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**A Freudian Psychoanalytic Interpretation of Repression, the Unconscious, and Symbolic
Desire in Henry James' "The Turn of the Screw"**

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Acknowledgment

I would like to express my most sincere gratitude to my parents who have supported me throughout all my years of education and have made it possible for me to pursue and enjoy higher and better opportunities; to all of my literature professors who have taught me to analyze and understand texts from a deeper and richer perspective, opening a whole new world full of possibilities and creativity where books are more than stories; and to my partner for his encouragement and support during difficult times.

Dedication

I would like to dedicate this project to my father who has worked tirelessly to help me achieve this goal, to my partner for guiding me through stressful moments in my academic journey, to my professors who nurtured my love for literature, and my childhood self, whose favorite game was to create and write stories.

Abstract

The purpose of this study is to explore how societal expectations, along with the repression of emotions and desires, shape women's lives through the imposition of strict social norms. It also seeks to examine the psychological consequences of these unfulfilled desires, specifically how they can affect mental stability and contribute to a distorted perception of reality. This study focuses on *The Turn of the Screw* by Henry James, analyzing how the protagonist's internal repression influences her thoughts, emotions, and interpretation of the events that are happening in the story. Through the application of the psychoanalytic and formalistic approaches, the project displays key themes, symbols, motifs, and character dynamics to understand the underlying psychological conflicts within the narrative.

Moreover, the study includes a closer look at Sigmund Freud's main theories of human behavior, such as the psychoanalytic theory, the tripartite psyche, the unconscious mind, and the Oedipal complex. These ideas help explain how the characters think and behave, especially when it comes to hidden desires and internal conflicts. By using these theories, the study aims to gain deeper insight into the psychological tension and ambiguity in the story and how it influences the events that take place, as well as the way in which the protagonist perceives and reacts to her surroundings and others' characteristics and acts.

Resumen

El propósito de este estudio es explorar cómo las expectativas sociales, junto con la represión de emociones y deseos, moldean la vida de las mujeres a través de normas estrictas. Asimismo, busca examinar las consecuencias psicológicas de estos deseos insatisfechos y cómo pueden afectar la estabilidad mental y contribuir a una percepción distorsionada de la realidad. Este estudio se centra en la novela *The Turn of the Screw* de Henry James, analizando cómo la represión interna de la protagonista influye en sus pensamientos, emociones e interpretación de los acontecimientos. Mediante los enfoques psicoanalíticos y formalistas, se investigan los temas, símbolos, motivos y dinámicas entre personajes para comprender mejor los conflictos psicológicos y los comportamientos presentes en la obra.

Además, el estudio incluye un análisis detallado de las principales teorías de Sigmund Freud sobre el comportamiento humano, como la teoría psicoanalítica, la psique tripartita, el inconsciente y el complejo de Edipo. Estas ideas ayudan a explicar cómo piensan y actúan los personajes, especialmente sobre los deseos ocultos y los conflictos internos. Al utilizar estas teorías, el estudio busca obtener una visión más profunda de la tensión psicológica y la ambigüedad presentes en la historia, así como la manera en que estas influyen en los acontecimientos y en la forma en que la protagonista percibe y reacciona a su entorno y a las características y acciones de los demás.

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Chapter I

Introductory Framework

The Turn of The Screw by Henry James is a late Victorian Gothic novel set within English society, and it explores themes of spirituality, the supernatural, and psychological disturbance of the characters. This novel explores how repression, desire, and the obsession with preserving the innocence shape the character's behaviors. James emphasizes how gender inequality and Victorian morals influence the Governess' psyche, leading her to questionable actions throughout the story.

In this novel, the young protagonist is hired by an employer whom she perceives as highly charismatic and attractive to take care of his nephew, Miles, and niece, Flora. The children's parents are dead, and their uncle cannot attend their needs because he has no interest in them. Although, the Governess hesitated before taking the job, she fell in love with her employer and accepted the position, despite never seeing him again.

Upon her arrival at Bly, the Governess meets Flora for the first time and is immediately enchanted by the child's beauty and by the pleasant estate. A few days later, Miles returns home from school, and hands the Governess a letter that announces his expulsion from the institution. From this point on, everything begins to unravel, for the Governess's growing curiosity about the reason behind Miles' expulsion, combined with her unstable psychological state, starts to play with her unconscious mind and imagination. As a result, she begins to see ghosts in the house and becomes obsessed with the idea of protecting the children from this evil that she believes is threatening them.

This study analyzes the reason behind the Governess' actions, delusions, and apparent madness through the psychoanalytic theories of Sigmund Freud, focusing on the tripartite structure of the mind (the id, ego, and superego). By examining desires and repression, this analysis aims to understand the ambiguity between reality and imagination in the novel, and to question whether the supernatural events are genuine or psychological projections of the Governess' unconscious mind.

In addition, this analysis examines the unreliability of the distorted events presented in the story, as James employs a first-person narration through the Governess. This perspective reflects

her internal conflicts of fear, repression, and desire, which influence not only her interpretation of events but also the readers' perception and understanding of the narrative. Consequently, the increasing contrast between reality and imagination reinforces the psychological state of the Governess and whether the audience is meant to believe the supernatural situations and manifestations.

Furthermore, this thesis investigates how Victorian gender roles and societal expectations contribute to the psychological conflicts that the characters experience. Furthermore, the restrictive views on sexuality, morality, and male and female behavior are crucial to understand the Governess' struggles and the apparitions of ghosts in the story. This analysis seeks to determine if the supernatural beings are real or if they represent a manifestation of repression, fear, and desire shaped by social expectations of the period. This is analyzed and backed-up with Freudian theories and a psychological and formalistic literary approach by understanding the crucial aspects of these, and how they resemble the events, symbols, themes, motifs, and literary devices of this book.

1. Problem Statement

The problems to be addressed in this study are the ambiguity between reality and imagination, Victorian social expectations, and the applicability of Freudian psychoanalytic theory onto the characters. It is clear that *The Turn of the Screw* and the events that take place in the story are ambiguous due to the Governess' narration, which leaves doubt as to whether what is happening is reality or her imagination. Moreover, sexual freedom and morality were extensively judged in the Victorian period because of social expectations, which could reinforce the idea of the characters denying their desires and developing disorders; Therefore, this unveils into the psychoanalytic theory of Sigmund Freud, which according to Cavanna, S. (2023) "It holds repressed memories, desires, and traumatic experiences that *shape our thoughts, feelings, and behaviors without our conscious awareness.*" (p. 1). In other words, Freud believed that repressing desires would manipulate how a person behaves morally, psychologically, and spiritually.

In consequence, the unknown information that this analysis ought to examine is whether the events described in the novel are factual, or if all apparitions and manifestations in the book are connected to the Governess' repressed feelings and desires that are driven by the period's

expectations on women; this is to substantiate whether Freud's theory of psychoanalysis is applicable on the characters and story and to understand how their conscious, preconscious, and unconscious minds drive their actions, beliefs, prejudices, and thoughts on each other and the situations described.

It is crucial to examine and acknowledge this informational gap to be able to study and justify if the psychoanalytic theory can be applied when analyzing the Governess and her mind, and to understand how the Victorian moral rules could affect her position and points of view on freedom and desire, because as mentioned by Gencheva, A. (2015) "*Her sentimental features, along with the strict religious upbringing of her childhood, her lack of experience, vulnerability, anxieties and fears, make her the Victorian cliché of sexual ambivalence.*" (p. 73). This means that the Governess is heavily influenced by the period's expectations and therefore would deny herself of certain forms of freedom. Understanding this would facilitate the resolution on the events' ambiguity, for understanding the Governess' mind and narration would help to deconstruct the narrative and render the reality of what is happening in the story. In other words, understanding the Governess through the psychoanalytic theory sheds light on the events of the novel.

Moreover, the psychological and formalistic approach is applied to analyze *The Turn of the Screw*, its characters, and events, to study and understand how different literary devices throughout the story represent the ideas of repression, desire, innocence, and control. Additionally, research on a historical and social context is conducted to examine the role of the governess within the Victorian period, focusing on her social position, moral expectations, and the limitations imposed by gender and class.

In conclusion, after considering the possibility of the Governess being a victim of Victorian ideologies and beliefs, that could have driven her to repress her emotions and thoughts, and consequently narrate the succession of events in an ambiguous manner, the research question or hypothesis for this study is: Can Sigmund Freud's psychoanalytic theory, in conjunction with Victorian social expectations for women, be applied to analyze the unconscious mind of the Governess in *The Turn of the Screw*?

1.2 Objectives of the Investigation

1.2.1 General Objective

- To explore how Freud's psychoanalytic concepts of repression, the unconscious, and symbolic desire are represented and articulated in the characterization and narrative perspective of the Governess in Henry James's *The Turn of the Screw*.

1.2.2 Specific Objectives

- To identify textual manifestations of repression in the Governess's discourse and behavior based on Freud's psychoanalytic theory.
- To examine the representation of the unconscious and the structural model in the narrative construction of the Governess.
- To analyze the symbolic configuration, development, and narrative function of the Governess's desires through a Freudian interpretative framework.

1.3 Justification of the Study

The purpose of this investigation is to understand the Governess' feelings, thoughts, and actions from a psychoanalytic point of view to understand if the repression of desires and freedom that she suffered manipulated the way in which she lived and interpreted the events happening around her. Moreover, this investigation aims to analyze how these repressed traumas, memories, or desires affect the Governess' relationship with other characters, with her paranoia and obsession with control becoming their breaking point. Also, to understand the period's expectations, moral rules, and Freud's theory, it is key to analyze the relationship between Miles and Quint, because as explained by El-Eid, N. (2015):

In these lines, what is as important as what is being said is what is not being said. Any reference to Miles' "badness" is silenced, unable to be put into words, even amongst friends, which suggests badness of an immense, and, very possibly, sexual, nature. (p. 21).

The meaning behind this is that Miles and Quint's relationship is quite hidden, for the characters in the story do not share much information about it. However, it is suggested that they might have had a romantic or sexual relationship, which considers subjects of immorality and homosexuality in the novel.

Another reason to justify this investigation is to study and understand if Sigmund Freud's psychoanalytic theory is factual, and if it can be applied to analyze people's behavioral, social, and neurobiological development as in the characters of the novel.

In addition, this study is important for all who pursue a higher education on English Teaching, Literature, Translation, and any other language-related fields, for it allows others to understand and deeply analyze the novel *The Turn of The Screw* and how social, time, economic, and gender factors manipulate the story and the characters' development. Also, the psychological and psychoanalytic approach allows this study to be used by psychology students, for it aims to analyze through theories of the renowned neurologist Sigmund Freud, how repressing desires and living with unhealed experiences can affect a person's mind, emotions, and actions in the unconscious mind.

Subsequently, English teachers and professors can benefit from this study to teach the novel, its characters, some literary devices that are present and how to interpret them, the psychoanalytic theory, and the formalistic and psychological literary approach. Additionally, this research could improve how students or professors read, analyze, and understand *The Turn of the Screw*, for they would acknowledge the deeper and substantial meaning of this novel rather than believing it is a horror book, since this investigation clarifies and improves the understanding of the novel's intent and background meaning by applying the theories mentioned.

In terms of refinement, this analysis and the application of literary approaches makes the understanding of Freudian theories more precise and accurate, for all readership of it enjoy a meticulous analysis on the characters' unconscious minds and the themes, symbols, and motifs that this novel subtly shares. Additionally, it contributes to a clearer understanding of how Victorian social expectations shaped women's decisions, actions, and relationships. This perspective addresses the problem of the Governess as a victim of her historical context. As Valiño, R. (2017) notes, "*On the one hand, the so-called apparitions have defended a reading in which the governess's state of mind has little or no weight at all*" (p. 1). In other words, and from a Freudian standpoint, her experiences in the story could have been distorted because of her mental instability that was caused by repression.

1. 4 Antecedents

As explained by Muñoz & Rojas (2021):

Having this in mind, we can notice that the narrator in James' novel is not reliable, since our view of the governess' is determined by her own recount of events, that is characterized by leaving many blanks and presenting incongruities that distance us from the world described. This unreliability is distinguished by the governess' narrative features and techniques that work to make the reader feel puzzled, as they do not provide the answers to the mysteries presented in the novel. (p. 6)

Therefore, the Governess's storytelling, characterized by narrative gaps and incongruities is a sign of her descend into madness guided by her mental instability and repression of desires. Her change of tone and narration style in the story make the events, apparitions, and actions unreliable, thereby not only interfering with and affecting the reality of what she and the others are living, but it also changes the readers' perspectives and points of view.

Moreover, when analyzing it from a Freudian point of view, these disruptions in her narration can be understood as manifestations of her unconscious mind that force her to distort experiences and speech, so this reinforces the unreliable telling of events as a consequence of her inner turmoil rather than poor writing. This strengthens the role of the Governess as a victim and how she suffered social and personal constraints linked with the Victorian period's expectations on women.

Payne, A. (2021) mentions that:

This project explains that houses are not haunted, people are. Through analyzing Henry James's novella, *The Turn of the Screw*, Daphne du Maurier's novel *Rebecca*, and Shirley Jackson's novella *The Haunting of Hill House*, this thesis argues that all of the paranormal activity in the narratives is fabricated by the narrators' unconscious psyches. This is accomplished by looking through a lens of desire and observing how each of the narrators' personal desire is connected to the appearances of apparitions, supernatural phenomena, and fantasy spaces in all three novels. (p. 4)

In other words, when the Governess arrives at Bly, she senses a weird feeling that later on connects to the apparitions and manifestations of ghosts in the house, which leads to the belief that it is haunted. However, as explained by Payne, the Governess' mind is the one haunted by her inner turmoil and mental decadence, and according to Freud's psychoanalytic theory, these are all manifestations of the unconscious mind, id, ego, and superego. The Governess's sexual repression turns into an ensemble of mainly mental problems that terrorize her throughout the story, ranging from the sighting of Miss Jessel's and Quint's apparitions on multiple occasions, to the doubting of Flora and Miles' innocence, actions, and behaviors.

These characters are symbols of the Governess' desires that she is unable to acknowledge. Instead of being real supernatural entities, they represent the way in which her repressed thoughts and emotions manipulate her mind. In addition, as her repression and desires increase, her perception of reality becomes more distorted, causing fear and guilt. In this way, the supernatural elements of the story can be understood as manifestations of the Governess's internal struggle rather than external threats.

When talking about the tripartite mind, Tarzian, M. et al (2023) explain that "*The id represents our primitive impulses and desires, including sexual and aggressive urges. According to Freud, the id is the source of our unconscious thoughts and wishes and operates on the principle of immediate gratification*". (p. 3). Accordingly, the "Id" is the unchecked and primitive part of the human mind that wants to surrender to all desires, and it shapes a person's unconscious thoughts. The Governess' sexual impulses and desires manifest through her distorted vision and storytelling, and they develop into aggressive urges when arguing with Flora and "killing" Miles.

This aggressive behavior can be understood as the result of the id manipulating the governess's attempts to hide her desires, revealing how her repression intensifies instead of controlling these impulses. Since her desires cannot be expressed in socially acceptable ways, they turn into fear, obsession, and a compulsive need to protect the children and preserve their innocence.

Besides, Tarzian et al (2023) say that:

On the other hand, the ego serves as the rational and conscious aspect of the psyche, acting as a mediator between the id's demands and the realities of the external world. Its

role is to satisfy the id's needs in a socially acceptable manner, avoiding negative consequences. (p. 3)

Therefore, the "Ego" is the part of the mind that tries to control the savage impulses of the "Id", allowing the fulfillment of desires in a morally acceptable manner to fit into society and be accepted. The Governess's "Ego" tries to forbid her desire towards her employer and later, on her inadequate relationship with Miles, for it is not socially accepted. Her sexual desire towards the employer, distorts throughout the story when she projects it into Miles.

Tarzian, M. et al (2023) also mentioned that:

Lastly, the superego symbolizes the internalization of societal norms and values. It functions as a moral compass, determining right from wrong based on cultural and ethical standards. The superego enforces moral principles and may elicit feelings of guilt or shame when one's actions violate those standards. (p. 3)

Therefore, the "Superego" is the final component of the mind and is charge of repressing all non-socially accepted behaviors and desires. When a person gives in to these forbidden impulses, the "superego" responds by imposing feeling of shame and blame, causing the person to feel guilt, moral conflict, and emotional distress. The Governess' superego is present on her obsession over control and her delusion on being the children's innocence savior that protect them from evil.

This exaggerated sense of moral duty reflects how the Governess deeply and strictly follows Victorian social and religious expectations, specifically the ones imposed on women's purity, obedience, and self-sacrifice to others. Her superego becomes excessively controlling throughout the story, limiting rational judgment that guides her into paranoia and psychological decadence.

On top of that, Tarzian, M. et al (2023) explained that:

According to Freud, the Oedipal complex is a psychological phenomenon occurring between three and six in otherwise healthy children. This desire is theorized to originate from the child's need to satisfy sexual instincts, which are repressed by social norms and familial expectations. It represents a child's unconscious desire to own the same-sex parent and eliminate the other, whom they view as competition. The child develops hostility, jealousy, and anger toward the same-sex parent while experiencing love and sexual attraction toward the parent of the opposite sex. (p. 3)

The Oedipal complex is a child's desire to satisfy their sexual needs with the parent of the opposite sex while trying to diminish as much as possible the parent of the same sex's participation in the family, for the child is jealous of their relationship dynamic and wants to take the other parent's place instead. This complex is greatly present in *The Turn of The Screw* in Miles and the Governess' relationship, and even though they are not related, she is the closest control and parent-like figure that he has got as an orphan, she is acts as a surrogate mother to him.

Throughout the story, Miles attempts several inappropriate approaches to the Governess, getting to the point of kissing her and expressing his feelings and desires to be with her in a romantic relationship. It is important to highlight that, before the Governess, the narrative indirectly suggests that Miles had previous inappropriate encounters with Quint, which could be the reason why his sexual awareness and desire emerged at such an early age.

Moreover, from a Freudian point of view, Miles's early sexual experiences and desires can be seen as manifestations of his "Id", which function on his instincts and impulses. His sexual and romantic encounters and fantasies are unconscious representations of repressed urges, which affect his relationship with the Governess too.

Rodríguez, E. et al (2024) quoted Blázquez (2017) on the following:

This same caregiving responsibility is socially termed, according to Blázquez (2017), "women's work," and therefore, women are considered responsible for producing goods and human beings. This results in women being the pillars of the family; that is, generally, when the father leaves the home, the household remains intact, but when the mother leaves, the impact on the family is evident. (p. 17)

In other words, it is a woman's role in society to care for and be take responsibility for both adults and children. Women were considered the pillars of the family and the household, and they were expected to oversee everyone's development while managing house chores. This represents the rigid gender roles and chauvinistic ideas of the time, that resonate with the Victorian expectations and moral standards.

In the story, the employer asks the Governess not to contact him, explaining that he is very busy and cannot be involved in the children's affairs. This leaves the Governess with the

task of caring for Flora and Miles' education, development, and overall well-being. In addition, even if she is not their mother, the Governess is expected to be responsible for everyone and manage the house and family's problems, reinforcing the idea that since she is a woman, she must be the one that has got to step in.

Sanabria, J. et al (2023) quoted González et al. (2018) and Roselló-Peñaloza et al. (2019) when explaining:

Control over the body is intrinsic to patriarchal control over female subordination, which is evidenced, for example, in the idea of body ownership promoted by religion and the violence of associated rituals (González et al., 2018) and in psychopathologization as a modern form of control over subjectivities. (p. 3)

In accordance, patriarchal control over women's bodies and their subordination to others has been imposed by religious ideologies, as well as labeling women's emotions and behaviors as mental illnesses or psychologic disorders to have dominance and authority over who they are and what they should and should not feel. This pairs with the Victorian expectations of how women should behave, dress, and decide.

Likewise, the period in which the story is developed, makes the Governess repress, forbid, hide, and forget all of her desires, wishes, and sexual freedom because she has got societal and moral expectations to meet for her to be accepted by others. Also, this constant repression creates internal conflicts between her "Id" and "Superego" increasing her anxiety and paranoia. As a result, the governess's unconscious impulses manifest through distorted hallucinations and obsessive behaviors throughout the story.

1. 5 Scope

This investigation focuses on England during the Victorian era (1837–1901) and aims to understand and demonstrate how the period's societal expectations and moral norms for women, along with Sigmund Freud's psychoanalytic theory affect the character of the Governess and her descent into hysteria in the story *The turn of the Screw* by Henry James. This scope seeks to analyze Freud's theory to confirm if it is applicable on this novel and its characters and find a justification to their behaviors. By combining the historical context with Freudian theory, the

investigation explores how repression, moral values, and unconscious desires influence her perception of events.

The main objective of the study is to understand if the manifestations and apparitions of ghosts and the unexpected behaviors of the children throughout the story are factual, or if all of these are a projection of the Governess' imagination and distorted perception of reality managed by her "Id", "Ego", and "Superego" that guide her to hallucinate due to her sexual repression and psychological pressure, as she finds it difficult to fulfill her desires with the strict moral and societal expectations imposed on her.

1. To study the novel's characters and how their psychological state of mind affects the situations they encounter in the story, their reactions towards them, and the development of their relationships with others.
2. To demonstrate how Victorian gender roles and societal expectations affect women's lives, decisions, and freedom. It is crucial to understand these aspects to examine the Governess' repression.
3. To explore how Sigmund Freud's psychoanalytic theory on the tripartite mind, repression, and the oedipal complex influence the Governess, Miles, and Quint's actions and relationships.

Chapter II

Theoretical Framework

This chapter contains the theoretical foundations and literary devices used to analyze the Victorian novel *The Turn of the Screw* by Henry James from a psychological and formalistic perspective. It explains the theories and approaches chosen to study the text, and highlights subjects of gender expectations, Victorian moral rules for women, and Sigmund Freud's theories on psychoanalysis and human behavior.

Furthermore, it explains the story's themes, symbols, and motifs, emphasizing their importance on the analysis of the text and allowing a better understating of the novel. These literary devices function to recognize how James criticizes and uses themes of perception, ambiguity, and Victorian social norms that unravel within the psychoanalytic and formalistic theory and approaches.

Moreover, this chapter includes an overview on Henry James' life, studying the writer's background, education, work, and the period's influence on creating *the turn of the Screw*. Understating how geographical, time, gender, social, and class aspects influenced James' life, help analyze the novel with greater care and deeper analysis. Additionally, the plot of the story utilizing the theories and period's perspective is analyzed and studied.

2. 1 Literary Theories

To understand the literary theories chosen for the analysis of this novel, it is imperative to acknowledge the meaning of "literature", "theory", and "literary theory" first. It is understood that "Literature" is any form of written text with letters, but in a deeper sense and according to Prakash, O. (2014)

Literature is the expression of life in words of truth and beauty. It is the source of inspiration and delight. It is the written record of man's spirit, of his thoughts, emotions, aspirations; it is the history of the human soul. It preserves the ideals of a people; and ideals – love, duty, friendship, freedom, reverence – are the part of human life most worthy of preservation. Since it preserves the race the ideals upon which all our civilization is founded, it is one of the most important and delightful subjects that can occupy the human mind. (p. 62)

Accordingly, literature is more than a text, it is how millions of writers throughout history have shared their creativity, inspiration, and life experiences around the world, and it contains human ideals on the beauty of relationships. Literature is a precious subject that contains different languages, cultures, ideologies, stories, and thanks to it, humanity has been able to connect and learn from each other despite of geographical and cultural differences. It is what makes a culture and the human race rich in information and talent, and what has kept registry of the development of humanity.

Moreover, understating the word “theory” is important to connect the ideas on the literary analysis, so Steward, J. & Harte, V. (2010) explained that “*In very simple terms, a theory attempts to explain phenomena based on systematic observation in a way that can be tested and corrected.*” (p. 223). In other words, a theory aims to explain the events and situations in a consisting recording of behaviors or doings in controlled environments to understand the results of a study or the applicability of a hypothesis.

Now, when acknowledging that literature is a form of human expression and communication through written words, and that theory is the analysis of events to understand results, it can be differed that “Literary theory” is the study and application of specific methods to analyze and understand the meaning of a novel. As Kumar, M. (2024) says “*Literary theory is the practical reading of literature that supports various interpretations of any literary work. It helps readers to understand different critical analyses*” (p. 62). Consequently, a literary theory is the perspective chosen to analyze and study a novel with different approaches, for each theory allows the readership to learn and understand the text's literary devices and background contexts differently.

2. 1. 1 *Psychoanalytic Criticism and Freudian Theories*

The main theory that was chosen to analyze and study *The Turn of the Screw* in this thesis is the Psychoanalytic Criticism, along with Sigmund Freud's ideas on human behavior and the Oedipal complex. These theories allow the text to be understood as the unravel of female sexual repression coming from the Victorian period's expectations, and the development of hysteria and psychological imbalance rather than a ghost and horror story as firstly believed back in time.

The Psychoanalytic Criticism theory is based on Sigmund Freud's psychoanalytic theory, which focuses on how the unconscious desires of people's mind driven by unresolved trauma, experiences, and repression develop manifestations such as dreams, slips of the tongue, depression, hallucinations, paranoia, psychosis, and schizophrenia. Ahmad, I. (2021) explains that "*This concept refers to the theory of personality, which is based on the notion that an individual gets motivated more by unseen forces that are controlled by the conscious and the rational thought.*" (p. 1). In other words, human behavior and personality are formed by unconscious wishes of the mind, and it is in a constant fight to decide whether to give into these or to follow societal expectations.

Sigmund Freud's psychoanalytic theory on human behavior establishes two main ideas: the tripartite mind and the unconscious mind. The tripartite mind theory mentions that the human mind is divided in three parts called the "Id", "Ego", and "Superego". The "Id" is understood as the irrational, passional, unconscious, and savage part of the human that lacks rules and wishes to fulfill all desires despite social and moral accepted rules; The "Ego" is the consciousness of the mind that balances the bad and the good, sometimes it favors the "Id", while other times it follows the "Superego", it is the rational, logical, and orderly part of the mind that allows humans to enjoy desires without leaving aside the social expectations and acceptance; And the "Superego" is the area that follows the law and rules even if the person does not want to, it is the ensemble of what has been learned to be correct from school, church, or parents. The "superego" is in charge of making a person feel guilt and anxiety when not following the social rules.

Overall, the theory of the tripartite psyche is described by Mcleod, S. (2025) as "*The Id represents our basic instincts and desires, seeking immediate gratification. The Ego, guided by reality, balances the Id's impulses with social norms. The Superego is our moral conscience, pushing us to follow ethical standards.*" (p. 1). So, the human mind is constructed in a way in which unconscious, irrational, and passional desires emerge to be analyzed and "decide" whether

to follow them or not, according to how others are view and accept those decisions and actions of the person.

Continuing with the theory of the unconscious mind, Freud stated that there are three parts: the conscious, preconscious, and unconscious. The preconscious mind includes all memories and thoughts that a person is aware of but has not brought it to the conscious mind yet. These memories and thoughts are “kept safe” in case the person needs to remember them; The conscious mind contains all feeling, memories, and thoughts that are actively being used by the person; And the unconscious mind are all of the feelings, desires, urges, and memories that are sheltered and “forgotten”, these are unpleasant feelings that are kept out of the consciousness of a person. Freud, S. (1915) explains that healthy and sick people often suffer from psychical acts that can only be explained through the unconsciousness:

These not only include parapraxes and dreams in healthy people, and everything described as a psychical symptom or an obsession in the sick; our most personal daily experience acquaints us with ideas that come into our head we do not know from where, and with intellectual conclusions arrived at we do not know how. (p. 165)

This illustrates how memories, feelings, and thoughts that people are not conscious of, affect daily interactions within themselves and others. Sudden thoughts or feelings which source is unrecognizable are part of everyone’s unconscious mind. These are the trauma and experiences that the mind refuses to acknowledge and can therefore develop repression and the manifestations that come with it.

Moreover, the Oedipal complex states that a child’s unconscious sexual desires and urgencies are projected onto their opposite-sex parent, per example, a little girl would be attracted to her father and a little boy to his mother. Also, the child views the same-sex parent as competition and shows hostility towards them, for they want to be the only one that is loved by the other parent. Moreover, the theory says that when the boy or girl grow up, they continue to look for partners that unconsciously remind them of their opposite-sex parent, and this is a sign of trauma. Boothe, B. (2017) explains that:

The Oedipus complex concerns the child’s wishful fantasy of being the mother’s privileged and exclusive love object, as well as anxious fantasies of being punished, that is,

castrated as a result of its sexual desire and its aggressive phantasies of eliminating the father, who is seen as a rival. (p. 2)

This demonstrates that the child longs to be the only one their opposite sex-parent loves to fulfill their unconscious desires managed by the “Id”, “Ego”, and “Superego”.

2. 1. 2 Formalism and The Analysis of Literary Devices

The formalism criticism focuses on the analysis of literary devices that distinguish written works from others. In this theory, the context and the author are not of great importance, but the narrative and its deeper meaning are what characterize it. In addition, formalism is a way of interpreting what is meant by the different themes, motifs, symbols, and characters of a story, it is not only about the text being good, but also about what else can be learned and understood through analyzing it. As Arian, A. (2025) explained, “*The main technical concept of formalist criticism, defamiliarization, transforms the way we look at, see, feel, and verbalize the things withing our reach.*” (p. 418). So, defamiliarization is a technique to leave aside and become unfamiliar to passive recognition, and actually learn to see and feel the meaning behind literary devices in literature, as it is the key to enhance the perception and perspective of any written text. The formalism and defamiliarization theory allows this study to meticulously analyze and understand the novel, and find or extended knowledge on the different themes, motifs, symbols, and characters.

2. 2 Literary Approaches

Literary approaches are the choice of perspective a reader uses to analyze, interpret, and evaluate a piece of literature. These approaches help understand in a deeper level the meaning behind the literary devices of the novel, and it is important to choose the approach that resonates the most with the story to be able to recognize its real connotation, for each approach has different basis that affects the analysis.

Moreover, as *The Turn of The Screw* is a book about the Governess’ repression and desires of the unconscious mind, the best fit for this study is to use the psychological approach, focusing on Sigmund Freud’s psychoanalytic and the unconscious mind theory, and the formalistic approach to analyze the literary devices that are present in the novel. These approaches allow the study to have a clearer and better analysis of the meaning behind the events of the story and the ambiguity of the narration.

2. 2 .1 Psychological Approach

Psychology comes from two Greek words, “psyche” that means “soul or life”, and “logos” that means “science or the study of a subject”, and even though it used to be the study of the human soul and mind, nowadays it focuses on analyzing human experiences and behaviors. Consequently, “psychology” is the scientific study of the human mind, its functions, and behaviors. The psychological approach refers to the perspective used to analyze the novel’s literary devices based mostly on Sigmund Freud’s behavioral theories, analyzing how the characters behave from a psychological point of view and how these behaviors affect the reality of what they are experiencing.

Naturally, it fits to use this literary approach for this novel, since the manifestations and apparitions in the story are projections of the Governess’ state of mind. So, within the psychological approach, the relation and representation between the Governess and the psychoanalytic and unconscious mind theories, and Miles and the Oedipal complex theory is analyzed.

2. 2. 1. 2 The Psychoanalytic Theory on The Governess

The Governess is a pretty, poor, and young woman that grew up in the Victorian period, and as the time’s expectations on women were heavily present, she is the perfect representation of what a woman should have been and behaved like. When the Governess meets her employer, the story describes how she fell in love with him, for he was “*handsome and bold and pleasant, off-hand and gay and kind. He struck her, inevitably, as gallant, and splendid*”, and even if the job offer was not the greatest, the story explains that “*The moral of which was of course the seduction exercised by the splendid young man. She succumbed to it*” (p. 8). So, these parts of the text give the sense of how weak and fragile the Governess was to accept a handsome man’s offer, and how she hopelessly felt a romantic attraction to him, that would never get to term for “*she should never trouble him—but never, never: neither appeal nor complain nor write about anything*” (p. 11). In other words, the Governess’ love and attraction for her employer had to be forgotten in her unconscious mind, because a relationship with him would have never happened.

Seeing that the Governess had fallen in love with the employer, but she was strictly conditioned to never contact him, she had no other solution than hiding and letting her emotions die out. At first, the Governess spends some time alone with Flora and Mrs. Grose since Miles is at

school, but some days later, he arrives home with an expulsion letter that does not indicate the reason, and as they spent time together, she expresses how “*He was incredibly beautiful ... What I then and there took him to my heart for was something divine that I have never found to the same degree in any child—his indescribable little air of knowing nothing in the world but love.*” (p. 23).

After some time passes by, she suffers her first manifestation of a ghost as she encounters the spirit of Peter Quint in a silent setting. He was a previous worker of the estate that Mrs. Grose described as too familiar, presumptuous, bad, free, never wore a hat, and had an inappropriate relationship with Miles. It is important to notice how the first apparition of a ghost happens after Miles’ arrival, for it can be associated with Valiño, R.’s (2017) idea on how “*if the eyes are the window to the soul, through Miles’ and Quint’s eyes the governess is able to see into their very being, and they look like each other*”. (p. 5), meaning that the feelings the Governess had for the employer were distorted and projected onto Miles, for they were similar and the closest resemblance to who she loved. And, understanding how these are perverse and incorrect relationships and feelings, help analyze how the sexual repression of the Governess due to her hidden emotions or forgotten trauma, arises the apparition of manifestations like hallucinations, paranoia, and anxiety.

Now that the Governess’ desires and feeling are clear, it is imperative to analyze her “Id”, “Ego”, and “Superego” to understand where and why these thoughts and urges come from. Understanding that the “Id” is the unconscious and irrational part of the human mind that longs to fulfill hidden desires, it can be analyzed that the Governess’ “Id” wanted to give into the feelings acquired for her employer, wanting a romantic relationship and more likely a sexual encounter with him, and even if she would have never admitted it, it is differed as an unconscious urge that she must have ignored, but it was always there, disturbing her mind, feelings, and perceptions little by little. In the Victorian period, these sexual urges coming from a woman were highly judged and punished, if not by law, then by morally and socially humiliating and making aside anyone who did not follow the imposed rules, therefore the Governess could not or must not show her feelings and desires towards Miles’ uncle.

Moreover, knowing that the “Ego” balances the desires and the expected behaviors of a person, it is understood that the Governess’ “Ego” is what made her forget and deny her feelings for sexual and romantic necessities, but also what “allowed” her to develop an incorrect

relationship with Miles, for she secretly and deeply in her mind and heart started to distort her repressed feelings towards him and his uncle, making the readers believe that she likes him and wants to be with him instead.

Also, acknowledging that the “Superego” is the logical and orderly part of the mind that comes from the rules that are learned throughout life and authoritarian figures, it can be studied that the Governess’ “Superego” and background life story of having a clergyman as a father, and being a woman in the Victorian period, highly impacted her perspective on how to be pure, submissive, and godly, guiding her to believe that any sexual desire or encounter was a sin. Therefore, these religious and gender-imposed rules are what made her forget how she felt and her necessities, which left in the unconscious mind all her repressed desires that developed into mental and psychological disorders.

2. 2. 1. 3 The Unconscious Mind on The Governess

To understand the theory of the unconscious mind, it is important to have clear that there exist three areas: the conscious, preconscious, and unconscious mind. In order to be able to profoundly analyze and study the theory and its effect of the novel’s characters, each one of them is explained with examples and background information, to later be applied on the analysis of situations and behaviors of the story.

Firstly, the “unconscious” mind is described by Mehta, H. (2021) as the following:

While on the other hand, our unconscious mind consists of mental activity that we are unaware of. It consists of sexual and aggressive desires and impulses which act as possible sources of psychological conflict. This is because the person struggles to either keep those desires and impulses repressed or find a way that would be acceptable to the society to express them openly. (p. 1)

In other words, the “unconscious” is the mind’s chest of secrets, feelings, desires, and urges that are classified as aggressive, impure, or unacceptable due to society’s expectations and moral rules, but that are always there trying to resurface and be in the consciousness of a person, which is what causes psychological conflicts and therefore manifestations of these “irrational and unmoral” behaviors.

The Governess' unconscious mind is filled with repressed sexual desires towards her employer, and these urges are categorized in her mind as impure, for a woman in the Victorian period must never enjoy their sexuality. Hiding and containing these feelings for a long time, not only led her to project her ideas onto Miles but developed her forgotten desires into manifestations of sexual repression.

When a person tries to suppress their sexual desires driven by society and their "Id", "Ego", and "Superego", then some symptoms of repression manifest and emerge, and some of them according to Sigmund Freud are hallucinations, dreams, slips of the tongue, free association, and obsessive thoughts. Yet, the ones present in this novel and that later be analyzed are the Governess' hallucinations and obsessive thoughts.

Secondly, the "preconscious" mind contains all the memories, thoughts, and feelings that a person knows, but is not conscious about them in that exact moment. Per example, on a Saturday someone is enjoying their free time and not thinking about work. They know in the back of their mind that they have to work all week, but at this moment that thought is in the preconscious area. Russell, E. (1986) explains that "*Material, or content, that is available but not currently in consciousness, constitutes the pre-conscious. When, through psychotherapy, unconscious material is made available to consciousness, it becomes part of the preconscious.*" (p. 60). In other words, these is all the information that is being thought about, and when taking psychotherapy some repressed traumas, thought, feelings, or knowledge may become "available" to resurface in the consciousness every now and then.

The governess' preconscious mind is occupied throughout the story with many different ideas such as her heroism to save the children, the apparitions of the ghosts, her feelings towards her employer, the reason behind Miles' expulsion, Ms. Jessel and Peter Quint's cause of death, and the corruption of the children. All of these are ideas that vaguely stay in her mind and often are pulled into consciousness with fear, anxiety, and the manifestation of the ghosts, and that are mostly driven by her unconscious mind and repressed feelings.

Thirdly, the "conscious" mind is everything in which a person is thinking about at the moment. Per example, while cooking, someone is thinking about the next step of the meal or trying not to burn the food on the stove, or while swimming, an athlete is thinking about coming out to take their next breath. When someone brings back a memory from the preconscious and is

actively thinking about it, then it is taking space in the conscious mind. Rosenthal, D. (2009) explains that:

A person or other animal is conscious of an object by seeing, hearing, or touching it, or sensing it in some other way. But one is also conscious of something, even without sensing that thing, if one has a thought about it as being present to one, that is, a thought that represents that thing as being in one's immediate environment. (p. 157)

Therefore, the consciousness is not only being aware of what is happening in someone's environment, but also the thoughts, memories, feelings, and ideas that are in the present moment and consequently become part of the environment too.

The Governess' conscious mind is shaped by Victorian ideas of purity, social expectations, and gender roles, and therefore she tries to show herself as a calm, heroic, and under control person, while in the inside her own desires, fears, and anxiety are controlling her behavior and decisions. At the end, her conscious mind is what drive her into obsessive thoughts of protection and keeping the innocence of the children.

2. 2. 1. 3. 1 *The Governess' Hallucinations*

Hallucinations in *The Turn of the Screw* are incredibly present, for the story was supposed to be about ghost gazing but turned into a perfect example to apply the Psychoanalytic and Human Behavior theories. As analyzed, the Governess suffered of sexual repression because of the period in which she lived and her own believes, therefore, these thoughts developed into psychological problems that distorted her perception of events and relationships, leading her to see manifestations and apparitions of ghosts at Bly. Therefore, the viewing of Peter Quint and Ms. Jessel's ghosts could be explained in the story as nothing more than inventions of her mind projected by unconscious desires trying to emerge. As Payne, A. (2023) explains, citing Wilson, E. (1934):

...Wilson argues the governess's repressed sexual desire leads her to hallucinate the apparitions... "the young governess who tells the story is a neurotic case of sex repression, and the ghosts are not real ghosts at all but merely the hallucinations of the governess." (pp. 2-3)

Consequently, the repression of her desires and sexual necessities towards her employer caused hallucinations in multiple times throughout the story, and in specific settings associated with sexual symbols, which make her believe she must protect the children from the ghosts' evilness, for they must want to corrupt their innocence.

2. 2. 1. 3. 2 *The Governess' Obsessive Thoughts*

Moreover, obsessive thoughts are a neurotic symptom of repression, and in this story, the Governess obsesses over the preservation of the children's innocence and overprotection, making her believe that she is the hero they need to be saved. This hyper-fixation on keeping Miles away from Peter Quint's influence distort her feelings from fear to desire, adding to her unconscious repression and projected feelings towards him. This is shown in the following excerpt by James, H. (1898):

I was there to protect and defend the little creatures in the world the most bereaved and the most loveable, the appeal of whose helplessness had suddenly become only too explicit, a deep, constant ache of one's own committed heart. (p. 47)

Therefore, the Governess took as her ultimate goal and resolution to save them from anything that could corrupt their childish innocence and purity, this to keep them as far away as possible from sexual discoveries and perverse relationships, which is what Peter Quint and Ms. Jessel represented for her.

Also, the Governess has recurrent thoughts about how the children are corrupted and are trying to make her believe that they do not see the ghosts, she believes that they are playing with her for the children know about the ghosts' intentions and they try to hide it. This is shown in the following extract of the text by James, H. (1898):

I quailed even though my certitude that she thoroughly saw was never greater than at that instant, and in the immediate need to defend myself I called it passionately to witness. "She's there, you little unhappy thing—there, there, there, and you see her as well as you see me!". (p. 120)

This excerpt of the story demonstrates how the Governess is convinced that Flora can see the ghost of Ms. Jessel but that is playing with her mind making her believe that she is not.

Therefore, the Governess believes that she has failed to protect Flora but can still save Miles from Peter Quint.

2. 2. 1. 4 The Oedipal Complex on Miles

The Oedipus complex is a child's distorted sexual desire projected onto their parent or figure of authority. As Van Haute, P. (2016) indicates, "*With regard to the Oedipus complex Freud explicitly states that it resembles adult sexuality in every aspect. The child has sexual desires towards the parent of the opposite sex, manifests feelings of jealousy towards its rival, and so on.*" (p. 8). Consequently, the child develops their normal sexual urges, which are redirected onto their opposite-sex parent, and suffer from jealousy towards the same-sex parent, just as an adult relationship function.

In the story, Miles is left an orphan after his parents' death, therefore, the figures of authority he has are his uncle and the Governess. Since Miles' uncle is away and distant from them, and is viewed as the highest form of authority, he acts as an emotionally unavailable fatherly figure, and the Governess being Miles' caretaker, companion, and closest figure of authority, acts as a foster mother to him. Therefore, Miles' sexual urges are projected onto the Governess, and he tries to avoid any contact with his uncle, following the theory of the Oedipal complex. In the text, James does not explicitly explain if Miles is jealous or feels rivalry towards his uncle, and he would not directly feel this way for he was far away, so he had no one to interfere in his desires, but his attempts to have the Governess not contact him can be analyzed as wanting to be alone with the opposite-sex authority figure and make aside the same-sex one.

This can be analyzed in the following dialogue by James, H. (1898):

"What did you take it for?"

"To see what you said about me."

"You opened the letter?"

"I opened it."

...

"And you found nothing!" —I let my elation out.

He gave the most mournful, thoughtful little headshake.

"Nothing."

"Nothing, nothing!" I almost shouted in my joy.

“Nothing, nothing,” he sadly repeated.

I kissed his forehead; it was drenched. “So, what have you done with it?”

“I’ve burnt it.” (pp. 144-145)

This excerpt from the novel where Miles took the letter that the Governess had written to his uncle, and his anxious tone when confessing what he had done, add to the idea of him trying to break any type of connection between his foster parental figures, reinforcing the idea of suffering from the oedipal complex.

2. 2. 2 Formalistic Approach

The word “formalism” comes from the attachment of “formal”, which means “pertaining to the form or essence of a thing” and “-ism”, which converts the word into a practice. Therefore, “formalism” is the “strict adherence to prescribed forms” (etymonline, 2026). Now, the formalistic approach is a literary criticism that focuses on formal elements, such as the novel’s plot, structure, motifs, themes, and other literary devices, and as Muhairi, R. & Shawqi, A. (2025) describe it, “*The Formalist Approach aims to make of a literary work a scientific object, focusing on the text’s internal workings*” (p. 2). In other words, this approach’s objective is to analyze the literary elements from a neutral and scientific point of view that apply universally to all novels, poems, drama, and others.

The use of the formalistic approach in this study is crucial to study and analyze the themes, symbols, motifs, settings, and characters of the novel *The Turn of the Screw* from a neutral perspective that allow the readers to understand the background meaning behind all the elements, this to be able to acknowledge the reason supporting the choice of elements and the relationship between them and the characters.

2. 3 Themes

The themes in a novel are the messages or concepts that allow the readership to understand and view a bigger and more profound perspective of what is happening in the story. In *The Turn of the Screw*, some of the most present themes are gender, innocence, repression, and ambiguity versus reality. In this section, each theme, their characteristics, and correlation with the novel’s characters and situations are analyzed and explained.

2. 3. 1 Gender

2. 3. 1. 1 *The Role of Submissive Women*

As this story unravels within the Victorian period, women's roles and expectations were highly impregnated in society, believing that a woman must be pure, obedient, submissive, and self-sacrificing to everyone else. These ideas in addition to the believes of having to be modest, without sexual urges and attractions, and dedicated to the home and family, made many women repress their feelings and sexual necessities out of the fear of not being accepted by others, and therefore never marrying.

Moreover, women were expected to hide their emotions, for they had to be perfect, and any outburst of emotion would be seen as psychopathology. Also, women had authority over children and house chores, but never over the man of the house. All of these aspects of repression, expectations, authority, and gender roles are present in the novel and in the Governess and her employer's dynamics.

The Governess being the child of a clergyman, and a subordinate of others according to her social position, is the perfect Victorian figure of purity, obedience, and beauty, for she is seen as the protector of the innocence, submissive, and dedicated woman of the novel. In addition, her ability to repress all sexual desires towards her employer and trying to maintain control over the situations and the children, make her the expected fit of what a woman should be like at that time. She is a woman that despite desiring her employer, stays modest, repressed, controlled, and most importantly, obedient to all her figure of authority demands.

2. 3. 1. 2 *The Role of Dominant Men*

In this novel, the role of dominant men is mostly granted to Miles' uncle and Peter Quint. Whereas Miles' uncle is the head of the household, the authority, controller, and law, Peter Quint is the sexual male figure of transgression and dangerous male authority. These two characters combined, create the idea, and fit into the gender role of a social, financial, household, and sexual domination from men, being the ones who own and have the last word of what must be done.

Miles' uncle being the highest figure of authority in the novel, demands from the Governess to not be contacted while still being in charge of the household financially, this supports the idea of an absent and emotionally unavailable man that is still in charge of all and everyone. Moreover,

even though he is not involved in the children's affairs, he is seen as the most respected by others character of the novel, alluding to how important and distinguishable he is that writing to him must be thought about twice.

In addition, Peter Quint is shown as a corrupt sexual character that influences others onto doing what he desires, he manipulates others into sexual deviations and desires, but is emotionally absent too. As Mrs. Grose comments, Quint is a bad and morally incorrect person that affect Miles and his relationships, for he has been manipulated and introduced to impure ideas that are not accepted by the Victorian expectations.

2. 3. 2 *Innocence*

The obsession over innocence and preserving it is one of the most present themes in this novel, for the Victorian expectations on not losing it are deeply rooted into it. In the novel, the Governess takes as her personal and professional objective to protect Flora and Miles from all corruption to which they could be presented, but more than a task, it becomes her obsession to be their hero and guard them from the introduction to evilness, understanding that evilness equals to sexual knowledge.

Moreover, the ghosts of Peter Quint and Ms. Jessel represent unmoral behaviors and sexual knowledge to the Governess, which is the reason why she desires to protect the children from them, even though they seem to want to be in touch with the ghosts. This obsession over preserving the innocence, and the Governess' repressed ideas and desires, are what develop her mental instability and manifestation of psychological disorders.

In addition, the corruption of innocence is presented in the novel when the Governess "loses" Flora to Ms. Jessel's ghost, and when Mrs. Grose discusses how Peter Quint had a perverse relationship with Miles, believing he had introduced him to immorality, impureness, and sexuality. This theme is heavily present and is crucial to the novel because women and children are socially expected to always remain pure and modest, and showing sexual freedom and knowledge goes against Victorian expectations.

2. 3. 3 *Repression*

Throughout the story, the theme of repression is greatly present in the Governess, mostly because she is a woman in the Victorian period, so she must follow certain societal rules and

expectations to fit into society and be accepted by others. Also, her religious background makes her repress all feelings, thoughts, and desires that she might consider vulgar, impure, or unmoral for a woman. The Governess' sexual desire towards her employer is impossible to fulfill, because she is a woman of lesser social position, and he is a wealthy man, so there is no other solution for her rather than forget all she feels and continue with her life. However, this repression of feelings into her preconscious mind, and the possible preexistent childhood trauma of religion and being a woman in her unconscious mind, conducted by the social and gender roles and expectations, develop her hallucinations and obsessive thoughts during the events of the story.

2. 3. 4 Ambiguity and Reality

The last theme that is analyzed in this study is the ambiguity of the story's events versus the reality of what happened. In the novel, the Governess is not a reliable narrator, for she omits important parts of information that could shed light into the situations and events, also, as she is subject to her repression and manifestations of sexual desires, her psychological state of mind is not to be trusted.

One of the most important inquiries about this novel is whether the ghosts and threats to the children are real or not, but this is easily denied with the novel's own declaration on how they are not, as seen in the following excerpts by James, H. (1898):

My elder companion, the next moment, at any rate, blotted out everything but her own flushed face and her loud, shocked protest, a burst of high disapproval.

"What a dreadful turn, to be sure, Miss! Where on earth do you see anything?" (pp. 120-121)

"She isn't there, little lady, and nobody's there—and you never see nothing, my sweet! How can poor Miss Jessel—when poor Miss Jessel's dead and buried? We know, don't we, love?" —and she appealed, blundering in, to the child. "It's all a mere mistake and a worry and a joke—and we'll go home as fast as we can!" (p. 121)

In this part of the story, the Governess and Mrs. Grose are looking after Flora, for she got lost at the lake, and after finding her, the Governess sees at a bank the figure of Ms. Jessel's ghost. However, after panting and yelling to the others about it to confirm if they can see it too, they deny

the existence and gaze of anyone else than them, leaving clear how the ghosts are nothing but the Governess imagination and repression's projection.

Therefore, the reality about the Governess' mind is that she is so lost into her repressed desires and thoughts, in an internal fight between her Id, Ego, Superego, preconscious, unconscious, and conscious mind, that every supernatural event she sees, and feels are constructions of her manifestations of repression. The hallucinations about ghosts and obsessive thoughts about innocence, heroism, and corruption are the evidence of the Governess' disturbed and distorted psychological state of mind.

2. 4 Symbols

In *The Turn of the Screw*, the use of different symbols represents and clarify the Governess' thoughts and feelings throughout the story in different events, letting the reader know how to interpret and analyze the novel to have a deeper understanding of it and its situations. Some of the most present symbols in this story are the mentioning or use of candlelight, windows, hats, boats, and written words.

2. 4. 1 Candlelight

During different parts of the story, the Governess lights up a candle either to see in the dark or to sleep, but when she wakes up or is about to see a ghost, the light extinguishes. This demonstrates how the story uses light as a symbol of safety or feeling safe, while darkness or the extinguishing of light means danger and that something bad is going to happen, as demonstrated in the following excerpt by James, H. (1898):

I laid down my book, rose to my feet, and, taking a candle, went straight out of the room... My candle, under a bold flourish, went out, and I perceived, by the uncovered window, that the yielding dusk of earliest morning rendered it unnecessary. Without it, the next instant, I saw that there was someone on the stair. I speak of sequences, but I required no lapse of seconds to stiffen myself for a third encounter with Quint. (p. 68)

In this part of the text, the Governess takes a candle to feel safe enough to go out of her room, but while outside, it went out and the ghost of Peter Quint instantly appears.

Another excerpt of the story by James, H. (1898) is:

I jumped to my feet again and was conscious of darkness. So, for a moment we remained, while I stared about me and saw that the drawn curtains were unstirred and the window tight. "Why, the candle's out!" I then cried. (p. 109)

In this excerpt, the Governess had gone to Miles' room after hearing he was not asleep despite being late at night, and after talking for some time, she expresses how she felt conscious of darkness all of the sudden, followed by the extinguished candle. Once more, this represents how she does not feel safe without candlelight.

2. 4. 2 *Windows*

In the story, the Governess sees on multiple occasions supernatural events through windows, which represent how she is unable to change these events even if she wanted to. Windows allow her to see what is happening but not intervene, for she can only ignore the ghosts and try to protect the children. Also, the windows work as boundaries between reality and imagination, since many of the ghost apparitions occur while she is gazing through them, as in the following part of the text by James, H. (1898) where she explains that "*I had had my first sight of Quint, and in which, too, at those other instants, I had, after seeing him through the window, looked for him in vain in the circle of shrubbery.*" (p. 87).

Another excerpt by James, H. (1898) explains that:

The appearance was full upon us that I had already had to deal with here: Peter Quint had come into view like a sentinel before a prison. 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 in through it, he offered once more to the room his white face of damnation. (p. 143)

In these parts of the text, it is clear how the Governess sees Peter Quint through windows and is unable to do anything about it. This emphasizes how she can witness the apparition but cannot directly confront it, since the window physically separates her from what she sees. She can try to save the children from corruption, but she cannot change the events of seeing the ghosts or truly become a hero for Miles and Flora. Moreover, seeing ghosts through windows alludes to the possibility that her imagination creates hallucinations that are not real, because the glass acts as a barrier that distorts what she sees and makes the reality of the ghosts uncertain.

2. 4. 3 *Hats*

In the Victorian period, hats represented civilized clothing, social status, and a healthy state of mind, so a character that did not use hats is seen as in danger or that represents a danger to others. In the story, the use of this symbol is very present in two main excerpts by James, H. (1898):

“What is he like?”

“I’ve been dying to tell you. But he’s like nobody.”

“Nobody?” she echoed.

“He has no hat.” (p. 40)

...

“He never wore his hat, but he did wear—well, there were waistcoats missed! (p. 41)

...

“No; she’s at a distance.” I had made up my mind.

“She has gone out.”

Mrs. Grose stared. “Without a hat?”

I naturally also looked volumes.

“Isn’t that woman always without one?”

“She’s with her?”

“She’s with her!” I declared. “We must find them.” (p. 112)

In the first two parts of the text, the characters describe how Peter Quint, who was viewed as an incorrect and immoral bad influence, never wore hats, representing a sexual and corrupted danger towards Miles. Also, in the last part of the text, when Flora was lost at the lake and the Governess and Ms. Grose were looking after her, they were extremely worried that she had gone outside without a hat, alluding to how dangerous the situation and her encounter with Ms. Jessel was.

2. 4. 5 *Boats*

The novel utilizes boats as symbols of control and the loss of it. First, when arriving at Bly, the Governess compares the people and the place to a lost and drifting ship while she is at

the helm, letting the audience know how she is in a position of leadership and has control over what is going to happen. This represents her obsessive thoughts of control and authority, which are lost throughout the story. Moreover, close to the ending of the novel when Flora is lost, the governess fears that she might have taken the boat to cross the lake, which explains that Flora has taken over her control and authority and demonstrates how the Governess has lost against her and Ms. Jessel's influence.

2. 4. 6 *Written Words*

Written words and letters represent the information that could not be communicated or that the characters did not want to communicate, this is revealed in Miles' expulsion letter that did not reveal the reason behind it, the Governess' attempts to have Mrs. Grose not write to their employer, and the letter that the Governess wrote but was never sent out and read by Miles' uncle. All of these are demonstrations of information and events that were never communicated, in an attempt to manipulate the perception of events and the characters' stories.

2. 5 *Motifs*

In this novel, some of the motifs that appear recurrently to reinforce ideas and interpretation of symbols are the vision of the eyes, the mentioning of ships at sea, and the use of silence as a representation of darkness, immorality, fear, and danger.

2. 5. 1 *Vision*

The use of vision in the story demonstrates the unreliability of what the eyes believe to see, for the story mentions in repeated occasions how the Governess gazes at Peter Quint and Ms. Jessel's eyes, revealing that her vision cannot be trusted for they may be hallucinations of her mind. Also, the Governess looks deeply into Flora and Miles' eyes as evidence of their innocence because she believes that they have not been corrupted by the ghosts. However, she depends too much on her vision and believes, suggesting that unreliable vision affects how appearances are distorted in the story.

2. 5. 2 *A Ship at Sea*

When the Governess arrived at Bly and compared it to a drifting ship with lost passengers, she mentioned how she was in control of it for she would save and protect the children from evilness and corruption, but as the story goes on, she starts losing her control over the situations and her authority towards Flora and Miles. This is demonstrated through imagery in the following excerpts by James, H. (1898): “*He had picked up his hat, which he had brought in, and stood twirling it in a way that gave me, even as I was just nearly reaching port, a perverse horror of what I was doing.*” (p. 141), and “*He might have been standing at the bottom of the sea and raising his eyes to some faint green twilight.*” (pp. 145-146). These symbols mean that the Governess felt she was reaching her goal at last, but ended up ruining everything and losing her control, leaving the children and her heroism at the bottom as a drifting ship.

2. 5. 3 *Silence*

Before some of the ghost apparitions in the story, unnatural silence is the giveaway of what is about to happen for the Governess. Silence as a motif in this novel means that danger and death are near or about to happen, as showed in these parts of the text by James, H. (1898): “*It was the dead silence of our long gaze at such close quarters that gave the whole horror, huge as it was, its only note of the unnatural.*” (p. 69), and “*I can hear again, as I write, the intense hush in which the sounds of evening dropped.*” (p. 28). Both of these excerpts explain the deadly silence that the Governess experienced before encountering the ghost of Peter Quint, demonstrating how it expresses danger and fear.

2. 6 *Author’s Biography*

Henry James was an American-English writer born in New York City on April 15, 1843. His father, William James, who was also a writer, encouraged Henry’s path on literature from a young age, allowing him to meet important literary figures such as Ralph Waldo Emerson and Nathaniel Hawthorne. Henry James is best known for his focus on the psychology of consciousness and perception, which is especially clear in novels such as *The Portrait of a Lady* and *The Turn of the Screw*.

Moreover, he briefly studied law at Harvard and tried working in journalism, but he realized that his true passion was writing and literature, where he often explored themes like the

tension between the Old World and the New World. Later on, he became a British citizen and spent most of his years in England and Europe, where he died of natural causes on February 28, 1916, in London, leaving a lasting and strong influence on modern literature.

2. 7 Plot

A plot is a series of events that take place in a story, and each one of them has a cause and a consequence in the narrative. It is constituted by the settings, characters, and main events. The following section examines the principal elements of the plot in *The Turn of the Screw*.

2. 7. 1 Settings

Some of the most relevant settings in *The Turn of the Screw* that evidence the story's gothic nature are Bly, Harley Street, and the lake. In these locations, the imagery and descriptive elements contribute to the eerie atmosphere of the novel and symbolize aspects of the Governess's psychological state.

2. 7. 1. 1 Bly

Bly is the location of the employer's country house in Essex, England where the Governess and Mrs. Grose take care of Flora and Miles and the apparitions of ghosts take place. This house is described as big, ugly, antique, but convenient, with empty chambers, dull corridors, two towers, crooked staircases and paths that led to the lake, all elements of gothic stories. It serves as the central setting where the supernatural and the children's innocence encounter a fight, highlighting the eerie and unsettling atmosphere of the novel.

2. 7. 1. 2 Harley Street

Harley Street is seen as a place of high social status since the children's uncle lives there and prefers not to get involved in their affairs. The Governess believes that both the uncle and this place are important and should not be taken lightly, which helps explain why she avoids communicating the problems at Bly. She feels that she must handle the situation herself without disturbing the uncle's elevated social status or disrupting his life with the "simple" problems that she is supposed to manage. Also, this is Peter Quint's place of death, where he was found in the road near the street in a winter morning, where people supposed he had slipped on ice and fallen to the ground.

2. 7. 1. 3 *The Lake*

The lake is a part of Bly's estate where the Governess and Flora had once played, and where the Governess and Mrs. Grose later found Flora after she had disappeared. It is also a key setting for the apparitions of ghosts, as it is the place where Miss Jessel was seen for the first time, marking the moment when the Governess' fear and obsession with protecting Flora started. The lake adds to the eerie atmosphere of Bly, alluding to being a place of both childhood innocence where they play and supernatural threat of the ghosts.

2. 7. 2 *Characters*

2. 7. 2. 1 *The Governess*

The Governess is a poor woman with a religious background that was considered very pretty. She was hired by the children's uncle to take care of them and the state, but she fell in love with him for he was very handsome. Therefore, being a woman in the Victorian period, she denied her feelings and desires towards him, repressing her truth and driving her to sexual manifestations of her Id, which caused hallucinations and obsessive thoughts in the story.

2. 7. 2. 2 *Miles*

Miles is a beautiful ten-year old boy that was expelled from his school because of undesirable behavior and corrupting others, but the story never tells the real reason. He is a child that was sexually corrupted by Peter Quint, so he has immoral knowledge considered inappropriate for the period. Also, Miles is believed to be in love with the Governess, reinforcing the idea of suffering from the Oedipus complex.

2. 7. 2. 3 *Flora*

At first, Flora is in the Governess' words "*the most beautiful child*" that "*possesses an extraordinary charm*", but as the story unravels, it makes Flora seem like a deceptive child that is trying to play with the Governess' mind. She is Miles' sister and through the Governess' perspective, they are both in a manipulating game trying to cover each other to go with Peter Quint and Ms. Jessel, which deteriorates her relationship, experiences, and feelings towards her caretaker.

2. 7. 2. 4 *Peter Quint*

Peter Quint was Bly's valet who used to wear his employer's clothes, but never the hat. Others describe him as a bad person and influence that manipulated everyone around him to make them do what we wanted, and as a free, handsome, and poor man that seduced Ms. Jessel. Additionally, he is believed to have corrupted Miles while alive, and that his ghost is trying to continue this legacy on him.

2. 7. 2. 5 *Ms. Jessel*

Ms. Jessel is the former governess of the children, she used to take care of them and the estate. While alive, she fell in love with Peter Quint and had a romantic relationship, but soon after he died, she left and passed away too. The Governess believes that Ms. Jessel wants to corrupt Flora, for she suspects that her plan along with Quint's is to take away the children's innocence and introduce them to sexual knowledge.

2. 7. 2. 6 *Mrs. Grose*

Mrs. Grose is an illiterate servant that works at Bly, and acts as support and source of information for the Governess, since she has been working there for a long time and knows a part of what has happened with Peter Quint, Ms. Jessel, Flora, and Miles' relationships and situations. The Governess views her as a friend in which she can count to tell her about the experiences she has been living at Bly and her thoughts about the children and their behaviors.

2. 7. 2. 7 *The Uncle*

The uncle is the absent owner of Bly's state and after his brother's death he was left as the guardian of his niece and nephew, Flora, and Miles. He is a wealthy, charming, and attractive man that is emotionally and physically unavailable to others but acts as a form of authority for his employees at the state and the children. He does not desire to be contacted or involved in anyone's matters, so the Governess must never contact him.

2. 7. 3 *Events and Climax*

2. 7. 3. 1 Arrival and Miles' Expulsion

The first event of this story happens after the Governess, in love with her employer, arrives at Bly and compares the estate and people to a drifting ship, believing that they lack control and authority, which is what she is offering to them. Later in the novel, Miles comes back home from school with an expulsion letter that does not specify what happened and the reason behind it, so this unknown information starts growing an obsessive curiosity on the Governess, and in addition to her repressed feelings for the children's uncle, these take her to develop other thoughts and manifestations of the mind.

2. 7. 3. 2 Gazing of the Ghosts

Sometime after Miles' arrival, the Governess starts experimenting apparitions of Peter Quint and Ms. Jessel's ghosts in specific scenarios that allude sexual representations and manifestations of her repressed Id and mind. The first gazing of Quint's ghost occurs at the top of one of the towers at the state, which is an elongated object that symbolizes a phallus; and the first gazing of Ms. Jessel's ghost takes place at the lake, which is a concave object with liquid that symbolizes a vagina. After these events and manifestations, the Governess interprets that these are evil spirits that want to disturb the children, and that it is her job to save and protect them from the corruption of their innocence.

Another important gazing of the ghosts is once again at the lake, where the Governess and Mrs. Grose find Flora playing. While Mrs. Grose focuses on saving and protecting Flora, the Governess is obsessed with confirming if they can see Ms. Jessel too, but they cannot, making her understand that she has lost control and authority over Flora and that the ghost has won her over.

2. 7. 3. 3 Miles' Death

After many apparitions and manifestation of ghosts throughout the story, the Governess believes that she can no longer save Flora, so she sends her away with Mrs. Grose to be alone with Miles and discover the reason behind his expulsion and the missing letter to his uncle. They establish a conversation for some time, and after meaningless attempts to have Miles confess the information, the Governess suddenly sees Peter Quint outside of the window. She madly asks Miles if he can see him or not, and due to her aggressive touch and anxiety of the situation, he

confirms it and his heart stops beating. In the story, it is unclear whether he died because the Governess aggressively smothered him, or because he was in shock of seeing the ghost of Peter Quint.

Chapter III

Methodological Framework

The main objective of this chapter is to explain the methodological foundations that support this analysis. It aims to explain the approach and method used in the study, the information resources that were investigated, the structure of how the novel is conformed, the social roles of the characters in the Victorian period, and analysis charts that contain excerpts from the book, their explanations, interpretations, and utility for this research. This chapter therefore provides a clear framework that ensures the coherence, reliability, and academic accuracy of the study.

3. 1 Research Approach

A research approach refers to the structured and systematic plans to develop a study and answer a problem, using methods of analysis, interpretation of data, and data collection. The three main approaches for a study are the qualitative approach, which focuses on concepts and experiences; the quantitative approach, which aims to understand quantities through surveys; and the mixed approach that combine the objectives of both.

For this analysis study, the qualitative research approach is used to understand the social and cultural context of the novel *The Turn of The Screw*, as well as the background intention of the author Henry James. This approach allows a deeper exploration of themes, symbolism, and character development within the novel, providing a better understanding of its psychological and historical aspects.

3. 1. 1 Qualitative Approach

The qualitative research approach is the best option to use for this study, because it focuses on studying, analyzing, and interpreting the concepts, experiences, events, and meaning of symbols, themes, and motifs in a novel. As explained by Creswell, J. (2008):

The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. (p. 54)

In other words, the qualitative method considers the study's author questionings from general themes of the novel that require different interpretations of the meaning of different aspects. This allows the study to remain flexible, since it looks forward to exploring new ideas and perspectives that may appear during the analysis, rather than following a rigid or strictly fixed structure. Moreover, the qualitative research approach applied in literary fields, aims to investigate the author's intention in using specific narrative techniques, literary devices, and thematic elements, allowing for a deeper understanding of the text within its historical, social, and cultural context.

In addition, the qualitative approach allows the readers to analyze and understand the text beyond its entertaining purposes, for studying the language, characters, and events of the novel

make it possible to explore the hidden meaning and interpretations of different themes and symbols. Therefore, the qualitative method helps provide a wider and richer understanding of the story, highlighting its deeper messages and the social and cultural influences reflected throughout the narrative.

3. 2 Research Design

It is important to consider the approach of the research design to understand what this study aims to accomplish, so it is key to analyze Ahmad, S. & Khanam, D. (2019)'s explanation where they state that "*Research design is defined as a framework of methods and techniques chosen by a researcher to combine various components of research in a reasonably logical manner so that the research problem is efficiently handled.*". (p. 367) Therefore, these are the strategies used by the person that conducts the research or study that allow the problem statement to be answered properly.

Additionally, understanding that this thesis focuses on Henry James' intentions in the use of different literary devices and the varied interpretations of the novel, rather than creating new theories or approaches, it is inferred that the research design is descriptive and non-experimental, for it pursues to study and analyze the novel in its original form. This means the study aims to observe and interpret the text without manipulating any variables, focusing only on explaining its literary elements and meanings.

3. 2. 1 Research Method

The qualitative, descriptive, and non-experimental research approach that is used in this study allows to analyze and understand the novel *The Turn of the Screw* and its narrative structure, themes, symbols, characters, and other literary devices that aim to give a clearer and deeper meaning of the story and its events. Moreover, this research method strongly supports the objectives of the study and the analysis of the literary novel, and it includes a psychoanalytical approach that longs to analyze Sigmund Freud's concepts and theories of repression, the unconscious and tripartite mind, and the symbolic desire presented in the novel and the characters' narration and discourse

In addition, a social and cultural approach is developed to study and deepen into the social and gender expectations of the Victorian period, linked with the English culture. This approach

allows the study to contextualize the events, characters, and behaviors in the historical and cultural framework of the Victorian society, as it helps to understand how social norms, moral values, and gender roles influence the Governess's points of view, actions, and narration style. Furthermore, this approach contributes to the analysis of constraints, rules, and expectations on women that could shape the Governess' experiences and beliefs.

3. 3 Information Sources

This study is sustained by different sources of information that are crucial to develop the analysis, theories, and concepts that support Sigmund Freud's ideas and their applicability in the novel. These sources provide a deeper understanding of the approaches and strategies applied in the study, and they strengthen the arguments and interpretation through relevant excerpts from the book, ensuring that the interpretations are based in textual evidence and aligned with the psychoanalytic framework used in this research.

3. 3. 1 Primary Sources

The primary source used in this study is the literary novel *The Turn of the Screw* by Henry James, published in 1898, specifically the edition by Elegant Ebooks created by José Menéndez. Through an exhaustive examination and analysis of this book, the objectives of the study, as well as the literary approaches and theories to be applied, were clearly determined and developed throughout the thesis.

3. 3. 2 Secondary Sources

The secondary sources that supported this study are academic articles, magazines, books, and thesis about *The Turn of the Screw*, the unconscious mind theory, the tripartite mind theory, the oedipal complex, psychoanalysis, and various literary approaches based on the work of Sigmund Freud. All of these sources of information are acquired from academic and reliable websites such as Google academic, ResearchGate, Ebooks, and other online platforms where students, researchers, and professors publish their studies, ensuring the academic validity of this study.

3. 4 Narrative Structure

The novel *The Turn of the Screw* is narrated in first person by the Governess, as the story is told through the manuscript she has written. However, she is an unreliable narrator for several reasons. First, the events are shown only from her perspective, which makes them sometimes hard to believe. Second, the other characters rarely confirm the ghosts she claims to see, adding ambiguity to the events. Third, the manifestation of the ghosts may be a representation of her unstable state of mind.

Moreover, this is a written narrative novella classified with elements of gothic fiction and psychological horror, for it is characterized by a dark atmosphere, supernatural events, and psychological fear and ambiguity due to the Governess' mental state. Through this combination of eerie settings, mysterious occurrences, and the Governess' consciousness and unconsciousness, the novella shows the tension between the external supernatural forces of the story and the internal psychological conflict of the characters and their desires.

3. 4. 1 Social and Cultural Context

To understand the social and cultural context of the novel, it is important to analyze the meaning of these terms. Sánchez, J. & Iglesias, A. (2019) explain that “*Social Context is the collection of users, content, relations, and interactions which describe the environment in which social activity takes place.*”, and Sage Publishing (2025) states in the book *Intercultural Communication* that “*Culture is learned. Culture teaches one how to think, conditions one how to feel, and instructs one how to act, especially how to interact with others—in other words, how to communicate.*”. In other words, and correlating the ideas, the social and cultural context are the aspects that describe and condition how a person behaves, feels, and interact with others, driven by society and what they have been thought is correct.

The Victorian English setting in which *The Turn of the Screw* takes place strongly influences the characters' attitudes and relationships. During this time, women were expected to be obedient, take care of the house and children, and follow the authority of men, even if those men were not physically present. In contrast, men were seen as distant and emotionally unavailable providers and figures of authority, and these expectations create pressure on the characters to act in certain ways and limit their freedom to express themselves. Therefore, the

governess's thoughts, decisions, and fears are shaped by these strict social and moral rules, which explain her behavior and obsessions throughout the story.

3. 4. 2 Psychoanalytic Context

The psychoanalytic context of the novel is connected to its social and cultural context, since the characters try to follow the strict expectations and rules of their time, often repressing their feelings and desires. According to psychoanalytic and behavioral theory, when these human impulses are ignored or suppressed, they do not disappear, instead, they remain in the unconscious mind and can later manifest in different ways, such as hallucinations, slips of the tongue, dreams, or other psychological disturbances. In the novel, this can be seen in the Governess's unstable state of mind, as her fear, anxiety, and guilt grow stronger over the story. Her hallucinations and intense obsessive thoughts may be understood not only as supernatural events, but also as possible projections of her repressed emotions, desires, and inner psychological conflicts.

3. 5 Population and Sample

The Victorian period was heavily characterized by strict social morality, rigid gender roles, social class divisions, religious influence, and the repression of emotions. Since the story takes place in London, these aspects were intensified by the enormous gaps between rich and poor, men and women, and religious expectations. This society cared mostly about being respected and people's appearances, so they were expected to follow strict rules about their behavior to be accepted by others.

These aspects influenced Henry James in writing the story and its characters, since the Governess represents the strict social and gender rules of the time and the repression of feelings and desires. The class gap shows through the Employer, who is a wealthy and distant man; the Governess, a middle-class woman with little authority; and the servants, who are lower-class and represented as not so important in the story. The Governess's thoughts, feelings, and desires are shaped by social and religious rules, making her see her desires as impure and that they must be hidden. She has some power over the estate and the servants, but the Employer is the only one who has real control and authority over everything and everyone, and he represents the Victorian

idea of how men are providers and are meant to focus on work but should not or cannot be emotional supporters.

3. 5. 1 Data Analysis Procedures

The data analysis procedures in this study are based in the specific objectives of the investigation. Since this is qualitative research, the analysis of the theories, approaches, and literary devices is performed through the accurate interpretation of different excerpts from *The Turn of Th Screw*, which allow a textual support of the study and its purpose in the field of English.

First, to identify the manifestation of the Governess' repression, her discourse and behaviors in the story are analyzed through the psychoanalytic theory of Sigmund Freud. This examination allows to understand how her hallucinations and obsessive thoughts are a projection of her repressed feelings, desires, and urges that are never fulfilled. By looking at her actions and thoughts from this perspective, it is clear how the pressures of social and moral expectations shape her mind and perception of reality.

Second, to examine the Governess' actions and decisions, the unconscious and tripartite mind theories were studied and applied to the character. This exploration of the theories and their applicability to the novel and its events permits the study to consider whether her visions of supernatural events and ghosts are real or a projection of her decaying psychological state of mind. By analyzing her behavior through these theories, it is possible to understand how repression, fear, and social expectations influence her perception in the story.

Third, the Freudian theories and approaches are applied in the study to analyze the symbolic configuration, development, and narrative function of the Governess's desires. This grants the investigation a solid base and background to understand how her unresolved and forgotten desires, feelings, and urges develop into repression and manifestations. By examining these symbolic expressions, the study can show how her inner turmoil shape her perception of the children and the events of the story.

3. 5. 2 Collection Data Process and Data Analysis

In this part of the study, there are five charts to analyze the psychoanalytic and formalistic approach, the psychoanalytic, the tripartite mind, the unconscious mind, and oedipal complex

theories, the themes, symbols, and motifs of the novel. These charts include columns to support the ideas and demonstrate the veracity and accuracy of the thesis and the ideas that are proposed and investigated.

3. 5. 2. 1 Chart for Approaches

In the following chart, the relevance of the psychoanalytic and formalistic approaches in the analysis of the novel *The Turn of the Screw* by Henry James are explained. The chart contains excerpts from the book, explanations, and interpretations, as well as their utility for this research.

Approach	Excerpt from the novel	Explanation and interpretation	Utility in the research

Chart number one for themes. Researcher's own creation.

3. 5. 2. 2 Chart for Literary Theories

In this part, the main four theories used to analyze the novel are shown in the following chart. The chart contains excerpts from the book, explanations, and interpretations, as well as their utility for this research.

Theory	Excerpt from the novel	Explanation and interpretation	Utility in the research

Chart number two for themes. Researcher's own creation.

3. 5. 2. 3 Chart for Themes, Symbols, and Motifs

In this section, three charts are presented. Each chart contains three columns: the first column lists the name of the theme, symbol, or motif; the second column explains its meaning; and the third column provides an excerpt from the book to illustrate it.

Theme's name	Meaning	Extract from the book

Chart number three for themes. Researcher's own creation.

Symbol's name	Meaning	Extract from the book

Chart number four symbols. Researcher's own creation.

Motif's name	Meaning	Extract from the book

Chart number five for motifs. Researcher's own creation.

3. 6 Variables

In the following part, three charts are presented to explain the main variables of the research's specific objectives. According to Dr. Marudhar (2023) "*variables are qualities, properties, or characteristics of person, things, or situations that change or vary.*" (p.1), therefore, the variables of the specific objectives are the aspects that study aims to analyze, study, and investigate.

3. 6. 1 Chart for Specific Objective 1

Variable	Operational Definition	Indicators
The repression presented in the Governess	Identification and analysis of the Governess' repression and emotions, according to	Repression on women; Victorian expectations; Morality; Purity; Religion.

	Sigmund Freud's psychoanalytic theory.	
The textual apparitions of repression in the novel	Recognition of narrative and text that indicate the Governess' repression within the story.	Symbols; Narrative gaps; Obsessive thoughts; Manifestations of repression.
The effect of repression on the Governess' discourse and behavior	Analysis of how repression shapes and modifies the Governess' speech, narration, perception of events, and actions throughout the novel.	Distorted perception of events; Hysteria; Psychological instability.

Chart number six for Specific Objective's 1 variables. Researcher's own creation.

3. 6. 2 Chart for Specific Objective 2

Variable	Operational Definition	Indicators
The Governess' Unconscious mind	Analysis of the novel that reveals unconscious desires, fears, and impulses influencing the Governess' behavior.	Hallucinations; Obsessions; Forgotten desires, traumas, and memories.
The Governess' tripartite mind	Identification of the interaction between the Governess' id, ego, and superego, based on Sigmund Freud's structural model.	Internal psychological conflict; The fight between desires and morality.
The textual representation of the Governess' mind	Analysis of the Governess' narration style that represent her psychological decadence.	First-person narration; Ambiguity of events; Lack of evidence.

Chart number seven for Specific Objective's 3 variables. Researcher's own creation.

3. 6. 3 Chart for Specific Objective 3

Variable	Operational Definition	Indicators
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The Governess' desires	Identification of the Governess' conscious and unconscious desires.	Romantic desires; Sexual desires; Distortion of feelings and authority.
Symbolic representation of the Governess' desires	Examination of symbols and imagery that represent the Governess' repression.	Object Symbolism; Liquid Symbolism; Supernatural events.
The Governess' development of unfulfilled desires	Analysis of how the Governess' unfulfilled desires develop into disorders throughout the story, according to Sigmund Freud's theories.	Obsessive thoughts; Hallucinations; Hysteria.

Chart number seven for Specific Objective's 3 variables. Researcher's own creation.

Chapter IV

Data Analysis

In this chapter, the data that was previously collected is analyzed to understand the relationship between the approaches, the theories, and the novel. This is conducted to demonstrate the relevance and applicability of the main literary approaches and theories in the research. In addition, the symbols, motifs, and themes are analyzed through charts number three, four and five where excerpts of the novel are studied to support the explanation, interpretation, and utility of the thesis.

4. 1 Approaches to the Investigation

It is important to examine how the Psychoanalytic and Formalistic approach are related to the analysis of *The Turn of the Screw*, therefore, it is fundamental to learn the definition of what is an approach first. The University of Menia (2020) explains that:

An approach is a theory about language learning or even a philosophy of how people learn in general. They can be psychologically focused such as behaviorism or cognitivism. They can also be based on older philosophies such as idealism or realism. (p. 1)

In other words, approaches are philosophies that allow people to focus on behaviors and patterns in a literary novel to be able to understand the real meaning behind symbols, motifs, themes, and other literary elements. These approaches shape how to study and analyze the elements to decipher meaning from various perspectives, which changes the scope and purpose of the literary novel accordingly.

The main approach utilized for this study was the Psychoanalytic Approach based in Sigmund Freud's theories. This approach focused on the human body and behavior, sexuality, repression, and desire, is related to the novel because it allows readers to deeper analyze and understand the truth behind the apparitions and obsessions of the story. Even though it is clear that the novel calls for the Psychoanalytic approach, it is important to analyze it from a formalistic perspective as well, which allows for the analysis and study to be based in strong interpretations and explanations of the literary elements in a more formal and supported point of view, which are add to the utility, reliability, and credibility of this research.

4. 1. 1 Chart for Approaches Analysis

Approach	Excerpt from the novel	Explanation and interpretation	Utility in the research
The Psychoanalytic Approach	What arrested me on the spot—and with a shock much greater than any vision had allowed for—was the sense that my	In this part of the novel, the Governess was walking alone hoping there would be someone that joined her. Then, her	This excerpt is helpful to analyze the Governess' mind and the reason behind the

	imagination had, in a flash, turned real. He did stand there! —but high up, beyond the lawn and at the very top of the tower to which, on that first morning, little Flora had conducted me. (pp. 26-27)	“imagination” or most likely her repressed desires of having a romantic or sexual relationship, show her a man standing in the tower. Moreover, this man standing in this phallic structure is a sexual symbol that represents the Governess’ desires.	supposed apparitions of ghosts.
	“You will be carried away by the little gentleman!” “Well, that, I think, is what I came for—to be carried away. I’m afraid, however,” I remember feeling the impulse to add, “I’m rather easily carried away. I was carried away in London!” I can still see Mrs. Grose’s broad face as she took this in. “In Harley Street?” “In Harley Street.” “Well, Miss, you’re not the first—and you won’t be the last.” (p. 15)	This excerpt shows that the Governess had fallen in love with her employer back in Harley Street when she was hired. It demonstrates how her romantic feelings existed but were forced to be forgotten and hidden deep into her mind.	This analysis can be used to study how the Governess’ repression in the story starts from her unresolved love interest towards her employer.
	“She isn’t there, little lady, and nobody’s there—and you never see nothing, my sweet! How can poor Miss	In this text, the Governess and Mrs. Grose were looking for Flora, and as they found her, Ms, Jessel had	This analysis is a great example of the Governess’ distorted perception of events and

	Jessel—when poor Miss Jessel’s dead and buried? We know, don’t we, love?”—and she appealed, blundering in, to the child. “It’s all a mere mistake and a worry and a joke—and we’ll go home as fast as we can!” ... “I don’t know what you mean. I see nobody. I see nothing. I never have. I think you’re cruel. I don’t like you!” (pp. 121-122)	appeared across the lake in a bank. The Governess had seen her and euphorically asked the others to confirm Ms. Jessel’s existence, but both Mrs. Grose and Flora denied it. This excerpt shows the manifestations of repressing the Governess’ feelings towards her employer.	apparitions. It can be used to study how the ghosts are projections of her repressed mind.
	I was there to protect and defend the little creatures in the world the most bereaved and the most loveable, the appeal of whose helplessness had suddenly become only too explicit, a deep, constant ache of one’s own committed heart. (p. 47)	Understanding that The Governess’ unconscious mind was decaying, and her authority was not the greatest, it is natural for her to develop this necessity of control onto the only thing she had the possibility to manage, the children. She had no control over her desires, feelings, and manifestations; therefore, she obsessed over the idea of having to protect Flora and Miles from evil and	This analysis is crucial to understand the Governess’ obsession over being a hero and a protector to the children. It can be used to analyze her hysterical behavior and thoughts.

		sexual knowledge. This was the only part of her life where she had control.	
The Formalistic Approach	I saw it, and she saw I saw it; but neither of us spoke of it. (p. 6)	The use of repetition in this excerpt gives the readers a sense of hysteria, anxiety, and an unreliable narrator, which is a clear representation of the Governess' role in the novel.	This analysis can be used to demonstrate the Governess' un-trustful narration of events and ambiguity.
	For there again, against the glass, as if to blight his confession and stay his answer, was the hideous author of our woe—the white face of damnation. (p. 147)	This excerpt shows the use of both concrete and abstract imagery, for it uses aspects that can be sensed as “white face” and “against the glass”, but also abstract elements such as “face of damnation” and “hideous author of our woe”.	This example can be studied to support the use of imagery in the novel that adds to the dramatic and eerie setting.
	Dear little Miles” —oh, I brought it out now even if I should go too far— “I just want you to help me to save you!” But I knew in a moment after this that I had gone too far. (p. 108)	This part is a clear example of dramatic irony in the story, for the Governess wanted and tried to protect and save Miles from evilness but ended up doing the contrary and hurt him at the end. This shows the irony of wanting to save someone	This is a great excerpt to demonstrate the Governess' obsessions and hysteria that ended up giving her the result she tried to avoid the most.

		but instead causing them to suffer.	
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Chart number one for themes. Researcher's own creation.

4. 2 Theories Versus Literary Work

In this part of the study, various excerpts per theory are used and analyzed to understand how the psychoanalytical, the unconscious mind, and the oedipal complex theories are present in the novel. Moreover, the interpretation and explanation as to why these are representations of the theories are deeply explained likewise.

4. 2. 1 Chart for Theories Analysis

Theory	Excerpt from the novel	Explanation and interpretation	Utility in the research
The Psychoanalytic Theory	“He was looking for little Miles.” A portentous clearness now possessed me. “That’s whom he was looking for.” “But how do you know?” “I know, I know, I know!” My exaltation grew. “And you know, my dear!”. (p. 43)	This excerpt shows the Governess’ obsession over protecting the children. Mrs. Grose is asking her for proof about Quint looking for Miles, but her reasoning is that she knows that it is what he desires. Moreover, the repetition of “I know, I know, I know”, demonstrates her delicate state of mind that is possibly disturbing her perception.	This analysis can be used to demonstrate the Governess’ unreliability and affection to her mental clarity.

	He was there or was not there: not there if I didn't see him. I got hold of this; then, instinctively, instead of returning as I had come, went to the window. (p. 35)	The most important part of this text is “not there if I didn't see him”, for this explains how she acknowledged that her perception was manipulated. The Governess' perception was ambiguous because of her repression, fear, and obsession, which guided to the manifestations of her mind and gazing of ghosts.	This analysis can be utilized to support the theory of the events being manipulated by the Governess' mind.
	Yet I still hear myself cry as I fairly threw myself into her arms: “They know—it's too monstrous: they know, they know!” “And what on earth—?” I felt her incredulity as she held me. “Why, all that we know—and heaven knows what else besides!” Then, as she released me, I made it out to her, made it out perhaps only now with full coherency even to myself.	This part of the text explains the Governess' mad obsession over the children's innocence. She is suffering because she believes they know information that should not be known. Moreover, her distorted perception is clearly seen as she does not have any proof of the children having this information or seeing the ghosts, these are just her thoughts manipulated by her extreme fear of losing control.	This analysis is a great example to study how the Governess lacks proof of the children's innocence and knowledge, driving her to inconclusive opinions and biased judgments.

	“Two hours ago, in the garden” —I could scarce articulate— “Flora saw!” (p. 51)		
	What it was most impossible to get rid of was the cruel idea that, whatever I had seen, Miles and Flora saw more— things terrible and unguessable and that sprang from dreadful passages of intercourse in the past. (p. 89)	Likewise, this excerpt shows how the Governess is terrorized by the idea of the children having forbidden knowledge at their young age. Once more, she fears losing them and the control that represents “protecting them”, for she believes this is her duty.	This part can be used to confirm how the Governess projects her repression and desires towards the use of control and authority on the children, which explains her fear of failing to protect them.
	This person proved, on her presenting herself, for judgment, at a house in Harley Street, that impressed her as vast and imposing—this prospective patron proved a gentleman, a bachelor in the prime of life, such a figure as had never risen, save in a dream or an old novel, before a fluttered, anxious girl out of a Hampshire vicarage. One could easily fix his type; it never, happily, dies out. He was handsome and	This excerpt is important to understand that the Governess fell in love with her employer, because it does not only say that “he was handsome and rich”, instead, it uses a long list of adjectives to describe how impressive, beautiful, and unique this man was. Additionally, it is stated that “he struck her”, showing how with all his handsomeness and charisma he managed to manipulate her and win her heart.	This analysis is a good example to study how the Governess sexual repression comes from her unresolved love towards her employer, which later on is distorted and projected onto others and in many forms.

	bold and pleasant, off-hand and gay and kind. He struck her, inevitably, as gallant, and splendid... (p. 8)		
The Unconscious Mind Theory	Miss Jessel stood before us on the opposite bank exactly as she had stood the other time, and I remember, strangely, as the first feeling now produced in me, my thrill of joy at having brought on a proof. She was there, and I was justified; she was there, and I was neither cruel nor mad. (p. 119)	The Governess hid her feelings and desires towards her employer, which developed into repression and manifestations of the mind. Therefore, she started to see ghosts as explained in this excerpt. This is a clear example of the works of her unconscious mind, where some forgotten trauma or memories might be producing these apparitions.	This can be used to analyze how the Governess is desperately trying to confirm that she is not mad but fails to so for no one else can see the ghosts but her.
	It was as if, at moments, we were perpetually coming into sight of subjects before which we must stop short, turning suddenly out of alleys that we perceived to be blind, closing with a little bang that made us look at each other—for, like all bangs, it was something louder than we had	This excerpt shows the presence of the preconscious mind in the novel, for “we were perpetually coming into sight of subjects before which we must stop short” is an example of thoughts, feelings, and ideas that were in the unconscious and were just about to come into the consciousness but were	This is a great example to justify how the Governess’ tripartite psyche is always present in the story, manipulating her perception of the events and the characters.

	intended—the doors we had indiscreetly opened. (p. 85)	not spoken of or remembered, failing then to get to the conscious mind.	
	I was a screen—I was to stand before them. The more I saw, the less they would. I began to watch them in a stifled suspense, a disguised excitement that might well, had it continued too long, have turned to something like madness. What saved me, as I now see, was that it turned to something else altogether. It didn't last as suspense—it was superseded by horrible proofs. Proofs, I say, yes—from the moment I really took hold. (p. 47)	This part of the text is a representation of how the Governess turns her control towards the children because she cannot manage her own desires and problems. Here she is portraying herself as a hero that sacrifices to protect Flora and Miles from evil knowledge. Her obsession over being the one who saves them is a representation of her lack of power and authority to either fight against her feelings or being able to fulfill them.	This excerpt works as proof of how the Governess is constantly fighting against her “impure” and “unmoral” desires, which lead her to project her strict control onto the children's lives to try and save them from the knowledge that has tormented her for so long.
The Oedipal Complex Theory	I was so slow to find anything that he had plenty of time, after a minute, to continue with his suggestive but inconclusive smile: “You know, my dear, that for a fellow to be with a lady always—!” His “my dear”	In this part, Miles uses a suggestive and flirty vocabulary such as “fellow, lady” and “my dear” that are not appropriate for someone his age. It can be interpreted that this knowledge came from the	This part can be used to understand Miles' distorted perception of his relationship with the Governess, as well as Quint's influence on his knowledge.

	was constantly on his lips for me, and nothing could have expressed more the exact shade of the sentiment with which I desired to inspire my pupils than its fond familiarity. (p. 92)	influence of Peter Quint in his young life. Moreover, it is notorious that he has or is developing an attraction to the Governess.	
	“Then you weren’t asleep?” “Not much! I lie awake and think.” I had put my candle, designedly, a short way off, and then, as he held out his friendly old hand to me, had sat down on the edge of his bed. “What is it,” I asked, “that you think of?” “What in the world, my dear, but you?” (p. 104)	In this excerpt, Miles’ attraction and game of grown words is clear through the “What in the world, my dear, but you?”, where he is confessing how he cannot fall asleep for he is always thinking about the Governess. This inappropriate attraction and romantic attempts from Miles are a clear example of a child longing for a romantic relationship with his figure of authority.	This analysis can be used to strongly support the idea of an unmoral relationship between Miles and the Governess, along with the presence of the Oedipal complex in the novel.

	“Well, I think also, you know, of this queer business of ours.” I marked the coolness of his firm little hand. “Of what queer business, Miles?” “Why, the way you bring me up. And all the rest!” I fairly held my breath a minute, and even from my glimmering taper there was light enough to show how he smiled up at me from his pillow. “What do you mean by all the rest?” “Oh, you know, you know!” (p.105)	In this text, the Governess and Miles were talking about what had happened the night before at the child’s room. Miles’ tone and omission of information is a clear signal of inappropriate information or feelings that cannot be known and therefore must be repressed. Also, it indicates that there is a certain complicity between them for the information that is being hidden is only known to them.	This analysis can be used to demonstrate the inappropriate relationship and information that Miles and the Governess hold.
	“I don’t—I don’t. I want to get away.” “You’re tired of Bly?” “Oh, no, I like Bly.” “Well, then—?” “Oh, you know what a boy wants!” (p. 106)	This excerpt is a clear example of Miles’ desires and feelings when he expresses “you know what a boy wants”. It demonstrates how at his short age he already longs for or thinks about sexual and romantic approaches with women. Again, this is information that was most probably presented by	This excerpt is a great example to illustrate how at such a young age, Miles infers that boys and men want women. This information could have only been introduced to him by an adult or inappropriate relationships.

		Peter Quint, indicating once more an inappropriate adult-child relationship.	
	I returned her the look she had given me. “Don’t be afraid.” I continued to think. “It is rather odd.” “That he has never spoken of him?” “Never by the least allusion. And you tell me they were ‘great friends’?” “Oh, it wasn’t him!” Mrs. Grose with emphasis declared. “It was Quint’s own fancy. To play with him, I mean—to spoil him.” She paused a moment; then she added: “Quint was much too free.” This gave me, straight from my vision of his face—such a face! —a sudden sickness of disgust. “Too free with my boy?”	This part of the story is crucial to understand where Miles’ knowledge and suggestions come from. In here, Mrs. Grose explains how Peter Quint was free and did what he wanted with who he desired, and that he “played with” Miles. It is believed this means that Quint had sexually abused Miles, and in this way, he had introduced him to the world of sexual knowledge and desire. Also, it is analyzed as how Quint showed Miles evil and sexual information that was forbidden, portraying their inappropriate relationship that later on was projected onto the Governess and most likely his classmates at school.	This part is important to analyze both the root cause of Miles’ sexual knowledge and attraction to the Governess and Peter Quint’s gender role as a sexually violent male.

	“Too free with everyone!” (p. 44)		
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Chart number two for themes. Researcher’s own creation.

4. 3 Themes, Motifs, and Symbols

In this area of the study, the themes, motifs, and symbols present in the novel are analyzed through different excerpts to support the credibility and utility of the analysis.

4. 3. 1 Charts for Themes Analysis

Theme’s name	Meaning	Extract from the book
Gender	In here, Mrs. Grose is telling the Governess how Ms. Jessel was almost as pretty as her, explaining how the employer hired beautiful women only. This excerpt is the clearest example of how women are expected to meet beauty standards, and how it is believed that being beautiful and pretty allow a woman to have more opportunities in life. In the Victorian period where women did not have much freedom to rely on themselves, using their beauty was once of the few options to make a living.	“The last governess? She was also young and pretty— almost as young and almost as pretty, Miss, even as you.” “Ah, then, I hope her youth and her beauty helped her!” I recollect throwing off. “He seems to like us young and pretty!” (p. 21)
	In this part, Douglas is explaining how the employer requested the Governess to never trouble him about anything.	“That she should never trouble him—but never, never: neither appeal nor complain nor write about anything; only meet all

	This text exemplifies the role of men as providers and emotionally unavailable figures, reinforcing that they own all authority from a distance where they do not get involved in the families' matters. Also, it shows how women are expected to look after all the house chores and children, for it is their job to maintain control and show affection to people.	questions herself, receive all moneys from his solicitor, take the whole thing over and let him alone. (p. 11)
	This excerpt mentions how it is too difficult for a single man without the necessary emotional intelligence to look after children, reinforcing that it is his nature to not be able to connect and care for them. However, the Governess, a single woman with no experience either, is expected to care for them and have all the skills that are needed for the task, just because she is a woman.	These children were, by the strangest of chances for a man in his position—a lone man without the right sort of experience or a grain of patience—very heavily on his hands. (p. 9)
	In here, Mrs. Grose is telling how Peter Quint was able to do whatever he wanted with whoever he wanted. This clearly illustrates the role of men having authority and control over all others, and how some or most of them represent sexual violence and control	There was a way to deal with that, and I dealt; the more readily for my full vision—on the evidence—of our employer's late clever, good-looking "own" man; impudent, assured, spoiled, depraved. "The fellow was a hound." Mrs. Grose considered as if it were perhaps a little a case for a sense of shades.

	Peter Quint is a symbol of men's sexual nature and violence towards women and others.	"I've never seen one like him. He did what he wished." "With her?" "With them all." (p. 55)
Inno- cence	In this excerpt, the Governess believes that Miles is so innocent, pure, and fine, that the only explanation behind his expulsion is that he is too good and free of evilness to be in such a sinful school. This illustrates the Governess' distorted perception and obsessive thoughts over his innocence, representing how in her eyes, Miles could have never done something incorrect for he is too pure, and how the idea of him being evil is not even imaginable.	My conclusion bloomed there with the real rose-flush of his innocence: he was only too fine and fair for the little horrid, unclean school-world, and he had paid a price for it. (p. 32)
	Once more, in this part of the text it is exemplified how the Governess is astonished at the child's beauty and innocence, to the point of confessing that she is the most beautiful child she has even seen and that it is an honor to take care of her. This adds to the idea of the Governess linking beauty to innocence, offering an ambiguous perception of what happens in the story and the reality behind the children's actions and personalities.	The little girl who accompanied Mrs. Grose appeared to me on the spot a creature so charming as to make it a great fortune to have to do with her. She was the most beautiful child I had ever seen, and I afterwards wondered that my employer had not told me more of her. (p. 5)

	This part of the text is one of the strangest to support the idea of the obsession over innocence. In here, the Governess is incapable of believing and thinking that Miles could be impure and evil, for she has found no proof of this. However, the only proof in which she relies on to confirm that he is an angel, is that he is beautiful, sensitive, and happy; None of these are factual reasons to confirm a person's evilness or pureness, so it exemplifies her distorted perception, obsession over innocence, and ambiguity.	We expect of a small child a scant one, but there was in this beautiful little boy something extraordinarily sensitive, yet extraordinarily happy, that, more than in any creature of his age I have seen, struck me as beginning a new each day. He had never for a second suffered. I took this as a direct disproof of his having really been chastised. If he had been wicked, he would have "caught" it, and I should have caught it by the rebound—I should have found the trace. I found nothing at all, and he was therefore an angel. (p. 33)
	In this excerpt, the Governess is obsessed over finding out why Miles was expelled from his school, this is shown through her words where she implies that she cannot stop analyzing and contemplating Miles with hopes of deciphering whether he is innocent or not. Moreover, she shows how her idea of evilness goes from the knowledge of forbidden things to the act of these, meaning that either of these mean that Miles is corrupted. Additionally, the Governess is obsessed over finding proof of Miles' evil knowledge or acts, so this text is a great demonstration of her psychoanalytic analysis.	I had perpetually to guard against the wonder of contemplation into which my initiated view betrayed me; to check the irrelevant gaze and discouraged sigh in which I constantly both attacked and renounced the enigma of what such a little gentleman could have done that deserved a penalty. Say that, by the dark prodigy I knew, the imagination of all evil had been opened up to him: all the justice within me ached for the proof that it could ever have flowered into an act. (p. 110)

	In this excerpt, the Governess is describing Flora's evolution after she had disappeared and the gazing of Ms. Jessel at the bank happened. In here, the Governess was convinced that Flora could see Ms. Jessel but was lying about it in her face, therefore, she had been presented to evilness and impureness. Moreover, the excerpt shows how the Governess' angelic and beautiful perspective on Flora turns into an ugly and common one, reinforcing once more how she guides her judgement by looks which are ambiguous. Also, it illustrates how the Governess goes from seeing Floras as a beautiful and innocent child to a normal one that had lost her innocence, and therefore, the Governess' interest, for she can no longer protect her.	Flora continued to fix me with her small mask of reprobation, and even at that minute I prayed God to forgive me for seeming to see that, as she stood there holding tight to our friend's dress, her incomparable childish beauty had suddenly failed, had quite vanished. I've said it already—she was literally, she was hideously, hard; she had turned common and almost ugly. (pp. 121-122)
Repression	This excerpt is the best example in the story to support the idea of repression and Freud's psychoanalytic theory. In this part, the Governess is confessing how her mental stability depends on how strict she is with herself and how well she can follow the rules to fight against monstrous desires of the human nature.	Here at present, I felt afresh—for I had felt it again and again—how my equilibrium depended on the success of my rigid will, the will to shut my eyes as tight as possible to the truth that what I had to deal with was, revoltingly, against nature. I could only get on at all by taking “nature” into my confidence and my account, by treating my monstrous ordeal as a push in a direction unusual, of course,

	This represents how she is aware of her human desires and needs but is forcing them to be pushed into strict rules and expectations that depend solely on her ability to do so, making her visions distorted and disturbed. She references “another turn of the screw” as being stricter, more correct, better, and purer to solve all her moral problems and desires.	and unpleasant, but demanding, after all, for a fair front, only another turn of the screw of ordinary human virtue. (p. 135)
	In this excerpt, the Governess believes there might be a manipulative and evil essence in the child’s eyes, but she is aware of how believing this would be cynical and judgmental. Therefore, she chooses to bury these suspicions and go on to believing that he is pure and innocent. This excerpt represents how she represses her ideas and feelings that re-surface in the story in the form of obsessive thoughts and hysteria.	To gaze into the depths of blue of the child’s eyes and pronounce their loveliness a trick of premature cunning was to be guilty of a cynicism in preference to which I naturally preferred to abjure my judgment and, so far as might be, my agitation. (p. 58)
	In this excerpt at the beginning of the book, Douglas is telling the other characters that the Governess was in love with her employer, and that both knew but never talked about it. This shows the Governess’ repressed feelings, for she fell in love with the children’s uncle but did not or could not do anything about it other than	I fixed him, too. “I see. She was in love.” He laughed for the first time. “You are acute. Yes, she was in love. That is, she had been. That came out—she couldn’t tell her story without its coming out. I saw it, and she saw I saw it; but neither of us spoke of it. (pp. 5-6)

	forgetting about it and continuing with her strict rules to preserve her pure morality. Moreover, this exemplified repression of love in the first pages tells the readers since the beginning how the Governess was already hiding her emotions, supporting the idea of how these forgotten feelings would shape her perceptions later in the story.	
	Likewise, this excerpt talks about how the employer managed to win the Governess' heart and struck her feelings, which she had to forget about and control to meet the expectations imposed on herself.	He struck her, inevitably, as gallant, and splendid, but what took her most of all and gave her the courage she afterwards showed was that he put the whole thing to her as a kind of favor, an obligation he should gratefully incur. (p. 8)
	In this part of the story, Mrs. Grose is asking the Governess where she is seeing the spirit of Ms. Jessel, for she cannot see anything. This represents the Governess' repression for her mind is projecting those unfulfilled desires onto apparitions of ghosts that no one else but she can see.	My elder companion, the next moment, at any rate, blotted out everything but her own flushed face and her loud, shocked protest, a burst of high disapproval. "What a dreadful turn, to be sure, Miss! Where on earth do you see anything?" (p. 121)
Ambiguity Versus Reality	A very present theme in this book is the ambiguity versus the reality of the events that occur in the story because of the Governess' distorted perception, and this excerpt clearly illustrates how most if not all of the apparitions are projections and imaginations made up	"She isn't there, little lady, and nobody's there—and you never see nothing, my sweet! How can poor Miss Jessel—when poor Miss Jessel's dead and buried? We know, don't we, love?"—and she appealed, blundering in, to the child. "It's all a mere mistake and a worry and a

	by her mind, for no one else seems to suffer from these. In this part, Mrs. Grose is telling the Governess that no one else but them is at the lake, and that there would not be a chance of seeing Ms. Jessel for she is already dead. This shows how only the Governess is able to see the ghosts because these are representations of her repression.	joke—and we'll go home as fast as we can!" (p. 121)
	This text takes place in the same setting as in the last excerpt, where the Governess demands of Mrs. Grose and Flora to confess that they can see Ms. Jessel too at the lake, but they cannot. Once more, Flora's denial to seeing any ghost is proof of how all the apparitions in the story are consequence of the Governess' psyche.	"I don't know what you mean. I see nobody. I see nothing. I never have. I think you're cruel. I don't like you!" Then, after this deliverance, which might have been that of a vulgarly pert little girl in the street, she hugged Mrs. Grose more closely and buried in her skirts the dreadful little face. (p. 122)
	In this part, the Governess is walking alone longing for someone to be with her, this is when her first encounter with Peter Quint takes place. This excerpt of the book is a clear confession of what the Governess' unconscious mind cannot or does not want to accept, the fact that the apparitions of ghosts are her imagination coming to her senses.	What arrested me on the spot—and with a shock much greater than any vision had allowed for—was the sense that my imagination had, in a flash, turned real. He did stand there! —but high up, beyond the lawn and at the very top of the tower to which, on that first morning, little Flora had conducted me. (pp. 26-27)

	In this excerpt, the Governess is hysterically grabbing Miles and asking him whether he can see Peter Quint at the window or not, whose response was to ask where the ghost was, confirming that he cannot see anyone else and breaking up the Governess' theory of Miles' evilness. This part is also a representation of how only the Governess is able to see the ghosts, supporting the idea of the apparitions being projections of her repression.	"It's he?" I was so determined to have all my proof that I flashed into ice to challenge him. "Whom do you mean by 'he'?" "Peter Quint—you devil!" His face gave again, round the room, its convulsed supplication. "Where?" (p. 148)
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Chart number three for themes. Researcher's own creation.

4. 3. 2 Chart for Symbol Analysis

Symbol's name	Meaning	Extract from the book
Candle-light	Candlelight is a symbol of security and safeness, and the absence of it means danger, and this is shown in many ways throughout the story. In this part, after the Governess' candle is extinguished, she states that someone is on the stair. Later in the book, it is explained that this figure was Peter Quint. This shows how once danger is near, in this case, Peter Quint, the light of the candles does out, leaving the Governess unprotected.	My candle, under a bold flourish, went out, and I perceived, by the uncovered window, that the yielding dusk of earliest morning rendered it unnecessary. Without it, the next instant, I saw that there was someone on the stair. (p. 68)

	This excerpt is the strongest example of candlelight representing safety, for the Governess expresses how when she had blown out the candles, she felt a deadly cold. This illustrates that light and warmth mean safety, while dark and cold represents danger.	On the removal of the tea things, I had blown out the candles and drawn my chair closer: I was conscious of a mortal coldness and felt as if I should never again be warm. (p. 124)
	This excerpt shows safety through candlelight because it shows how the Governess was feeling a cold and eerie touch, but she was not disturbed for she had lit a couple of candles beforehand. It represents how as long as there is light, she is saved from darkness and danger.	One evening—with nothing to lead up or to prepare it—I felt the cold touch of the impression that had breathed on me the night of my arrival and which, much lighter then, as I have mentioned, I should probably have made little of in memory had my subsequent sojourn been less agitated. I had not gone to bed; I sat reading by a couple of candles. (p. 67)
Windows	In this part the Governess is explaining where the ghosts appear in the story, using many settings as symbols, per example: “at the top of towers”, a symbol of phallic objects; “the edge of pools”, a symbol of liquids and concave objects; and windows, a symbol of lack of control and authority. Focusing on the symbolism of windows, most of the apparitions occur at these for they represent a barrier between what is and what is not in the Governess’ control. She cannot	They’re seen only across, as it were, and beyond—in strange places and on high places, the top of towers, the roof of houses, the outside of windows, the further edge of pools; but there’s a deep design, on either side, to shorten the distance and overcome the obstacle; and the success of the tempters is only a question of time. (p. 83)

	help but to see what is happening and do nothing about it, even if she is trying.	
	In this part, one of the apparitions of Peter Quint is shown, once again, through a window. The apparitions of these figures with a window in between represent how the Governess is detached from reality and cannot intervene in the events of the story.	I seized, stupefied, his supposition—some sequel to what we had done to Flora, but this made me only want to show him that it was better still than that. “It’s not Miss Jessel! But it’s at the window—straight before us. It’s there—the coward horror, there for the last time!” (p. 148)
	This excerpt that does not contain ghosts but still mentions windows is greatly important to support the Governess’ lack of control and authority. In here, the figure that she sees outside of the window is Miles, representing how even though she is trying to save him from evilness, she is unable to do so, for she is only a spectator through the window and does not have enough power to control the situation or keep the child’s innocence.	There was clearly another person above me— there was a person on the tower; but the presence on the lawn was not in the least what I had conceived and had confidently hurried to meet. The presence on the lawn—I felt sick as I made it out—was poor little Miles himself. (p. 75)
Hats	Not wearing a hat is analyzed as unmoral behavior and exposure to danger, and in this excerpt, it is shown at first when the Governess remembers her first encounter with Peter Quint.	It lasted while this visitant, at all events, —and there was a touch of the strange freedom, as I remember, in the sign of familiarity of his wearing no hat, —seemed to fix me, from his position, with just the question, just the scrutiny through the

	In here, she recalls a strange touch of freedom and his lack of hat, which represents how sexually unmoral Quint was and the danger he represented.	fading light, that his own presence provoked. (p. 28)
	In this excerpt, Mrs. Grose is describing how Peter Quint was when alive, and she emphasizes how he never wore a hat. This part along with its surroundings in the book, is differed as the danger Peter Quint represented, for he was too free morally and sexually, which was unacceptable in the Victorian period.	“What is he like?” “I’ve been dying to tell you. But he’s like nobody.” “Nobody?” she echoed. “He has no hat.” Then seeing in her face that she already, in this, with a deeper dismay, found a touch of picture, I quickly added stroke to stroke. (p. 41)
	In this part of the book, Flora had gone missing, and Mrs. Grose and the Governess were looking after here, but after checking the house and finding nothing, they concluded that she must have gone out. However, they emphasize how she left without a hat on, representing the danger she was getting into when leaving the house alone to supposedly meet Ms. Jessel. Also, the mentioning of not wearing a hat when she was about to go with the ghost, represents how Ms. Jessel is a symbol of undesired knowledge to Flora, adding to the idea of how not wearing a hat is unmoral.	“She’ll be above,” she presently said— “in one of the rooms you haven’t searched.” “No; she’s at a distance.” I had made up my mind. “She has gone out.” Mrs. Grose stared. “Without a hat?” I naturally also looked volumes. “Isn’t that woman always without one?” “She’s with her?” “She’s with her!” I declared. “We must find them.” (p. 112)

Boats	Boats are driven and controlled by captains, and in this novel, they symbolize the control and the loss of it. As previously mentioned, the Governess is highly obsessed with controlling and protecting the children from evilness and darkness, and it is shown in this excerpt. In this text, Flora assembled some pieces of wood to make a boat, this is analyzed as her building her own world and decisions and taking control of her life as a captain takes control of a boat. Therefore, it means that the Governess was losing her authority over her.	She had picked up a small flat piece of wood, which happened to have in it a little hole that had evidently suggested to her the idea of sticking in another fragment that might figure as a mast and make the thing a boat. (p. 50)
	In this excerpt where Flora had gone missing, Mrs. Grose and the Governess conclude that the child had taken the boat to cross the lake. This along with the hysterical tone of the text, demonstrates how the Governess is unconsciously afraid of losing her and the authority it represents to control her actions and life. Moreover, she states that Flora is like an old woman, referencing that she has lost all her beautiful innocence and her life now belongs to Ms. Jessel.	“No, no; wait! She has taken the boat.” My companion stared at the vacant mooring-place and then again across the lake. “Then where is it?” “Our not seeing it is the strongest of proofs. She has used it to go over, and then has managed to hide it.” “All alone—that child?” “She’s not alone, and at such times she’s not a child: she’s an old, old woman.” (p. 115)

	Simultaneously, this excerpt and the anxious tone of the women involved illustrate how afraid they are of Flora taking control of her own decisions and life, for she has decided commanding the boat rather than walking.	“But if the boat’s there, where on earth’s she?” my colleague anxiously asked. “That’s exactly what we must learn.” And I started to walk further. “By going all the way round?” “Certainly, far as it is. It will take us but ten minutes, but it’s far enough to have made the child prefer not to walk. She went straight over.” (p. 116)
Written Words	Written words are a symbol of the information and events that were never communicated to avoid facing them or losing control. In this excerpt, the Governess is telling Mrs. Grose that Mile’s expulsion letter does not contain the reason behind it, demonstrating how the root cause might have been too evil and impure to be disclosed. This shows how the characters in the novel rather avoid confrontation and the reality of events than to face what has happened and act.	“Is he really bad?” The tears were still in her eyes. “Do the gentlemen say so?” “They go into no particulars. They simply express their regret that it should be impossible to keep him. (p. 19)
	In this excerpt, the Governess had written a letter to her employer telling him all that had happened, but the later was taken from the table and was never sent. She suspects that Miles has taken the letter, for he does not want his uncle to be informed of	I now perceived still more how she had been beating about the bush and how weary at last it had made her. “Your letter won’t have got there. Your letter never went.” “What then became of it?” “Goodness knows! Master Miles—”

	his expulsion and what has been going on at Bly.	“Do you mean he took it?” I gasped. (p. 130)
	In this part, the Governess expresses how the lack of communication from his employer is a proof of his trust, and that the children’s letters to him were literary exercises. This illustrates how the importance of communication and the events is diminished into simple practices, avoiding the reality of what is happening.	He never wrote to them—that may have been selfish, but it was a part of the flattery of his trust of me, for the way in which a man pays his highest tribute to a woman is apt to be but by the more festal celebration of one of the sacred laws of his comfort: and I held that I carried out the spirit of the pledge given not to appeal to him when I let my charges understand that their own letters were but charming literary exercises. (p. 90)

Chart number four symbols. Researcher’s own creation.

4. 3. 3 Chart for Motifs Analysis

Motif’s name	Meaning	Extract from the book
Vision	In the story, vision is an unreliable and untrustful source of information, for it is mentioned when the Governess gazes at the ghosts and it is used as a form of judgment when looking at the children’s eyes. In this excerpt, the Governess says how she is afraid of Flora seeing Ms. Jessel at the lake, showing how for now, she is the only one that can see the ghost. This demonstrates that what the Governess sees cannot be believed by the	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. (p. 49)

	audience, for her unreliable narration and hysterical obsessions are a combination that make the events of the story untrustful.	
	In this part, the Governess mentions the vision of Peter Quint once more, demonstrating how her eyes cannot be trusted for these ghosts are projections of her mind. When she is about to encounter the ghosts, the vision is always mentioned, giving the sense and perception that what is going to happen after is the Governess' imagination conducted by her decaying mental state.	I saw that there was someone on the stair. I speak of sequences, but I required no lapse of seconds to stiffen myself for a third encounter with Quint (p. 68)
	This excerpt is the clearest example of unreliable vision in the story, for no one else but the Governess is able to see the ghosts that appear in the story.	"You don't see her exactly as we see? — you mean to say you don't now—now? She's as big as a blazing fire! Only look, dearest woman, look—!" (p. 121)
A Ship at Sea	In the novel, the references of a ship at sea are present in many chapters, illustrating how the situations are like a sea of problems and the Governess is the captain controlling the ship that protects Miles and Flora. In this excerpt, the Governess explains how Miles is in danger at the bottom of the sea and has no control over the situations, which resonates with the Governess' obsession of saving and protecting him.	He looked in vague pain all-round the top of the room and drew his breath, two or three times over, as if with difficulty. He might have been standing at the bottom of the sea and raising his eyes to some faint green twilight. (pp. 115-116)

	In this part, the Governess compares the people in the house at Bly as passengers in a drifting ship, referencing to the lack of control, authority, and protection that these have undergone. Therefore, she starts to believe that it is her duty to save and protect them.	No; it was a big, ugly, antique, but convenient house, embodying a few features of a building still older, half replaced, and half utilized, in which I had the fancy of our being almost as lost as a handful of passengers in a great drifting ship. (p. 17)
	Lastly, this excerpt is crucial to understand how the Governess, after seeing the characters and settings as lost, is denominating herself as the captain of the ship at the helm, expressing that she has arrived at Bly to take over the control and authority that has been missing. She makes the protection of the children her personal goal in the story, for she has no other way of control in her life.	Well, I was, strangely, at the helm! (p. 17)
Silence	In this story, silence is a giveaway of danger waiting to happen, and it is used in many parts of the novel. In this excerpt, the Governess mentions how an unnatural dead silence approaches her, and short after that the ghost of Peter Quint appears, demonstrating that every time she senses silence, something bad is about to happen.	It was the dead silence of our long gaze at such close quarters that gave the whole horror, huge as it was, its only note of the unnatural. (p. 69)
	Likewise, in this excerpt, the Governess hears an intense silence in the evening right before she sees Peter Quint again,	I can hear again, as I write, the intense hush in which the sounds of evening dropped. (p. 28)

	reinforcing the idea that when she hears nothing, the ghosts appear.	
	In this part, the Governess is explaining one of her encounters with Peter Quint, mentioning silence during it. This demonstrates how she is afraid and in danger when the ghosts appear to her. The Governess' connection between silence and danger is another projection of her imagination, as it is most probably that every time she is at peace, her unconscious desires are trying to resurface, and as she pushes them away with her strictness, the manifestation of these come out as projections of her mind and give place to the apparition of the ghosts.	We were too far apart to call to each other, but there was a moment at which, at shorter range, some challenge between us, breaking the hush, would have been the right result of our straight mutual stare. He was in one of the angles, the one away from the house, very erect, as it struck me, and with both hands on the ledge. (p. 88)

Chart number five for motifs. Researcher's own creation.

Chapter V

Conclusions and Recommendations

5. 1 Purpose of the Conclusion

This chapter contains the three main conclusions obtained from analyzing the literary novel *The Turn of the Screw* from a psychoanalytical and formalistic approach and the recommendations for future researchers that long to extend the analysis. In addition, this part of the study is crucial to the investigation, for it synthesizes the results and findings of the detailed

study of each specific objective and the research question, which allow the study to proof its credibility and reliability for future students and professors.

5. 2 Conclusions

In the next part, the findings of each specific objective obtained during the investigation is rendered and analyzed.

5. 2. 1 To explore how Freud's psychoanalytic concepts of repression, the unconscious, and symbolic desire are represented and articulated in the characterization and narrative perspective of the Governess in Henry James's The Turn of the Screw.

Freud's psychoanalytic concepts of repression, the unconscious, and symbolic desire are represented in the Governess' discourse and behavior in the story in many aspects: her unconscious sexual desire is repressed by herself for she must control impurity; this repression eventually turns into hysteria and the symptoms of hallucinations and obsessive thoughts; and her perception of reality becomes increasingly distorted, leaving an ambiguous interpretation of the events. From this perspective, the Governess' narrative cannot be considered reliable, for the manifestations of ghosts are a symbol of her inner turmoil. In this way, Freud's theories are applicable in the analysis of the character and the events, revealing how the unconscious mind can construct and impose meaning on reality through repression and desire.

5. 2. 2 To identify textual manifestations of repression in the Governess's discourse and behavior based on Freud's psychoanalytic theory.

The analysis of *The Turn of the Screw* from a psychoanalytical approach focusing on Sigmund Freud's theories reveals that the literary novel is filled with many symbols, themes, motifs, and elements that serve as proof of the textual manifestations of the Governess' repression. From the Governess' obsessive and hysterical thoughts on preserving the children's innocence and protecting them, the apparitions of ghosts that only she can see, and her attempts to control the situations, to her hidden sexual and romantical desires, all of these are textual indicators in the novel of her decaying mental state throughout the story, as she fights with strictness and morality against her intimate feelings that are trying to escape to her consciousness. Moreover, her repetitive narration shows the struggle between what she says out loud and what

she is trying to hide, reflecting her inner conflict between fulfilling or forgetting her desires, fitting with Freud's idea that repression can shape how a person sees and reacts to reality.

5. 2. 3 To examine the representation of the unconscious and the structural model in the narrative construction of the Governess.

The analysis of the literary novel successfully proved the representation of the unconscious mind and the tripartite psyche in the narrative construction of the Governess. Firstly, her desires and feelings towards her employer were textually put away in her mind and never got to term; her preconscious mind was present when indicating that something was coming to her consciousness but quickly stopped; and her consciousness is present when she is aware of the evil knowledge that stalks the children and she holds too, which is why she decides to be their hero.

Moreover, the Governess' "Id", "Ego", and "Supergo" is shown through three main aspects: her distorted vision and storytelling of the events that turn violent and hysterical during the story; her desperate attempts through strictness and morality to control her sexual and romantical impulses towards her employer that were projected onto Miles; and her obsession over protecting Flora and Miles from Peter Quint and Ms. Jessel's evil influences. All of these illustrate the presence of her psyche in the story.

5. 2. 4 To analyze the symbolic configuration, development, and narrative function of the Governess's desires through a Freudian interpretative framework.

The symbolic meaning behind candlelight, windows, hats, boats, written words, phallic and concave objects, and liquids in the story was analyzed to study the Governess' desires through a Freudian interpretative framework. From the analysis of how these mean safety, lack of control, immorality, secrecy, and sexual desire, it is understood as a whole that the Governess's attempts to be safe and protect others was in vain, for in reality, her role did not allow her to have enough control or authority over the situations and events that occurred in the story. Also, that the gazing of ghosts in towers and lakes, and her obsession with control over the children, was her way of escaping from all her sexual and romantical desires that could not be fulfilled because of the expectations of the time on women. In other words, using the protestation of Flora and Miles as an excuse, allowed her to feel in control of something in her life, for she had none in all other aspects. Finally, her desires become clearer as the story goes on, showing through symbols and

her reactions to different situations, which demonstrates how her hidden feelings shape the way she interprets events.

5. 3 Restatement of the Research Question

The hypothesis or research question for this analysis study was: Can Sigmund Freud's psychoanalytic theory, in conjunction with Victorian social expectations for women, be applied to analyze the unconscious mind of the Governess in *The Turn of the Screw*? This with the purpose of understanding the Governess' psyche and unconscious mind, from her traumas and repression to the origin of her visual manifestations, and to investigate if these were consequences of a woman being a victim of the Victorian period.

As a result of the analysis based on the theories of the human behavior, the psychoanalysis, and the structural mind model, it is true that the Governess' mind can be studied from these points of views to understand and have proof of her actions and visions. Approaching her from a psychoanalytic perspective helps analyzing this story as more than a terror novel but rather as a masterpiece of how the human mind can be manipulated and distorted according to experiences and desires.

5. 4 Recommendations

With the purpose of leaving the investigation open to wider perspectives, new ideas, analysis, approaches, and theories from other students and professors that enjoy the English language and classic literature, it is recommended to continue studying some of the following aspects:

1. The trauma, memories, and experiences that the Governess might be giving away in the story, to understand if her behaviors and visions come from a greater and older perspective rather than just her unfulfilled desire towards her employer.
2. The possibility of the ghosts of Peter Quint and Ms. Jessel being real rather than just a projection of the Governess' imagination, this to analyze if the story goes beyond the psychoanalytical approach and supernatural events are actually terrorizing the main character.

3. The reliability of the idea that the Governess and her employer's relationship could have never happen for they came from different social status, as she was a common woman, and he was a wealthy man.
4. The effect of the British culture and expectations on the Governess' personality and decisions.

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