

## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

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

*The Turn of the Screw* was written during James's transitional period. This refers to the years immediately following his return to fiction after an unsuccessful attempt at writing for the theater and immediately preceding his composition of the complex and imposing novels that would mark his major phase. During this period, James incorporated in his fiction such dramatic technical devices as the presentation of action in scenic vignettes and the

suppression of all information by an intrusive authorial voice. This lack of objective information is the primary source of difficulty in the critical interpretation of *The Turn of the Screw*. The story focuses on a young, naive governess who is confronted by a pair of ghosts that she suspects is corrupting the two young children in her charge. The apparitions are those of Peter Quint, a man formerly employed in the household, and Miss Jessel, the previous governess. As her suspicions deepen, the new governess confronts each of the children concerning their collusion with the ghosts; during each confrontation, one of the specters appears to the governess, bringing the action to a crisis. The girl, Flora denies having seen the wraiths and, apparently hysterical, is sent to her uncle in London. The boy, Miles dies in the governess's arms during the culmination of a psychic battle between the governess and the ghost of Peter Quint.

The novel starts by a Christmas Eve gathering at an old house, where visitors listen to one another's ghost stories. A guest named Douglas introduces a story that involves two children, Flora and Miles and his sister's governess. After procuring the governess' written record of events from his home, he provides a few introductory details. The manuscript tells the story of how the young governess is hired by a man who has become responsible for his young nephew and niece after the death of their parents. He lives mainly in London and is not interested in raising the children himself. The boy, Miles, is attending a boarding school while his younger sister, Flora is living at a country estate in Essex. She is currently being cared for by the

housekeeper, Mrs. Grose. The governess' new employer, the uncle of Miles and Flora, gives her full charge of the children and explicitly states that she is not to bother him with communications of any sort. The governess travels to her new employer's country house and begins her duties. Douglas begins to read from the written record, and the story shifts to the governess' point of view as she narrates her strange experience. (*TTOTS* essay written by Adrian Dover, 2004: 12-13).

*The Turn of the Screw* is one of the most critically discussed works in twentieth-century American literature. Due to its relative accessibility and popularity compared to much of James' other work, the novel is often read as an introduction to James (short story criticism). In addition, this tale of mystery is among the classics of Victorian Gothic fiction and has inspired notable adaptations in other media, including opera and film. Considered among James' greatest achievements, *The Turn of The Screw* continues to be admired as one of the most artistic and enigmatic works in literature. (*TTOTS A History of Its Critical Interpretations 1898-1976* Edward J. Parkinson, PhD, 1989: 34)

The history of the criticism of *TTOTS* is dominated by the apparitionist/non-apparitionist controversy and most obviously after publication of Edmund Wilson's famous 1934 essay, although rumblings of the controversy can be heard from the very beginning. The pattern takes a major turn after the publication of Heilman's famous apparitionist argument in 1948, with the best critics, in various ways, synthesizing the two

approaches, rather than affirming the exclusive truth of one position or the other. Then, in the sixties, a largely due to the influence of structuralism as a new trend: an increasing tendency to consider the work inherently and insolubly ambiguous and to concentrate on explaining how the ambiguity is produced by the structure of the text and the effects of this ambiguity on the reader. These trends culminate in the seventies in the reader-response structuralist criticism of Felman and the linguistically based criticism of Brooke-Rose and Rimmon, (1989: 32).

*The Turn of the Screw* may be the ultimate example of the truth of a story is what you bring to it. In just over 100 pages Henry James creates a reader response playground.

Reader-response theory recognizes the reader as an active agent who imparts “real existence” to the work and completes its meaning through interpretation. Edmund Wilson’s *The Ambiguity of Henry James in the Triple Thinkers*. (1948: 88)

In *TTOTS*, the reader absolutely must complete the story with his or her own imagination. If they don’t stew on the meaning and speculate about what really happened, they may find the story flat and a little boring. It is really only a partial story with the reader expected to fill in the gaps.

Before the readers can even outline the plot, they have to address the narration. James has given many conflicting and vague statements about *TTOTS*. In some instances, he seems to claim that it is meant to be taken as a straight forward ghost story with a narrator than is reporting the facts. Perhaps the narrator is giving the readers the facts but only her facts which are never

corroborated by anyone else in the story. And the story comes to us through such an elaborate filter, who knows how it has been tampered with.

In the novel, the story has been written down by the governess who lived it, years after it happened. She passes on this manuscript to a man who is infatuated with her. That man, Douglas (or does he have another name), tells the story to a group of friends on Christmas Eve and it is an unnamed listener who in turn passes the story on to us. So as the readers can see, the core construction of *TTOTS* is unreliable and causes them to immediately question everything that follows. From the start James is messing with the readers minds and expectations. Edmund Wilson's, *The ambiguity of Henry James' in the triple thinkers* (1948: 131-132).

In *TTOTS*, James creates ghost to terrorize the governess as the main character of the story. By his ability, he is able to make the ghost story as an interesting ghost story, and it makes many critics debate in interpreting the content of story since 1924.

Anderson says that the theme of *TTOTS* is to discover a Garden of Eden archetype in *The Turn of the Screw* (Edel, 1963: 9). Professor Heilman says that the theme of this story is the struggle of evil to possess the human soul (Baym, 1985: 426). According to an essay on Victorian governesses, being carried away was something to be expected of a young woman with a stressful profession. Anna Jameson explains that a young governess will typically be "nervous and over-anxious" (2004: 131). Mary Maurice, while exploring some of the prejudices against governesses,

describes stereotypes those are similar to the governess' behavior. She states that the governesses frequently become the children's corrupter and that the sons were in some instances objects of notice (2004: 135). The idea of governesses warping young minds was predominant in the Victorian culture and would have undoubtedly influenced James' construction of the governess' character.

In *The Turn of the Screw* Henry James uses a narrative technique which makes the novel interesting as well as very convincing. Though, the novel is a ghost story, we sometimes forget that it is a ghost story and begin to believe what happens in this story. The credit for the achievement goes to the narrative technique used by the narrator. He uses the frame narrative structure, the first person point of view and the flash back technique.

*The Turn of the Screw* is unusual in that it has two narrators. One exists only in the prologue. That first narrator, who is nameless, describes the scene in an old house where a number of house guests are telling ghost stories. He then introduces a guest, Douglas who tells the others about the governess. The rest of the tale is Douglas' reading of the governess' story.

The governess is considered the principal narrator and the story is told from her point of view. She is also the central character through whose eyes we see the story. James gives her thoughts and perceptions directly, and presents them through her conversations with Mrs. Grose. Mrs. Grose is what James' readers call the confidant. The confidant is a person of great sensibility or sensitivity to whom the main character reveals his or her innermost

thoughts. Mrs. Grose in *The Turn of the Screw* has never seen any of the apparitions, but she serves as the person to whom the governess expresses her doubts and fears. Mrs. Grose, who witnessed the whole development of the situation, then says: “What a dreadful turn, to be sure, miss! Where on earth do you see anything?”

The language of the story itself creates ambiguity. Thus, James uses the linguistic principles of structuralism which claims that the linguistic units of a text are significant to its understanding.

*The Turn of the Screw* is based on flashback. A flashback is a writing which occurs outside of the current timeline. It is used to explain plot elements, give background and context to a scene or explain characteristics of characters or events. *The Turn of the Screw* is a story within a story. To a group of people who have been trading ghost stories, a man named Douglas reads a personal account written by his sister's governess years before. His reading of this horrible story is prefaced by some facts about the governess' background.

Telling *The Turn of the Screw* from the point of view of its main participant has an enormous effect. In fact, it's the main reason for the sense of mystery surrounding the story. James develops the principles of the genre such as the treatment of the narrator's point of view in order to create a structurally-embedded ambiguity. The central situation in *The Turn of the Screw* involves the governess' view of her charges. The governess is now narrating the story and that all impressions and descriptions come from her

viewpoint. Everything in the novel is aimed at the central situation, but he moves toward the center by exploring all the related matters. In other words, the structure could be best described by a series of circles around the center. Each circle is an event that illuminates the center, but highlights only a part of it. Each circle then is often a discussion by several different people.

The governess' story opens on the day she arrives at her new position. Her charges, Miles and Flora are perfect little children who would apparently never cause anyone any trouble. She grows very fond of them in spite of the fact that little Miles has been discharged from his school. In discussing this occurrence, the governess and Mrs. Grose, the housekeeper decide that little Miles was just too good for a regular school.

The governess loves her position and her children, and she secretly wishes that her handsome employer could see how well she is doing. At the evening she often strolls through the grounds and meditates on the beauty of her surroundings. Sometimes she wishes her employer could know how much she enjoys the place and how well she is executing her duties. One evening using her stroll, she does perceive the figure of a strange man on top of the old towers of the house. He appears rather distinct, but she is aware that he keeps his eyes on her. She feels rather disturbed without knowing why.

One Sunday as the group is preparing to go to church, the governess returns to the dining room to retrieve her gloves from the table. Inside the room she notices the strange weird face of a man staring in at her in a hard and deep manner, suddenly, she realizes that the man has come for someone



else. Through her description Mrs Grose, the house keeper identifies him as Peter Quint, the ex-valet who has been dead for about a year.

The governess loves her position and her children, and she secretly wishes that her handsome employer could see how well she is doing. Shortly after this, she notices the form of a strange man at some distance. One day, while playing with Flora near the lake, she probably observes a figure on the other side of the lake.

One night she hears some movement outside her door and becomes alert. She opens the door and walks towards the staircase. She notices the figure of Peter Quint in the landing. From such a short distance he looks frightening.

At the stage the governess feels the need to escape from the whole situation and run away from Bly. But she fears that the spirit might take complete possession of the children if she leaves. She decides to stay back Bly. With this intention, she returns back to the house to pack her things, she is shocked to see Miss Jessel sitting on a desk and looked at her with melancholic eyes.

One day, Miles is very happy and offers to play piano for her. The governess is delighted at the music, until she realizes that Flora is not around. Miles feigns innocence over Flora's whereabouts, so the governess seeks the aid of Mrs. Grose. Before the two women leave to search, the governess places the letter to her employer on the table for one of the servants to mail. The governess and Mrs. Grose go to the lake, where they find the boat

missing. After walking around the lake, the governess finds Flora and for the first time, asks her bluntly where Miss Jessel is. The governess points to the image of Miss Jessel as proof that the specter exists, but Mrs. Grose and Flora claim to see nothing. The ghost appears to the governess; however, Mrs. Grose sees nothing and sides with Flora, who also says that she sees nothing and never has.

James is a very careful artist who uses the technique of foreshadowing a later action. This means that he has given hints in the early parts of the novel about some important thing that is going to happen later in the story. Thus, so many things have foreshadowed the main action that the reader should not be surprised to discover the action at the end.

In *The Turn of the Screw*, there is every type of indication that sooner or later the governess will confront the children with the presence of one of the apparitions. When she confronts Flora with the presence of Miss Jessel, the little girl becomes sick. As a result, we are prepared to accept the fact that Miles will die from his exposure to the apparition of Peter Quint. Thus, James uses foreshadowing to prepare the reader for the climactic events of the story.

The next morning, the governess finds out from Mrs. Grose that Flora was struck with a fever during the night and that she is terrified of seeing the governess. However, Mrs. Grose does say that the governess was justified in her suspicions of Flora, because the child has started to use evil language. The governess encourages Mrs. Grose to take Flora to her uncle's house for safety and also so that she can try to gain Miles's allegiance in his sister's absence.

The governess and Miles stay in the house alone. They sit to have a meal which is dominated by silence, the maid cleaning the dishes being the only sound heard. When the governess and Miles discuss the matter of whether he took a letter she had written the day before from the hall table it was Quint who appeared in "his white face of damnation", looking intently at her like "a sentential before a prison". Her main concern at this moment is to protect the boy; it was like "fighting with a demon for a human soul". The apparition still has his eyes fixed on the governess and the boy, lurking like "a baffled beast." But the governess gathers her strength and is determined to face it. He suddenly disappears. She then asks Miles about what he did to result in his being expelled from school, and they have a very long conversation. Eventually she is able to get the truth out of him. He also admits to stealing a letter that the governess had finally decided to send to his uncle. During their talk, Quint's ghost reappears to the governess. Miles ask if it is Miss Jessel, but she forces him to admit that it is Peter Quint. He turns suddenly around to look and falls in her arms. The governess clutches him, but instead of a triumph she discovers that she is holding Miles' dead body.

James' fictional techniques are admirably focused in *The Turn of the Screw*. James adopts a highly emotional, somewhat melodramatic, and intensely personal tone in writing the Governess's narrative.

One of the most challenging features of *The Turn of the Screw* is how frequently characters make indirect hints or use vague language rather than communicate directly and clearly. The headmaster expels Miles from school

and refuses to specify why. The governess has several guesses about what he might have done, but she just says he might be “corrupting” the others, which is almost as uninformative as the original letter. The governess fears that the children understand the nature of Quint and Jessel’s relationship, but the nature of that relationship is never stated explicitly. The governess suspects that the ghosts are influencing the children in ways having to do with their relationship in the past, but she isn’t explicit about how exactly they are being influenced. This excessive reticence on the part of the characters could reflect James’s own reticence (which was marked), or it could be interpreted as a satiric reflection on Victorian reticence about sex. More straightforwardly, it could be a technique for engaging the imagination to produce a more terrifying effect.

Throughout *The Turn of the Screw*, references to eyes and vision emphasize the idea that sight is unreliable. Vision and the language used to describe it are particularly important in each of the governess’s encounters with Quint and Miss Jessel. She deems her first meeting with Quint a “bewilderment of vision,” an ambiguous phrase that suggests she imagined what she saw. Characters lock eyes with each other several times in the novella. The governess shares intense gazes with both Quint and Miss Jessel and believes she can determine the ghosts’ intentions by looking into their eyes. Although she and Miss Jessel do not actually talk, the governess claims Miss Jessel’s gaze appears “to say” she has a right to be there. At times, the governess regards the clarity of the children’s eyes as proof that the children

are innocent. In these cases, she determines whether the children are capable of deception by looking at their eyes, when it may be her own eyes that deceive her.

The governess narrates virtually the whole tale in retrospect, as she writes it down in a manuscript. The prologue is told by an anonymous narrator who seems educated and of the upper class. The governess speaks in the first person, as she puts into writing her account of the strange occurrences she experienced at Bly. The governess narrates with an attitude of intimate confidentiality that is biased and possibly unreliable. The major conflict in *TTOTS* is the governess struggles to unlock the mysteries of Bly and protect her two pupils against what she believes to be supernatural forces. The motif structure of the Turn of the Screw are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes. It becomes the interesting part of the novel which leads to the plot of the story.

On James' marvelous ambiguity, the researcher will analyze the main character of the novel *The Turn of The Screw* that is the governess. The novel is rich with psychological aspects that are manifested in the characters' acts and manners. The governess who sees the ghost, is neurotic and sexually repressed, and the ghosts were merely symptoms of her state as not real ghosts, but only hallucination. So, the actual reason behind the governess' hallucination of the ghosts most reasonably involves her psychological problems and approaching it by this point of view is far more logical

considering it supernaturally: her young age, her sexual regression in the Victorian era, her background, her lack of experience in the job, her affection toward her master, and even toward Miles are the reasons behind her to have this hallucinations and emerging insanity.

Hallucinations are intriguing psychological phenomena that have a number of important clinical, theoretical and empirical implications; they are also among the most severe and puzzling forms of psychopathology. Hallucination also can be defined as the experience of perceiving objects or events that do not have an external source, such as hearing one's name called by a voice that no one else seems to hear. A hallucination is distinguished from an illusion, which is a misinterpretation of an actual stimulus. According to Urban Dictionary, hallucination is something that someone experiences which is not really there. Probably the best way to describe a hallucination is that it is like dreaming while you are awake. Not daydreaming, which comes from conscious thoughts, but the things contained in your sub-conscious which are projected from your mind and appear to blend in with the real world. Hallucinations can be quite deceiving (especially if it is a mix of a visual images, sound and even the sensation of touch) and, like dreams, sometimes you know it's not real but other times you are unsure. Also like dreams, hallucinating can wrap or distort your thinking, causing you to know things you shouldn't and to completely forget things that are common sense, obvious and every day practice. There are five different types of hallucination; they are visual (seeing things), auditory (hearing things),

olfactory (smelling things), gustatory (tasting things), and tactile (feeling things). Often, two or more of these will be mixed together at the same time.

In *TTOTS*, ghost is as hallucination which can be provoked by an unfulfilled desire from walking life. She has sexual desire of her employer which is repressed as a substitute for her behavior that is restricted because of anxiety. This is the experience of neurotic anxiety, the threat of the id to overwhelm the ego with consequent acting out of socially unacceptable sexual for aggressive impulses (Levitt, 1967: 22).

## B. Previous Study

Previous Study is important for the researcher, because the researcher has certain source to show where the important of her research. Besides that, the research will be scientific research if it has previous study. Following this study, the researcher puts some previous researches to conduct the research.

They can be seen in the following table:

<b>AUTHOR/ YEAR</b>	<b>TITLE</b>	<b>TYPE</b>	<b>OBJECTIVE</b>
Roellinger Jr, Francis X. 1948.	<i>Psychical Research and The Turn of the Screw</i>	Article	Asking the true origin of ideas in <i>The Turn of the Screw</i> by Henry James. James claims that the story of origin was an anecdote but the other suggestion is a picture called the haunted house.
Jericho, 2008.	<i>Psychosexual Problem of Governess in The Turn of the Screw</i>	Article	Is the governess going crazy? Is she really seeing the phantoms of those dead former state workers? Is she innocent? Is she the villain or the heroine

			of this story? Or is it her sexual hysteria that leads to the hallucination of the ghost of the people whom she has never seen in her life?
Festante, Raoul. 2003.	<i>Analysis: Henry James' The Turn of the Screw, Literature and Photography in the 19th Century America: Spectacles of the Body</i>	Research	to provide the reader with trustworthy background information about the governess and all other characters in the story. This is done by the character of Douglass, a man who procured the original manuscript of the story.
Rodriguez, Jorge. 2006.	<i>The role of repression in Henry James' The Turn of the Screw</i>	Critical Essay	the apparitions that the governess sees are real ghouls or mere hallucinations
Emond, Suzanne, Elizabeth. 1986.	<i>Tracing the Thread: A Textual Analysis of The Turn of the Screw</i>	Thesis	The writer wants the readers to focus on some small point and explicate it. The readers will still focus on one or more specific elements in the book, but the readers will have to place them in the context of a larger problem. The writer wants the readers to add a step. Into a larger problem.
Yulanda , Nika. 2010.	<i>Conflicts Of Values Between Traditional And Modern Cultures In William Dean Howells A Modern Instance: A Sociological Approach.</i>	Thesis	To analyze the structure elements of the novel based on sociological perspective by identifying the relationship between the novel and social background of American society in the late nineteenth century.



Lutfiyah, 2013	Novel Kenanga Karya Oka Rusmini: Analisis Sosiologi Sastra	Thesis	to answer the problem using a novel Kenanga sociological analysis of literature. Kenanga novels analyzed so that the reader can understand the author's life when he created a literary work.
<b>Widiansyah, Ardi. 2011</b>	<i>Seeking harmony: the life of elizabeth gilbert as reflected in her novel eat, pray, love</i>	Thesis	The aim of this research is to scrutinize seeking harmony and the acts of Gilbert in achieving harmony in life as depicted in Elizabeth Gilbert's <i>Eat, Pray, Love</i> .
<b>Banks,Mark. DR. 2010</b>	<i>Wizards are people too: The sociology of Harry Potter</i>	Essay	Describing the social impacts of JK Rowling's boy wizard

**1. Psychological Research and *The Turn of the Screw* Francis X. Roellinger, Jr. *American Literature* Vol. 20, No. 3 (Nov., 1948), pp. 401-412 Published by: Duke University Press.**

In this article, Roellinger questions the true origin of ideas in *The Turn of the Screw* by Henry James. James claimed that the story of origin was an anecdote told to him by Edward White Benson. Roellinger, on the other hand, gives several examples of why this is unlikely, and why several other stories are more likely the foundation of James' famous novella.

One suggestion of an alternate base to the story is a picture called *The Haunted House* that was published in a magazine that contained one of James's other stories. Many details of the picture

match details in the story, but while it is highly likely that the picture played a role in the story, Roellinger admits that it does not disprove the use of Benson's anecdote. Another possible source of inspiration is found in publications of *The Society for Psychical Research*. (Roellinger, 1948 : 403) James was known to have a marked interest in psychical phenomena and was friends with many members of the society.

Roellinger further explains how James' ghosts conform more to the Society's picture of apparitions rather than the more widespread idea of what ghosts were. In the preface of *The Turn of the Screw* James refers to the new ghost and mimics the format of society reports, which shows his familiarity with them (1948 :404). As the preface was written several years after the publication of the story, the inclusion of these facts might have been a response to criticisms of the novella. It addresses one other possible inspiration, an account of an Irish governess, to show differences between Benson's anecdote and the novella, mainly in the anecdote's lack of specific details.

The article points out a few differences between the novella and Benson's anecdote but focuses mainly on the similarities between other stories of the time and *The Turn of the Screw*. Roellinger describes significant parallels between *The Turn of the Screw* and other stories of the time. She also acknowledges notable differences between the novella and its supposed inspiration of Edward White Benson's

anecdote to James. The article gives evidence to suggest that James' true base to his famous novella was significantly more complex than he admitted to the public.

## **2. Psychosexual Problem of Governess in *The Turn of the Screw* by Jericho, 2008.**

The Turn of the screw by Henry James is regarded as one of the most fascinating psychological thrillers of all time. Published in the late nineteenth century, this novella sets up a narrative story of a young lady who appears to have seen the ghost of the former dead employers of the place where she was working. In this novella Henry James combined drama, suspense, and mystery to make it one of the most preferred stories among the readers of all generations.

*The Turn of The Screw* raises many questions, however: Is the governess going crazy? Is she really seeing the phantoms of those dead former state workers? Is she innocent? Is she the villain or the heroine of this story? Or is it her sexual hysteria that leads to the hallucination of the ghost of the people whom she has never seen in her life? These sorts of questions arise among its readers and critics, setting up a platform to approach the novella's themes in different ways. "The governess who sees the ghost, is neurotic and sexually repressed, and the ghosts were merely symptoms of her state as not real ghosts, but only hallucination (Waldock, 2008: 332) So, the actual reason behind the governess' hallucination of the ghosts most reasonably involves

her psychological problems and approaching it by this point of view is far more logical considering it supernaturally: her young age, her sexual regression in the Victorian era, her background, her lack of experience in the job, her affection toward her master, and even toward Miles are the reasons behind her to have this hallucinations and emerging insanity.

In this novel, James tried to show the “dramatization of the woman’s psychosexual problem” (Renner, 2008: 175). He pictures various scenes in the story which showed the governess sexual frustrations. The reason why it’s called a “psychosexual problem” might be the interrelationship between her sexual frustrations and its impact.

**3. Analysis: Henry James’ *The Turn of the Screw*, Literature and Photography in the 19th Century America: Spectacles of the Body by Raoul Festante, 2003, Munich, GRIN Publishing GmbH, <http://www.grin.com/en/e-book/42743/analysis-henry-james-the-turn-of-the-screw>**

*The Turn of The Screw* is told from a strictly subjective perspective. Henry James’ work of cold artistic calculation starts with a prologue in which the reader is convinced of the innocence and good-naturedness of the young governess and her flawless character. It aims to provide the reader with trustworthy background information about the governess and all other characters in the story. This is done by the character of Douglass, a man who procured the original manuscript of the story and whom the other characters themselves

note, must have been in love with the governess or at least have been in a closer relationship. Douglass is the only source of information for the little group of listeners as he is the only one familiar with the content of the story. The manuscript contains the notes and accounts of the governess who functions as the real storyteller. She is the only witness and source of information for Douglass.

This one-sided flow of information from the governess through the manuscript to Douglass is perhaps the most important foundation of later ambiguities in the story. First, he has to rely on the reports of the governess since she is the only available observer. He corresponds to the need of his listeners to present the story in a gruesome manner and combines his personal experiences and memories with the information of the manuscript. Douglass creates the image of a benevolent, inexperienced beautiful young woman and tries to convince the listeners by describing her as a charming, most agreeable person. But because of the emotional connection between Douglass and the governess one cannot absolutely be certain either about the innocence of the governess nor about any other fact presented in the story.

In utilizing a character like Douglass who lets one look through his looking glass, real facts become difficult to obtain. It is even questionable if the story as a whole is fictional or at least largely rearranged by Douglass in order to make it more appealing. He tries to

portray the picture of the governess as one who was taken advantage by her employer and leaves no doubt to her credibility, which in turn aims to prepare the reader to accept all comments and explanations about the ghost appearances and all other presented facts without doubt. This image later is called into question when her behaviour towards the children and Mrs. Grose shows her unlovely, darker traits of character and reveals the sharp discrepancy between the two different images of the governess. The basic problem about the limited perspective and the lack of other contributing characters is that we are prone to accept everything first hand.

**4. The role of repression in Henry James' *The Turn of the Screw* a critical essay written by Jorge Rodriguez, 2006**

One of the most troubling aspects of Henry James' *The Turn of the Screw* is determining whether the apparitions that the governess sees are real ghouls or mere hallucinations. Even after its conclusion, the novella provides no definite evidence that may help the reader decide and consequently, this question remains open to the interpretation of the reader. Usually one is eager to believe the governess as a trustworthy narrator and to conclude that the two children Miles and Flora were being threatened by the alleged ghosts of Peter Quint and the previous governess, Miss Jessel. But one needs to remember that since we are supposed to be reading the governess' manuscript, she could have omitted important facts and manipulated

the truth according to her own choosing. Even if it never was her intention to become an unreliable narrator, she may be unconsciously repressing important aspects of the story. This seems to be the case in regard to her relationship with the children's uncle and her infatuation with him. Could it possibly be that the visions the governess sees are just the product of her repressed love for the master?

It certainly does seem to be the case that the governess was truly in love with the master and that she continued loving him throughout the course of the novella. In the prologue to the governess' manuscript, the characters speculate about the governess' affection for a certain man. Even Douglas, who claims to have known the governess, says: "Yes, she was in love". That is she had been. That came out- she could not tell her story without its coming out" (James, 1981: 5). As Douglas continues his account of the events and as he describes the man that the governess was going to be working for, her reasons for falling in love with him become obvious: "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 Hampshire vicarage" (1981: 7). The governess therefore had enough reasons to admire the master as he proved to be the promise of prosperity for a young girl of a declining class.

This love first becomes obvious when the governess sees the first apparition. She admits to have been thinking of someone when she first saw the ghost of Peter Quint "some one would appear there at the turn of a path and would stand before me and smile and approve" (1981: 19). What is even more surprising is her disappointment when it turns out to be someone else instead of her loved one: "the man who met my eyes was not the person I had precipitately supposed" (1981: 20). She never clearly states, however, that she was necessarily thinking of the master, and neither does Douglas state in the prologue that it was the children's uncle with whom she had fallen in love with. But from the references made in both occasions, it is inevitable to conclude that the governess was thinking about the master and consequently, that the discussion in the prologue was making reference to him.

**5. Tracing the Thread: A Textual Analysis of The Turn of the Screw**  
*Thesis: M.A, Thesis: M.A written by Elizabeth Suzanne Emond,*  
**Published by University of British Columbia, 1986, 138 pages.**

The papers that the writer has assigned to this point have asked the readers to focus on some small point and explicate it. That is, the readers had to identify some point in the text that was open to analysis. For this paper, the writer wanted the readers to add a step. The readers will still focus on one or more specific elements in the book, but the readers will have to place them in the context of a larger problem. In "Bestiary," for example, the analyzable point might be the odd point of



view, which the readers can detail by describing how it is displayed in the story (e.g. Isabel's way of looking at the ant farm). The larger problem would ask what effect that point of view has. A thesis proposes an answer: e.g. "By limiting the point of view to that of a child who is only half-aware of adult motives, Cortazar exposes the unspoken, even unspeakable behavior of adults." Or "Because Isabel has no language to understand adult passion; she can kill the kid without ever having to acknowledge her own attraction to him and her jealousy of Rema." Then writer demonstrate the validity of the thesis by showing the readers two or three places in the text where they see the problem and how it supports the thesis.

6. **Yulanda , Nika. (2010). *Conflicts Of Values Between Traditional And Modern Cultures In William Dean Howells A Modern Instance: A Sociological Approach*. Thesis. Muhammadiyah University Surakarta.**

The object of the research is the novel entitled *A Modern Instance by William Dean Howells*. The study focuses on conflicts of values between traditional and modern culture as reflected in William Dean Howells' *A Modern Instance*, using sociological approach. The objectives of the research are to analyze the structure elements of the novel and to analyze the novel based on sociological perspective by identifying the relationship between the novel and social background of American society in the late nineteenth century. The study belongs to qualitative study. In this method, the researcher uses two data sources namely primary data and secondary data. The primary data

source and the object of the study in the novel *A Modern Instance* itself, while the secondary data are any literature related the study. The technique of data analysis in this study is descriptive to make an interpretation of the text and content analysis using deductive and inductive method. Having analyzed the novel, the researcher comes to the conclusions as follows: Based on the structural analysis and based on the sociological analysis. Based on the structural analysis it seems that William Dean Howells wants to deliver a message to the reader that unresolved conflicts of values between traditional and modern cultures may result in social and psychological disharmony. Based on the sociological analysis, it is evident that in this novel Howells reflects that the people in that time which affects people's in set of ethnics.

**7. Lutfiyah, 2013. Novel Kenanga Karya Oka Rusmini: Analisis Sosiologi Sastra, Universitas Gadjah Mada**

The research objective of this thesis is to answer the problem using a novel *Kenanga* sociological analysis of literature. *Kenanga* novels analyzed so that the reader can understand the author's life when he created a literary work. Oka Rusmini have a close relationship with the people of Bali because of his involvement in community groups *griya*. Brahmana identity attached to his personal, does not affect their daily interactions. religious ceremony, religious festivities, and others worked to foster inter-group relations. from the

interaction of physical, emotional, and made to understand that the profession as a writer and women have an obligation to preserve Balinese culture. Oka creating literary work to bring the influence of the social life of the people of Bali. he describes the experience through fictional characters in the story. the relationship between the author and his work shows that the novel is a part of life Kenanga Oka. Oka trauma that made him want to forget those memories with learning and studying. The author wanted to show that women are not a weak person. Novel Kenanga is a reflection of the Balinese people. Balinese people who have problems derived from indigenous groups because the system peradatan Brahmins became the basic rules of life in society. Brahmana group is a role model for the community, but their problem on duty that must be carried out. when literary works were created, caste marriage ceremony became a problem for the bride and her family of Brahmins. The problem suggests that the literary work is a picture of people's lives and become media documentation Kenanga novel author.

**8. Ardi Widiensyah, 2011. Seeking Harmony: The Life of Elizabeth Gilbert As Reflected in Her Novel *Eat, Pray, Love***

In this thesis, the writer provides discourse regarding to one of the aspects in human life called as harmony in life. The life of harmony describes the serenity in life therefore it becomes the needs which cannot be overlooked. The aim of this research is to scrutinize

seeking harmony and the acts of Gilbert in achieving harmony in life as depicted in Elizabeth Gilbert's *Eat, Pray, Love*.

To accomplish this research, the writer applies sociological approach. Then, to support the analysis the writer needs some theories and concepts such as concept of harmony, harmony between people and a society, harmony between people and the environment and harmony between People and the Supreme God. Moreover, descriptive qualitative method is implemented in this analysis since the result of the analysis will be described by using the words not in numeral data.

As a result of the analysis, the writer presents three primary points of seeking harmony as reflected in the *Eat, Pray, Love* novel. The first point is harmony with society includes mentor/supportive community where the social contact cannot be overlooked by Gilbert in seeking harmony. The next point is the importance of fulfilling harmony with the social environment because the environment provides the human needs such as physical comfort, artistic pleasure and emotional satisfaction therefore the social environment affects the mood, desire and feeling of Gilbert. Certainly, Gilbert can get, learn and enjoy many things that useful for her life in the social environment. In this case, enjoying delicious food and learning Italian is the most wanted by Gilbert to be happy. The last core point of

seeking harmony is harmony with supreme God that can be achieved through meditation; Tibetan rites include yoga practices, and prayer.

**9. Banks, Mark, DR. 2010. (Department of Sociology, The Open University)**

From a sociological perspective we can see that the Potter series is full of rich insights; it tells us much about family, with Harry's search for his parents and encounters with various other parental figures being central to the narrative. It also tells us about identity as Harry strives to establish his own sense of who he is, as well as those old sociological favourites of class, gender and ethnicity. Not only is the world of magic strongly classified think how the Malfoy's aristocratic bearing is contrasted with the lowly position of the Weasleys but it is marked by a rather conventional notion of gender politics. With no end to patriarchal and matriarchal figures, only Hermione representing something of a rebellious 'tomboy' distinguishes her from the wives and mothers, and the important distinctions in the narrative between 'Muggles' and 'non-Muggles', 'pure-bloods' and 'half-bloods' are indicative of the ways in which racial discrimination flourishes even in enchanted worlds. We also learn much about the management and organisation of bureaucracy in the form of the Ministry of Magic; the iniquities of the criminal justice system and the importance of ethics, norms and values

in reproducing societies and not just in terms of the age-old clash between 'good and evil'.

### **C. The Problem Statement**

Based on the background of the study as stated above, the writer will present the problem statement as below:

How hallucination is reflected in Henry James' *The Turn Of The Screw* ? And the problem statement is dissected into the following research questions;

1. What are the symptoms of hallucination experienced by the governess?
2. What are the causes of hallucination experienced by the governess in Henry James' *The Turn of The Screw*?
3. What are the effects of hallucination experienced by the governess in Henry James' *The Turn of The Screw*?
4. How was the novel related to the social reality of English society at the end of the 19<sup>th</sup> century?
5. Why does the author criticize the social practices in the English society at the end of the 19<sup>th</sup> century.

### **D. The Objectives of the Study**

After determining the statement of the problem, the researcher formulates the objectives of the study as follows:

1. To identify the symptoms of hallucination experienced by the governess
2. To find out the causes of the hallucination experienced by the governess.
3. To describe the effects of hallucination experienced by the governess.
4. To explain the relationship between Henry James' *The Turn of The Screw* and the social reality of English society at the end of 19<sup>th</sup> century.
5. To elaborate the author's social criticism to the society where he lives.

#### **E. Benefits of the Study**

After finishing the study, the researcher hopes that the results can give benefits as following:

1. Theoretically
  - a. It is hoped that the result of the study can give an addition for literary criticism about the novel
  - b. It is hoped that the result of the study can be used as addition of information for those who want to study this novel or other who deeply plays on the basis of the psychological and sociological study.

## 2. Practically

- a. The novel can give some alternatives to the researcher to present the work of literature as material in teaching in the classroom.
- b. The writer and other researcher can hopefully get a practical explanation in appreciating a literary work, particularly the novel of Henry James *The Turn of the Screw* by using the same and, or different perspective. It is also hoped that this study can build the researcher and other researcher minds to be more critical in analyzing literary works.

## F. Methods of the Study

### 1. Object of the Study

Object of this occasion is literature. The writer is going to analyze the novel of *The Turn of the Screw* by Henry James which was published in 1985.

### 2. Form of the Study

In conducting this study, the researcher uses descriptive study; she wants to describe the symptoms, the causes, the effects, the relationship of *TTOTS* toward the reality of social life and the author's criticism at Henry James' novel which is experienced by the governess in the novel *TTOTS*.



### 3. The Source of Data

a. Primary data is taken from the dialogue, events, exposition, and narration out of the novel.

- The dialogue consists of the dialogues of the main character and other characters.
- The events are the number of facts, happening in the story which may be taken from the behaviors and the acts of the characters.
- The exposition is what the author exposes, sometimes; it is be in the first section of the story.
- Narration is what the author has said about characters, or just the situation described by the author.

b. Secondary Data

These data are taken from several criticisms and several articles of Henry James' work including the biography of Henry James and also the theory of hallucination.

### **G. The Organization of the Study**

This thesis will be arranged as follows; chapter I consists of Introduction that covers background, previous study, problem statement, , the objectives of the study, the benefits of the study, methods of the study, and the organization of the study.

Then, chapter II is underlying theory that covers literary study, psychology approach to literature, hallucination, sociology of literature about the novel of *The Turn of the Screw*.

Next, chapter III is the research methodology covers type of the study, object of the study, type of data source, method of collecting data and technique of analyzing data.

Further, chapter IV is research analyzing of psychological approach and discussion; and chapter V is research analyzing of sociological approach and discussion

The last is chapter VI discusses conclusion and recommendations. And out of the chapter added bibliography and appendix.