstreth. *The Rise of Respectable Society: A Social History of Victorian Britain, 1830–1900*. London: Harvard University Press, 1988.
- Reed, Kimberly C. "'The Abysses of Silence' in *The Turn of the Screw*." In *A Companion to Henry James*, edited by Greg W. Zacharias, 100–120. Chichester: John Wiley & Sons, 2013.
- Lloyd-Smith, Alan. *American Gothic Fiction: An Introduction*. New York: Bloomsbury Publishing USA, 2004.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. New York: Routledge, 2008.
- Thomson, Katelyn. "An Analysis of LGBTQ+ Representation in Television and Film." *Bridges: An Undergraduate Journal of Contemporary Connections* 5, no. 1 (2021): 1–9.
- Weinstock, Jeffrey Andrew. "Introduction: The American Gothic." In *The Cambridge Companion to the American Gothic*, edited by Jeffrey Andrew Weinstock, 1–12. New York: Cambridge University Press, 2017.
- Flanagan, Mike, director. *The Haunting of Bly Manor*. Season 1, episode 2, "The Pupil." Aired October 9, 2020 on Netflix. Paramount, 2021, Blu-Ray.
- Mangan, Lucy. "The Haunting of Bly Manor review – horror with a chilling lack of shocks." Review of *The Haunting of Bly Manor*, by Mike Flanagan. The Guardian, October 9, 2020. <https://www.theguardian.com/tv-and-radio/2020/oct/09/the-haunting-of-bly-manor-review-mike-flanagan-tv-horror-drama>
- Flanagan, Mike, director. *The Haunting of Bly Manor*. Season 1, episode 7, "The Two Faces, Part Two." Aired October 9, 2020 on Netflix. Paramount, 2021, Blu-Ray.
- Singh, Satpal, Inderjit Kaur. "Modern Relevance of Gothic Fiction Focusing on the *Castle of Otranto* and *The Monk*." *The Criterion* 4, no. 5 (October 2013): 1–5.
- Ifill, Helena. "Uncanny Stories for Canny Readers: The Explained Supernatural, the Villainous Doctor and Reader Expectations in Mary Elizabeth Braddon's Short Gothic Fiction." *Women's Writing* 29, no. 1 (May 2022): 131–152.
- Dill, Elizabeth. "James's Gothic in *The Turn of the Screw*." *The Explicator* 69, no. 2 (November 2011): 64–67.
- Flanagan, Mike, director. *The Haunting of Bly Manor*. Season 1, episode 8, "The Romance of Certain Old Clothes." Aired October 9, 2020 on Netflix. Paramount, 2021, Blu-Ray.
- Orr, Leonard. *James's The Turn of the Screw*. London: Bloomsbury Publishing, 2009.
- Morris, David B. "Gothic Sublimity." *New Literary History* 16, no. 2 (1985): 299–319.

Flanagan, Mike, director. *The Haunting of Bly Manor*. Season 1, episode 9, “The Beast in the Jungle.” Aired October 9, 2020 on Netflix. Paramount, 2021, Blu-Ray.

Georgieva, Margarita. *The Gothic Child*. London: Palgrave Macmillan UK, 2013.

Snodgrass, Mary Ellen. *Encyclopedia of Gothic literature*. New York: Infobase Publishing, 2014.

Renner, Stanley. “Sexual Hysteria, Physiognomical Bogeymen, and the ‘Ghosts’ in *The Turn of the Screw*.” *Nineteenth-Century Literature* 43, no. 2 (September 1988): 175–194.

Bronfen, Elisabeth. “Death.” In *The Handbook of the Gothic*, edited by Marie Mulvey-Roberts, 113–116. New York: New York University Press, 1998.

Hogle, Jerrold E. “Introduction: the Gothic in western culture.” In *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, 1–20. New York: Cambridge University Press, 2002.

Elbert, Monika, Wendy Ryden. “American Gothic Realism and Naturalism.” In *The Cambridge Companion to the American Gothic*, edited by Jeffrey Andrew Weinstock, 44–56. New York: Cambridge University Press, 2017.

Gencheva, Andrea. “The governess as a Gothic heroine in Henry James’ *The Turn of The Screw*.” *English Studies at NBU* 1, no. 1 (February 2015): 72–79.

Senzaki, Sierra M. “Giving Up the Realist Ghost in *The Turn of the Screw*.” *Modernism/modernity Print Plus* 5, no. 4 (January 2021).

<https://modernismmodernity.org/forums/posts/senzaki-giving-up-the-realist-ghost>.