

COMPARATIVE STUDY OF THE TURN
OF THE SCREW BY HENRY JAMES &
THE AWAKENING BY KATE CHOPIN
THROUGH PSYCHOANALYSIS
THEORY

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by

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Fatih University

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For all those who can understand the psychology of people by heart.

APPROVAL PAGE

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

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This is to certify that I have read this thesis and that in my opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

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AUTHOR DECLARATIONS

1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.
2. The program of advanced study of which this thesis is part has consisted of:
 - i) Research Methods course during the undergraduate study
 - ii) Examination of several thesis guides of particular universities both in Turkey and abroad as well as a professional book on this subject.

Nur Emine Aygün

June, 2005

ABSTRACT

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June 2005

COMPARATIVE STUDY OF THE TURN OF THE SCREW BY HENRY JAMES AND THE AWAKENING BY KATE CHOPIN THROUGH PSYCHOANALYSIS THEORY

This thesis aims to indicate the defense for a better life and reaction that is given towards repressed desires in two nineteenth century women's lives. In this respect, I would like to analyse two women's lives through psychoanalysis theory. Having shown the characteristics of psychoanalysis theory, The Turn of The Screw and The Awakening are analysed under five main topics; repression, regression, projection, reaction formation and sublimation. The thesis also surveys the tripartite model of Freud examining the characters of the two protagonists in The Turn of The Screw and The Awakening. By analysing the two characters, I would like to show the influence of the nineteenth century and the Victorian Age on people; especially women suppressed by their societies and by their own kinds. Having the effects of a suppressed society, I indicate the superiority complex and collective unconscious that is taken for granted.

Analysing The Turn of The Screw and The Awakening through psychoanalysis theory, symbols, metaphors and images are dealt with. The essence of the thesis holds that a repressed urge of the id in the unconscious affects the actions and thoughts of the individual. Indeed, conflicting urges or painful memories which are repressed, have the potential to cause great anxiety, though the individual will not understand what causes it, so this leads a person to a defense mechanism, which is sometimes can be taken as unpredictable and uncontrollable, as the two women protagonists have the symptoms of unawareness of themselves. Regardless of the consequences, the release of the repressed urges and memories does more good than harm, resulting in a new balance and distribution of psychic energy and an end to subtle and eating anxiety.

All the work is to depict the desperation the two protagonists of The Turn of The Screw and The Awakening live, and the failure that is caused by the conflicts of their id through psychoanalysis theory, due to the embodiment of the repressed attitudes that the society imposes them.

Key words:

Repression, Reaction Formation, Defense Mechanism, Freud's Tripartite Model, Superiority Complex.

KISA ÖZET

NUR EMİNE AYGÜN

Haziran, 2005

VIDANIN DÖNÜŞÜ VE UYANIŞ ADLI KİTAPLARIN PSİKANALİZ YÖNÜNDEN İNCELENMESİ

Bu tez On dokuzuncu Yüzyıl' da yaşayan iki bayan figürünün zamanın baskın ve tutucu tavırlarına karşı verdiği tepkiyi ve daha iyi bir yaşam için karakterlerinin savunmasını ele almıştır. Bu bağlamda, iki ana karakterin yaşamları ve ilişkileri psikanaliz yönünden işlenecektir. Psikanaliz teori özellikleri gösteren Vidanın Dönüşü ve Uyanış beş ana konu bazında incelenecektir: Toplum tarafında uygulanan baskı, bu baskılara verilen tepkiler; bu tepkilerden doğan karakter değişiklikleri, geri çekilmeler; savunma mekanizması ve isteklerini başka yöne aktarabilme yeteneğini kazanabilme; yeni alışkanlıklarını hayat geçirip kendini gösterme. Ayrıca sunulan tez, Vidanın Dönüşü ve Uyanış kitaplarındaki iki ana karakterin özelliklerinin incelenmesiyle Freud'un üçlü modelini de konu almaktadır.

Vidanın Dönüşü ve Uyanış kitaplarında iki ana karakteri inceleme sebebim, Ondokuzuncu Yüzyıl ve Viktorya Çağı'nın, özellikle toplum ve hemcinsleri tarafından baskı kurulan bayanlar üzerindeki etkilerini psikanaliz yönünden ele almaktır. Sindirilmiş toplumun bayan karakterleri ele alındığında, göz önünde bulundurulmayan üstünlük kompleksi ve toplumsal bilinçaltı etkileri de içerikte bulunmaktadır.

Vidanın Dönüşü ve Uyanış psikanaliz teorisi ile ele alındığından, her iki kitaptaki sembollere, benzetmelere, eğretilmelere ve imgelere de değinilmiştir. Tezin ana içeriği, bilinçaltındaki ilkel arzuların bastırılmış dürtülerinin bir bireyin tavır ve düşüncelerini etkilemesidir. Birey içindeki bu çatışmalara neyin sebep olduğunu anlamamasına rağmen, gerçek hayat ve istekler arasında çatışan dürtüler yada bastırılmış, acı veren hatıralar büyük korkulara ve endişelere yol açma potansiyelini taşır; bu da insanı savunma mekanizmasına yönelir. Ayrıca bu durum, tıpkı her iki kitaptaki ana karakterlerin yaşadıkları semptomlardan haberdar olmamaları gibi, tahmin ve kontrol edilemez bir hal alabilir. Sonuç ne olursa olsun, bellek ve bastırılmış dürtülerin serbest bırakılması sonucunda yeni bir denge ve fiziksel enerji dağılımı zarar vermekten çok fayda sağlar ve yiyip bitiren endişeye son verir.

Bütün bir çalışma, Vidanın Dönüşü ve Uyanış kitaplarındaki iki baş karakterin toplumun baskıcı tavrının içlerine işlemelerinden dolayı süre gelen, hayatlarında yaşadıkları umutsuzluk ve ilkel dürtülerin çatışmalarından doğan düşüşlerini psikanaliz yönünden ele almak uğrunadır.

Anahtar Kelimeler

Toplum Baskısı, Tepki Oluşumu, Savunma Mekanizması,
Freud'un Üçlü Modeli, Üstünlük Kompleksi

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PREFACE

What is expected from this thesis is nothing more than comparing the two protagonists of The Turn of The Screw and The Awakening in accordance with psychoanalysis theory, which combines the story in the novels with the psychology of the characters in the books.

The thesis was designed in such a way that follows the tripartite model of Freud; repression, regression, reaction formation, projection, sublimation and superiority complex analysis of the two main characters, and the lack of communication that is caused by the psychological problems of the characters.

Of course the guidance that this work offers is limited to comparing only the protagonists of The Turn of The Screw and The Awakening; that is to say, the crucial task is to understand and analyse the two works in psychoanalysis theory which concerns the characters of the books one by one. So in such a limited scope, this work will try to do the best.

INTRODUCTION

The Turn of The Screw and The Awakening are two novels which can be taken as the summary of the repressed nineteenth century American people. As Victorian respectability, both protagonists of the novels, the governess and Edna Pontellier, are lost in their societies, trying to live their own lives and obey the rules of their societies. The tragic flaw of the novels are the failure of Edna and the governess in the end. I would like to analyse the two main characters of The Turn of The Screw and The Awakening through psychoanalysis theory, so as to prove the conflicts between the id and the superego of people, especially women, who are trapped in their societies and cannot think like normal people.

Psychoanalysis theory can be explained by Sigmund Freud, whose original list included five defences: Repression, regression, projection, reaction formation and sublimation (Freud,119). Psychoanalytic literary criticism has its roots in the work of Freud and various thinkers like Lacan, Adler and Jung who have influenced by his works. Repression occurs when a person unconsciously has painful conflicts by entering the real world (Freud,119). Regression occurs when a person falls back into a lower level and projection occurs when a person hides his/ her own failures by unconsciously placing them outside him/herself; what is more, he/ she denies what he/ she feels (Freud,120). A perfect example would be a student who defends that the person to blame for the failure of his exams, is everybody except himself. Reaction formation is a

defence of a person who unconsciously has fears about his/ her own weakness. The prototypical example is the man with questions about his sexuality becoming overly macho. Freud finds sublimation to be the sole *healthy* defence; for instance, a violent man who becomes a boxer (Cargill, 111).

In The Awakening and The Turn of the Screw, there is a defense for a better life. A boring life can make people increase the lust of different ideas in their minds so as to reach a better position in life; this can be thought as a good marriage or a career in work life. The two protagonists of the novels want different things from life; although their main idea is to reach to a happiness. When a person is not satisfied with the things he/ she does in life, he/she searches for new ways in order to maintain his/her happiness and this can be an imaginary figure of a man for a woman or a ghost bringing her life an attraction; on the other hand, a person can feel him/herself lonely even though there are people around him/her, and this loneliness can make a person imagine an extraordinary life that does not belong to him/her (Lerner, 225).

From the viewpoint of psychoanalysis theory, in The Awakening, Mrs. Pontellier feels herself lonely in the crowd. Even though she has a family, she is not satisfied with it and looks for a better life. Edna Pontellier's suicide possibly shows her inclination toward pleasure or a consummation of her repressed desires. The whole process of her suicide can be described as the process of a regression from the wretched reality to the child-like innocence, as the same as Pontellier. The governess in

The Turn of the Screw has the process of regression from the real world into an imaginary one; what is more, these thoughts sometimes make her think that she is the mistress of the house, because both women have the repressed sexuality inside themselves and this leads the themes into ambiguous solutions of the real and imaginary lives (Heimann,300).

Both Edna and the governess have hidden selves inside and, these behaviours come to the surface when an extra ordinary event is seen in their lives. Pontellier and the governess struggle between their pleasure and reality principles, and this leads the two books into the id and the ego struggle inside a person (Heimann,302). What is evil and good is an ambiguity in two novels, if they are criticised in different ways by the audiences and, taken as Eve and Lilith figures, as evils or the women looking for their truths in life (Wright,119).

The Turn of The Screw and The Awakening can be taken as two books which lead the nineteenth century women to awakening. They start to break the boundries to be the stereotypes and believe that they also have lives apart from the men. The failure of the two protagonists also shows that, like a pet cat trying to enter the wildness of the jungle, they are not ready to have their own independence.

The present thesis will work on analysing certain fictional from psychoanalysis theory on The Turn of the Screw and The Awakening. This study aims to emphasise the concepts; passion and superiority that evaluate a life of a person and that always confront a depressed society and responsibilities; which shape people's emotions in order to adopt the

life of a normal person. In this respect, repression, regression, reaction formation and sublimation, defence mechanism, fantasy and desires, the characteristics of id, ego, superego and the roles of the two woman protagonists as in the position of good and evil are concerned by the help of Biblical references and the folkloric figures that represent the two protagonists with the ideas of Freud, Adler and Jung. The thesis also surveys the phallic figures of the characters and the ambiguity of them by their repressed societies; which shape their lives; and the fall of them; further more, the historical and human perspective, women aculturation of nineteenth century.

The thesis is also about capitalist thought which has its roots in the nineteenth century and the problems of the women who start to see themselves not as a possession but as a human being in the nineteenth century; what is more, it is about the rising of psychoanalytic thoughts versus capitalist ideas.

CHAPTER I

BACKGROUND INFORMATIONS FOR

THE TURN OF THE SCREW AND THE AWAKENING

The Turn of the Screw (1909) and The Awakening (1899) are two stylistically different, but interrelated works of the nineteenth century America.

1.1. Nineteenth Century America

In the nineteenth century, America has two kinds of societies: a rich society in which people have possessions living in a masculine world, and a creole society in which people are much more independent. The characteristics of the Victorian Age are clearly marked in both works. On the one hand, there is a huge difference between various social classes in terms of economic status and moral standards; on the other hand, in those times independence becomes an inseparable feature of the nineteenth century.

Although American people win their independence from England in 1776, they still have the problems of being free in terms of their subjection to the laws and conventions of society. Yet it acquires its own culture throughout the nineteenth century. In the field of literature, American writers also come to differentiate themselves from the English and they attempt to create their own kind of writing; the romance; what is more, freedom makes them question what independence means for Americans. Pike, concerning this development, criticizes the distinction often made between freedom and independence. He believes freedom is the state of exemption from the power or control of another, from slavery and servitude (79). One is free to

do *nearly* what one wants; *nearly* because this freedom is usually limited in a democratic and moral state. People still cannot understand independence is neither the state of being subject to the control of others, nor to influence. It is being free, unconstrained, not subord, innate (Pike,117). According to these ideas and because of the effects of the Victorian Age, people start to be separated from each other in the country unawares.

1.1.1. Nineteenth Century Women: In the nineteenth century America, especially men prefer working so as to have high standarts. Men at those times see their wives as their own property or chattels, because men are the only building stone to earn money. The Awakening is a very good example which shows the situation of those times. Creole society also carries the effects of the Victorian Age. However, in Creole society, women have had much rights to speak, although they carry the characteristics of the restricted ages of America. The majority of women in the nineteenth century believe that it is men's duty to work and support the family, women are supposed to look after babies and do housework.

Brake claims that the vast majority of the nineteenth century women have very limited freedom. They are, in most respects, property of their husbands or fathers, and have very little choice in the direction of their life (187). Perhaps because women's roles are so restricted, romance novels are one of the most popular ways for women to escape from their boring lives. The awakening of women has started at that time through the feminist movements of women who are literate. This situation of that period effects the literate people of those times. The Awakening and The Turn of The Screw analyse the situation of the people, especially women, at that time. However, in the novels of the time, in works such as Jane Eyre, Madame

Bovary, and La Bete Humaine, seeking romance is shown to have nothing but negative consequences. It is important to remember the prevailing attitudes and social codes of the time when analysing the role of women in the nineteenth century novels. Women are by and large portrayed as the domestic ideals, because what is expected of them in society is that (Brake,200). This domestic ideal consists largely of the ideas of selflessness and sympathy, a sort of angel of the house mentality¹ (Brake, 202).

Women have faced many limitations on their sexuality in the nineteenth century. The Awakening, The House of Mirth, and A New England Nun and The Turn of The Screw seem to have a part in describing the restrictions women have faced. The form used in the four stories uses some specific conventions in the nineteenth century (Brake, 203). First, the protagonist is usually a single woman looking forward to getting married. Second, socio-economic class must be a factor in determining whom the woman will marry. Third, the novel must include many scenes that portray the proper and improper way to act within high society, and also outline differences and relations between classes. During the late nineteenth century, these types of novels have been the most popular novel genres (Brake,206). Unlike the protagonist in The Awakening, the governess in The Turn of the Screw is working, but again her master can be considered as a man figure who protects her from the dangers of life. In the mind of the governess, he is the protector and male figure of herself; because she is looking after his niece and nephew. The story ends with the death of a child. However, in The Awakening, the protagonist, Edna Pontellier commits suicide and dies according to the endings of the nineteenth century novels

¹ That placed women in roles that discouraged discourse and intellectual endeavor.

(Brake,224). During the 1890's, New Orleans has been an interesting place to be. Characterized by strict social codes, both spoken and unspoken, a wealthy lifestyle is the reward for following these strict laws of the late nineteenth century Creole Society. This conformity makes for a situation for Edna Pontellier, the protagonist of Kate Chopin's novel, The Awakening (Brake,224). It is of utmost necessity that Chopin places Edna in this unique setting, both because of the characters who inhabit it and the situations that are created and advanced in this late 1800's society. This necessity is the essence of the society and culture that dominate the novel and fuel the conflicts that are the body of the story (Brake,228). The singlemost important aspect of Kate Chopin's The Awakening is the placement of the setting in New Orleans society during the 1890's; for it has been the major justification and reasoning for Edna's rebellion, Leonce's adherence to tradition, as well as the overall progression of the novel. During this time period, women are supposed to take care of their children and obey their husbands at all costs. The society is made up of women, "who idolized their children, worshipped their husbands" (Brake,230).

If the two societies in America in nineteenth century are discussed, women of the century are subjected to stereotypes, which limit what their gender is thought to be capable of. No woman is able to escape from the inferior label. Pike states that the level of so-called inferiority differs between races (232). African American and Native American women surprisingly give much importance and responsibility to caring for the family and the community, whether it is a plantation or tribe. From hard labor to excelling at certain jobs that increase respect amongst their peers, these two races of women often handle much more of the workload. They also hold a higher status when compared to men within their own race than do Anglo American

women (Pike,233). According to Shattock, prior to the nineteenth century, Anglo women are perceived as submissive homemakers who marry for social status or to protect what the family already owned (114). The social reform movement and women's rights movement change women's roles differently between races. The movements provide Anglo American women with opportunities and new thought processes that raise the expectation of themselves as members of society while hindering the previous (Shattock,115). The most important thing is that in The Awakening, the life of Madame Ratignolle is happier than Edna Pontellier; because Madame Ratignolle does not have the conflicts of her society and she just takes everything for granted. She lives happily in her own little world, but Edna Pontellier wants everything from life, and she has the life of a Creole society only in her summer house so, she cannot stand the confusion of her real life and her inner thoughts of freedom.

The nineteenth century women are long considered naturally weaker than men and unable to perform work requiring muscular or intellectual development even by the women themselves. Shattock, concerning these independent movements of women in the nineteenth century, claims that in most preindustrial societies, for example, domestic chores are relegated to women, leaving heavier labor such as hunting and plowing to men (122). This treatment ignores the fact that caring for children and doing such tasks as milking cows and washing clothes also require heavy, sustained labor, but the situation in The Awakening shows the difference between Madame Ratignolle and Edna Pontellier. The book can summarize the two different types of women who are open to new thoughts and who are not. Madame Ratignolle never understands Edna, because she believes a woman has to live for her

children and her husband, whereas Edna believes that life is given to her as a gift and no children can avoid her living her own life. In the end of the book, too much freedom also captures Edna, and she cannot bear the responsibilities of her independent life and finds the solution to die freely on her own.

1.2. The Effects of Darwinism on Nineteenth Century People

As a result of these independence movements, the nineteenth century people start to question their existence, so the humanistic ideas start to have rise. Dealing with these ideas, Wright states after Darwin's theorem² becomes worldwide in the nineteenth century, people are effected not only by the Victorian Age but also by Darwinism and Marxism (7). There has been two kinds of societies unawares. Due to the effects of Darwinism, many people start to believe that they are both suppressed by religion and the rules of other people. Wright claims with the movement that becomes identical by Darwin, the principles of the world have changed (12). Yet, women are not the only defenders of these ideas, they are indeed again in the hidden side of the events.

1.3. Marxist Ideas in Nineteenth Century America

Conway agrees that there are two kinds of people, who are suppressed either by the society or genres and who suppress the other people (85). In the nineteenth century, the class differences have come into being by the social economics and the philosophical movements; because people start to analyse their own species. Conway also agrees that some philosophers like Marx start to define the power money in humans' lives (85). People claim that the more you gain money, the more

² Darwin puts forward his claim that living things have not been created, that they have emerged by coincidence, and that the human beings have a common ancestor with animals and have emerged as the most highly developed organisms the result of coincidence, people at that time start to question their existence.

powerful you become (Conway,87). Marx declares people climb on the shoulders of others so as to be the dominant one; because people have these instincts within themselves (215). His philosophical idealism starts with Plato and Hegel who defend that people discuss ideas about abstract plans; however, Marx believes this defence is a useless philosophy. What is important is changing history itself (Marx,218). No matter how you talk about beauty, feelings and emotions; food and water are significant for a human (Marx,126-9). Marx takes a shoe-maker as an example and says although the shoe-making is a very tough work to do, the owners of the factories never appreciate and give him a small amount of money but they never think if the shoe maker stops producing shoes, there will not be any production, so does money (18). Marx also adds the workers have to know this situation and revolt against this; because money is everything and what they produce is their right. By these thoughts the revolution and the resistance against the bourgeoisie class began (130-5). In the history of human kind, there are always class struggles against each other. In The Turn of The Screw and The Awakening, these class differences are given between the lines. Both Edna and the governess are extraordinary women figures of their times. They are powerful and dominant characters; although they are suppressed by the traditional rules of their societies.

1.4. Foucault's Humanistic Ideas

1.4.1. Social Superego: Still in the millenium age, the dominance of the powerful ones suppress the weak ones; this leads us to D.H. Lawrence's Animal Instinct and Foucault's Power and Discipline books. Foucault believes that instinct is the animal side of people. "Man is by instinct a lover, hunter, a fighter", and none of those instincts are given much in disciplined, ruled societies (12-80). D.H.

Lawrence, Tennessee Williams and Arthur Miller are influenced by Freud's ideas in Civilization & its Discontents about how the civilizations develop. According to them, human beings are like animals. Eventhough civilizations cannot develop, people should agree upon with certain rules. This leads us to a situation that if people want to be civilized, the animal instincts have to be destroyed. They have to create rules and this is the social superego (Foucault,19). Some people can adopt themselves to this social superego, some cannot. In The Awakening, Edna Pontellier is a woman who wants to be on her own and her animal desires to be free do not let her adopt with the social world. She is so full of herself that she cannot stand any other people's needs, so does the governess in The Turn of The Screw, but the governess is much more concerned about the rules of the society. She has the repression of her restrict times inside her mind. This is also about the period concern of the books. Edna is a character of late twentieth century, whereas the governess is a character of early twentieth century, so Edna has much more freedom than the governess.

1.4.2. Power Dominance: As I talk about freedom, I also have to talk about the moral values that put restrict upon freedom. The more the civilizations improve, the less they have freedom. Upon these thoughts, Meredith believes that civilization creates moral rules, however the instinct of the people leads them to recreate rules for the sake of themselves; for instance, animals can be killed, because people need them to sustain their lives; on the other hand, people cannot be killed, or else they are going to be punished (15-20). Even as an individual, people create their own rules inside in order to be the dominant and the most powerful one; yet this spoils the social rules for the society, but protects the individuality rules that each person puts

for themselves. Thus, these rules shows the tendencies of the human beings to be the ruler (Meredith,15-70). This power dominance can be clearly seen in the character of the governess. She always wants to be dominant at her home and this desire shapes her as a person who never stops till she gets what she wants.

The power dominance is the most significant idea that roles the humans' lives. In the second period of the nineteenth century, America starts to be dominated by the power which leads the country to capitalism. Within these Marxist ideas, American people tend to adopt the ideas of capitalism, yet the immigrants who have gone to America give the signals of this movement from the very beginning of their government. Concerning these ideas, Foucault believes that language is a prison. If you cannot express yourself, people cannot tell others what a substance or object is, it does not exist, because they cannot express it. Foucault says: "Language is the limit of my experience" (72-80). In The Turn of The Screw, lack of communication between the children and the governess, Mrs. Grose and the governess make things complicated and they cannot express themselves to each other and sometimes they do not want to express their inner feelings deliberately, because they are afraid of about what they feel or think. The less people communicate, the more they misunderstand each other and if this misunderstanding combines with the power dominance, a tragedy of a little child, Miles is inevitable.

Beckett also supports Foucault's ideas in Waiting For Godot , so does Pinter in The Dumb Waiter. Michael Foucault states that people are surrounded by the domination of everybody, even in the family, they cannot escape. Everything is based on power relation. Foucault's deconstructive ideas in Discipline and Punish can be numbered:

1. Power is everywhere. There is no escape.
2. Power effects all the aspects of life; even the family.
3. Not only negative; also positive discipline are obtained.
4. Domination comes from power. Anybody who has power, uses it.
5. It is all economic³
6. There is always resistance (Foucault,80).

Foucault with his statements in Discipline and Punish talks about powerful people always have dominance on weak ones; furthermore, it is in every field of life, even in the smallest institute, family. Father is the dominant one in the family, so the mother and children obey his rules, then the children obey both father and mother, even between brothers, sisters; elder and smaller brothers and sisters, this dominance rule can be seen; because, this is the obedience and cannot be changed (Foucault, 70-1). According to Foucault, this dominance rule starts in the family then spreads over all of the institutions, occupations, even in the schools.

Rorty argues that what Foucault offered, is not a specific definition of subjectivity. He presents, through his ironic critique of the modern subject, a method by which the subject fashions itself (46). In a final stroke of irony, Foucault does not impose his idea of subjectivity upon the subject, but rather offers a space in which the subject is without definition. This lack of definition offers the possibility of subjectivity which transcends objectivity while not relying on absolute or essential ideas of the subject. By not committing the *Cartesian fallacy* of advocating a specific form of the subject that negates subjectivity in the emergence of the objective *I* or ego, Foucault succeeded in saving the subject (Rorty,82).

³ Marxist idea

1.5. The Effects of Freudian Approaches on Nineteenth Century People Related to The Turn of The Screw and The Awakening

Philosophers like Freud, develop these ideas and defend not only are the people who does not have money weak, but also the ones who cannot get rid of their animal instincts are consciousness or powerless (Freud,17). Laplanche states that Sigmund Freud's ideas open a new perspective to humans' minds and an interpretation to the unknown. The most famous instance of Freud's ideas is his use of the Greek myth of Oedipus⁴ to illustrate what psychoanalysis theory regards as the most crucial formative experience in the development of human psyche (25- 40).

1.5.2. Five Defenses of Freud: If human psyche is concerned, I have to talk about five defences of Sigmund Freud. The first one is *repression* which is applied by the society and the unwritten religious rules (Freud,30). The second one is *regression* which is dominated by the animal instincts of people (Freud,41). The others are *projection*, *reaction formation* and *sublimation*. Cargill explains *repression* occurs when a person unconsciously keeps painful thoughts from entering the consciousness (52). Whereas Freud believes *repression* is the first and the oldest cause of all the other defence mechanisms (32). For Freud *regression* occurs when a person deals with anxiety by unconsciously falling back into a lower developmental level and *projection* occurs whenever a person hides his/her own flaw by unconsciously placing it outside him/herself (51-60). He also believes *reaction formation* is a defence of a person who unconsciously fears the existence of some weakness behaves in direct contrast to the fear (70-82). The prototypical example is the man with questions about his sexuality becoming overly macho. Freud finds

⁴ especially as portrayed in the play *Oedipus Rex*, by Sophocles

sublimation to be the sole healthy defense; for instance, a violent man who becomes a boxer (30-50).

1.5.1.1. Cargill states that Freud's conception of mind is characterized by dynamism, which is seen in the distribution of psychic energy, the interplay between the different levels of consciousness, and the interaction between the various functions of the mind (106-120). According to Freud, the single function of the mind which brings together these various aspects is *repression*, which is usually unconscious function of the ego that maintains equality in the individual by repressing inappropriate memories and wishes⁵ to the level of the unconsciousness⁶ (106). He also claims that the ability to repress dangerous or unsettling thoughts turn out to be vital individual's ability to negotiate his/ her way through life (115-120); for instance, the governess in The Turn of The Screw is afraid of everything on her way of happiness, so she shapes Bly as she wants by dominating everybody in the house.

Freud supposes that although *repression* functions as a vital tool in human's mind, it can also cause great sadness. A repressed urge of the id in the unconscious affects the actions and thoughts of the individual; indeed, conflicting urges or painful memories which are repressed, have the potential to cause great anxiety; though the individual will not understand what causes it. This *repression* leads a person to a defence mechanism, which is sometimes can be taken as unpredictable and uncontrollable (Freud,111).

⁵ all usually of the id which is people's inner and difficult to express because of the pressure of the society and particular restrictions.

⁶ can be determined by superego, which is our fact which is seen by the society.

1.5.2. Fantasies and Desires: The two protagonists in The Awakening and The Turn of The Screw have that *repression* inside themselves, because of their society in which they live. Both of them have passions to live their lives with their desires, so perhaps they have predictions inside themselves. The governess in The Turn of The Screw creates a world which is full of ghosts. The tragedy is she believes what she dreams and sometimes she cannot differ her inner thoughts and fantasies from the reality. With lack of communication in people's speeches, she fills the gaps of their sentences by own thoughts; for instance, when Flora is near the lake playing, the governess believes that she has a communication with the ghost of the dead governess. According to the governess, the little girl betrays her. With these feelings she says lots of insulting words to Flora, but neither Mrs. Grose nor Flora can understand about what she is talking. Nobody can change her thoughts about Flora, then. "She's not alone, and at such times she's not a child: she's an old, old woman" (James,235). In the book The Awakening, Edna cannot decide what to do by the repression of her society and chooses to be alone, but she cannot finish her desires to Robert and yet by the conflicts of her mind, she kills herself.

These five defences of Freud lead us to fantasies of the people who want to exchange their repressions into essential habits. In The Awakening and The Turn of The Screw fantasies of the protagonists are dealt, so again Freud is the important philosopher to explain these ideas in two books. Freud creates a world of fantasies which he takes very seriously. He tries to separate the reality from the emotions of a person. He also claims that people can never give anything up, they can only exchange one thing for another (114). A growing child is a good example for explaining this exchange. When a child stops playing with his/her toy, he/she gives

up nothing but he/she links his/her toy with real objects or people instead of playing. According to Freud, he/she starts to fantasise and builds castles in the air creating day dreams (117). Especially the nineteenth century adults are ashamed of their fantasies, so they hide them from the other people. He/she believes that the only person having fantasies is him/herself. Concerning to these ideas, Freud states that however a child fantasises about his/her wishes, an adult has to stop his/her fantasies because of the sanction of the society (118). Freud also suggests that every single fantasy is the fulfilment of a wish, a connection of unsatisfied reality; ambitious wishes and erotic wishes; furthermore, if these unsatisfied fantasies of a person cannot be fulfilled, the psychological problems of that person starts (119). If the governess in The Turn of The Screw is taken into account, she has fantasies about her boss to get married and to gain his regards, she tries to look after his children perfectly. She exchanges her sexual feelings for looking after the boss' children. Despite her inner thoughts, she cannot suppress her sexual desires so she creates a world and this world is full of ghosts. In The Awakening, Edna loves Robert, but she cannot gain him, so she wants to exchange her feelings to Robert for paintings and her freedom; because she believes that she can get Robert by being free, but she fails and when she understands that she fails she wants to give up her passions by destroying herself.

1.5.3. The Process of The Tripartite Model of Freud within The Turn of The Screw and The Awakening

The traditional religious American society in the nineteenth century used to be close to the new movements, especially after Darwin, Marx and Freud, people start to question their existence and these changes can be seen clearly in the literary books

of the nineteenth century. The Turn of the Screw and The Awakening are the best examples to be analysed through psychoanalysis theory. By the help of the authors, the flow of the nineteenth century people has aimed from a restrict society to a modern society. The two books are the climax of the restricted nineteenth century people's lives turning into an equal free society that protects the human rights of the people without identifying genres.

McAdams notes that the structural level of Freudian theory divides into structural and topographical models (211). The structural model is composed of the id, ego, and superego. According to Freud, the id functions due to instincts, and the superego due to morals(116). It becomes the duty of the ego to balance these demands with the realities of the outside world (Freud,117). Concerning these ideas McAdams also claims that the topographical model breaks the mind down into the unconscious or inaccessible thought, the conscious or true awareness, and the preconscious or that which is accessible, but not presently being thought about (212). The governess in The Turn of The Screw lives with her superego, because according to her instincts she wants to have relationship with her boss, but she chooses to look after nicely to his children and love him far from her. Even for solving Miles's school problems, she refuses to talk to him, even to write to him, because she is afraid of her fantasies. When she first sees the ghost of Mr. Quint in the tower, and secondly outside the house, she decides not to go next to him, because she is afraid of man who has masculine powers. She hinders her desires, her id, even she sees a man figure whom she does not have feelings. At her time, it is not safe for a woman to be alone with a strange man and she believes this from the very deep inside of her heart.

1.5.4. The Process of Reality & Pleasure Principle within The Turn of The Screw and The Awakening

Like the governess, Edna has also desires and fantasies, but she reacts differently from the governess. The governess never wants to commit suicide but she harms other people; whereas Edna Pontellier finds her salvation in dying. Reich states that from the viewpoint of psychoanalysis theory, Edna Pontellier's suicide possibly shows her inclination towards the *pleasure principle* or a consumation of her repressed desires and he adds that the whole process of her suicide is described as the process of a regression from the wretched reality to the child-like innocence, to the mother's womb, the infantile safety of the pre-existence (182). Edna marries a husband she doesn't really like and this can be the reason why she chooses to have affairs with other men. At the same time, she fails to materialize her affairs with other men. Reich supposes these events make her become conscious of her other *hidden self* which is repressed by the formulated social norms or cultural taboos imposed upon woman (182). Reich also believes that Edna's experience of womanhood is actually a struggle between *pleasure principle* and *reality principle* that is, between the id and the superego (183). Her id is suppressed by the superego. So as to satisfy her needs and to release herself in the reality, Edna seems to appear psychologically absent-minded, trying to find shelter in her childhood memory and that is Edna's second attempt to commit suicide. At the first time, she is terrified by the thought that she might not be able to regain the shore. In her second attempt, Edna, like a masochist, seems to repeat her trauma; however, the trauma is replaced

by the childhood memory. The sea is a place that has no end or beginning. Chopins personifies the sea as a seductive person. “ The voice of the sea is seductive, never ceasing, whispering, clamouring, murmuring, inviting the soul to wander of solitude” (116). Michels interprets Edna's going to the sea as the desire to go back to the mother's womb (19). She takes of her clothes and becomes naked. “She felt like some new-born creature, opening its eyes in a familiar world that it had never known” (Chopins,117). Michels notes that Edna seems to have a desire to reunite with her other infant-like self, to return to the period of secure infancy, the time when the baby is well protected by the womb and both the mother and her body is a whole (19). Freud explains that this protection is one of the instinctual feeling in a human being, a desire to regain the painless pleasure, or even the safety of pre-existence which he defined as the *oceanic feeling* (167-188). All these characteristic differences of the two main characters of the two books can be explained by one of Freud's words that which is repressed will return in some way that will be *parapraxis* and *psychic disorders* (Freud,188).

1.6. Lacan's Effects on The Turn of The Screw and The Awakening

Lacan rewrites Freud's project to reveal the constructed nature of a certain historical self. According to Lacan's ideas, Grünbaum notices that like most poststructuralists Lacan attacks what he generally calls the subject, the nature of this institutionalized self-image (217). Lacan has to show that all subjectivity is constructed and is not simply the immediate self-presence that it naturally thinks of itself as being. Grünbaum believes that language is empty because it is just an endless process of difference and absence (218).

Instead of being able to possess anything in its fullness, the child will now simply move from one signifier to another, along a linguistic chain which is potentially infinite. Along this metonymic chain of signifiers, meanings, or signifieds, will be produced; but not object or person can ever be fully present in this chain, because as we have seen with Derrida its effect is to divide and differentiate all identities (Grünbaum,218).

1.6.1. Lack of Communication within The Turn of The Screw and The

Awakening: Grünbaum explains this potentially endless movement from one signifier to another is what Lacan means by desire and all desires derive from a lack, which has to be fulfilled (220-3). By the absence of the real objects, human language becomes effective by the desires of themselves and the words are fulfilled by the imagination of the people; however for some people, this fulfillment effects work differently. Some people cannot communicate because they cannot find words to express themselves, so the lack of communication occurs. In The Turn of The Screw, this lack of communication can be seen clearly. There is no healthy communication between the governess and the children, the boss and Mrs. Grose. They cannot express themselves clearly, so they cannot understand each other. In The Awakening also there is lack of communication between Edna and her husband, because they have two different kinds of desires to be fulfilled. Even if they speak the same language, they can never understand the needs of each other and they are selfish enough to do whatever they like. Edna also has gaps between her lover, Robert who chooses to earn money like her husband. She only wants to see him different because he has different kind of culture, but in the end she realises the reality.

The two main characters of the two books both try to change their lives and get a new life for only themselves. The governess wants to possess a rich life so as to fulfill her desires; on the other hand, Edna wants a free life to live her relationships without belonging to anybody. These different ways of understanding make the two

protagonists not understand by the other people; what is more, the lack of communications between the speeches make the two women understand the other people incorrectly. If there is lack of communication between the characters of the two books, that means the two protagonists of The Turn of The Screw and The Awakening are introvert persons and unconsciously they fill in the speech gaps of the other people with what they desire to hear.

1.7. Jung's Effects on The Turn of The Screw and The Awakening

Many philosophers try to explain the relationship between the conscious and unconscious and proposing the recognition of the personality types extrovert and introvert. Jung is the most reliable philosopher of them. In 1921, Jung publishes Psychological Types, which deals with introvert and extravert people. The governess and Edna are introverted women of their times. They live their sorrows and happinesses within themselves and they are never open to other people's ideas, especially the governess, who never listens what other people say, because she only concerns about herself and her needs. Both Edna and the governess do not bother children; what is more, Edna's children are her own children. Their inner feelings and thoughts are much more important than their children.

1.7.1. The Personal Unconscious & The Collective Unconscious: Jung's theories are largely based on a period of intense self-analysis, later he makes a distinction between the *personal unconscious* and the *collective unconscious*. Jung believes that the individual unconscious can be seen as the set of repressed feelings and thoughts experienced and develops during an individual person's lifetime (224-2). The collective unconscious can be seen as the set of inherited and typical modes of expression, feeling, thought, and memory that are seemingly innate to all human

beings (Jung,224-9). Jung sees the *collective unconscious* as being made up of so-called *archetypes*. These *archetypes* being potentialities, or proclivities, that can find expression in the finding of a mate, religion, art, myth, and even in the eventual facing of death (Jung,229-32). Jung's approach to psychotherapy is aimed at achieving a reconciliation between the diverse states of personality, which he sees not only as being stressed by the tendencies toward introvertedness or extrovertedness, but also by other contrary tendencies of sensing or intuiting, and of feeling or thinking (Jung,233). Through achieving a true insight into how an individual patient's unconscious integrates with the collective unconscious that patient can be helped towards achieving a state of *individuation*, or wholeness of self (Jung,233-9).

Nineteenth century people have a collective unconscious world that used to be integrated by the laws of their religion and restrictions. The governess and Edna have that restrictions inside themselves. Edna even after she gets her freedom, she does not know how to use it and she fails because of her restrictions that she has lived inside, so she has personal unconscious like the governess. Repressed feelings and thoughts of them shape their lives and in the end they realise that they have not enough space to live their lives by their own wishes. Edna finds a solution to commit suicide and relieves herself like that, whereas the governess cannot find a solution because she does not want to be free like Edna, so she is lost inside her dark dreams.

1.8. Adler's Effects on The Turn of The Screw and The Awakening

Edna and the governess are so introverted characters that they only trust their ideas and imaginations. Eventhough they seem to listen to other people, inside themselves they see the other people inferior to them, so they do not rely on what

other people say. Another philosopher Adler who characterises psychoanalytical theory by his analysis of human nature, talk about inferiority and superiority complex of the people. He is also concerned about the family affects on human beings. He sees each individual as having a feeling of inferiority. Adler believes that it is human nature to feel oneself inferior. He explains this thought as an example of a child.

The child comes into the world as a helpless little creature surrounded by powerful adults. A child is motivated by his feelings of inferiority to strive for greater things. When he has reached one level of development, he began to feel inferior once more and the striving for something better begins again which is the great driving force of mankind (Adler,14-25).

1.8.1. Superiority Complex within The Turn of The Screw and The Awakening: Every person has inferiority feelings whether he/she can admit it or not. Adler claims that since the feeling of inferiority is regarded as a sign of weakness and as something shameful, there is naturally a strong tendency to conceal it (30-8). So as to be helpful to the other persons, one has to be aware of his/her inferiority, being preoccupied with the consequences of the feeling and with all the objective details (Adler,8). All people wish to overcome the difficulties and problems of their life. Each individual would like to reach a point in life when he/she feels strong and complete. Adler explains: “We shall always find in human being this great line of activity; this struggle to rise from an inferior to a superior position, from defeat to victory, from below to above. It begins in earliest childhood and continues to the end of our lives” (40).

The healthy individual will give an effort for superiority through his/her involvement with society. He/she will have a concept of superiority that includes the welfare of others as well as him/herself. The neurotic lives his/her life in constant fear of loss that will express itself in the need to dominate, to refuse to cooperate, to

aggressive and antisocial behaviour. In The Turn of The Screw, the governess has that superiority complex inside herself. She cannot understand the close relationships between Miles and Quint and she believes that there has to be something to be ashamed of. She never wants to talk to Mrs. Grose because she believes that she is a servant, not a governess, but there is no one to approve her ideas, so she has no choice and shares her ideas with Mrs. Grose. In the beginning of the book, when the governess comes at Bly, the first thing she has done is to change Flora's place into her room, because she thinks she is like the owner of Bly after the boss and she has the power to change everything in the house and nobody can change her thoughts about this subject. She even does not want to teach Flora, but she wants to form her.

To watch, teach, *form* little Flora would too evidently be the making of a happy and useful life. It had been agreed between us downstairs that after this first occasion I should have her as a matter of course at night, her small white bed being already arranged, to that end, in my room. What I had undertaken was the whole care of her, and she had remained just this last time with Mrs. Grose only as an effect of our consideration for my inevitable strangeness and her natural timidity (James, 153-4).

1.9. The Comparison of The Turn of The Screw and The Awakening Through Psychoanalysis Theory

The way of understanding and the philosophy of the nineteenth century people can be observed in The Turn of The Screw and The Awakening. Especially literate people put these effects in their writings and are influenced by their times. The nineteenth century philosophers, writers and the ideas affect Chopin and James. The repressed people of the nineteenth century, especially the women are taken as the main subject in The Turn of The Screw and The Awakening. The difference between the two main women characters of the two books is the governess is an

early nineteenth century woman, Edna is late nineteenth century woman, but their characteristics life styles of living their own desires have the same purpose. Freud has enormous affects on the nineteenth century changing life style and in the two books, this can be seen clearly through psychoanalysis theory. Adler, Jung, Lacan and the literate people of the nineteenth century shape the two societies of America. The books are the only main sources to lighten people of that time, so they can be either useful and dangerous. The Awakening and The Turn of The Screw are very good examples of the early and the late nineteenth century people who are trapped in the needs of their societies and own desires.

CHAPTER 2

ANALYSIS OF THE TURN OF THE SCREW FROM THE PERSPECTIVE OF THE MAIN CHARACTER

2.1. James & His Choice of Ghosts in The Turn of The Screw

James writes The Turn of the Screw at a time when believing in ghosts and spirituality was very popular both in England and America. Bressler believes that the reason why spirituality and ghost stories are widespread in the nineteenth century is that people at that time begin to question the traditional religion, unable to believe in the powerful and benevolent God, preached by the Christian church (64). Many intellectuals of that time turn away from Christianity. Bressler notices because of the people's loss of Christian faith and people who have lost loved ones or who have faced death themselves, try to create a new way of understanding and accepting death (18). He states that people want to assure that there is another world that their beloved ones and themselves would go, so not only the intellectual writers, but also the folks are interested in ghost stories and spirituality (45).

2.1.1. The Writers of The Nineteenth Century and Their Commands on James's Writings: The writers of the nineteenth century have inspired these spiritual thoughts from the folk and it is like a need to write these kind of writings to take the interest of the society of that time. The spiritual beliefs of the nineteenth century people also lead the writers deal with the psychological side of the people in their writings. Wegelin states that Henry James's formal concerns, in sum, are closely

related to his preoccupation as a psychological novelist. He is interested in psychological manifestations of all kinds, and the interest in the varieties of consciousness is reflected in his technical experiments with limited narrative points of view (44). This method of presenting and organizing his subjects serve him primarily as a compositional device to achieve focus and thereby clarity and intensity. In time consciousness has become James's subject.

2.1.2. Ghost Stories in The Nineteenth Century: Consciousness is also taken as the main subject of the ghost stories. James's novels have the idea of psychological way of understanding of people integrated with the consciousness and spiritual beliefs. Woolf, concerning the ideas of James's novels, wants to identify the violent old ghost stories and Henry James's novels. She believes that his novels have the origins of the old ghosts, but they are present whenever the significant event overflows the audiences powers of expressing it (Woolf,69). The baffling things that are left over, the frightening ones that persist- these are the emotions that he takes, embodies, makes consoling and companionable (Woolf,69).

Concerning the consciousness of the mind, many critics at that time talk about James and a lot of literate people argue the existence of ghosts. Critics have been forced to decide whether the governess is mad or there are ghosts. Those arguing for the ghosts like White, emphasize that James, in his 1908 preface, calls the book a *fairy-tale pure and simple* and that none of his other ghost stories are considered hallucinations (87). Feminist critics like Przybylowicz, have recently picked up this thread, suggesting that the assumption the governess is a sexual hysteric, imagining the ghosts (344).

More recently, postmodernism has led critics toward a less combatant approach toward The Turn of The Screw. Many critics like Jones, have taken to accepting the ambiguity in James's writing and acknowledging that nearly every incident can be interpreted to prove the governess is mad and to prove that there are ghosts (158). In making this statement, critics draw attention away from this irresolvable controversy and towards the language James used to create this much-read and much-interpreted text.

2.2. The Stream of Consciousness in The Turn of The Screw

Edel also deals with the writers that deal with stream of consciousness. He notices that in The Turn of The Screw, there are two different stories in reality and a method that foreshadows the problems of the stream of consciousness (229). The first story in the book is the area of fact and the second one is the area of fancy. In the story there is a witness who says that the story that she has told is true; on the other hand, there is a mind that is turned by the screw, the contents of which are given to the reader. The reader must establish for him/herself the credibility of the witness; he/she must decide between what the governess supposes and what she claims she sees. Edel also continues his ideas that the reader's mind is forced to hold to two levels of awareness: the story as told, and the story to be deduced (229). This is the calculated risk Henry James has taken in writing for audiences not prepared to read him so actively. The writer of stream of consciousness takes the same risk (Edel,229).

2.3. Lack of Communication Between The Characters of The Book

When I talk about the language of The Turn of The Screw, I also have to talk about the lack of communication between the characters of the book and the gaps that James gives the audiences to fill in deliberately. If we analyse the language of the governess, the lack of communication can be seen through the book. From the first time the governess has entered Bly, she positions her place and starts to behave like that. McWhirter states that the governess is a very dominant character to make decisions about everybody's lives; what is more, she believes that she is in charge of making decisions for everybody at Bly (222). In addition to these ideas, it is normal that there are quarrels between Mrs. Grose and the governess. McWhirter notices that there is a war of domination between the two ladies of Bly (223).

According to McWhirter, the most interesting event between the governess and anybody in the house is that even she seems to listen to what other people say, but she never listens (223). While people are talking, she creates the events in her mind as she wants them to be.

In Chapter II, Miles' strange dismissal of the school and the problems of communication between Mrs. Grose and the governess come along. Mrs. Grose is shocked at the suggestion Miles might have done anything to be dismissed from school, but at the same time, she expresses her joy that Miles can be a bad boy, if he desires, so she never listens but creates a figure in her mind about Miles, the second master of the house.

‘What does it mean?’ ‘The child’s dismissed his school’. She gave me a look that I remarked at the moment; then visibly, with a quick blankness, seemed to try to take it back. ‘But aren’t they all -?’ ‘Sent home – yes. But only for the holidays. Miles may never go back at all’. ‘What he has done?’ I cast about; then I judged best simply to hand her my documents – which, however, had the effect of making her, without taking it, simply put her hands behind her. She shook her hands behind her. She shook her head sadly. ‘Such things are not for me, Miss’. ‘Is he really bad?’ (James, 157- 8).

Kimbrough claims that from the second chapter, it can be understood that the words that have to be said cannot be spoken during the novel; further more, the audiences can only read the governess’s thoughts (32). He adds there are a lot of ‘-’ in the novel, because of a lack of communication (33). Every characters of the book think and analyse rather than talking to each other, even the children are the same. Kimbrough also notices that all the personal adjectives are given on purpose, because James wants the audiences also write their own characters and a book in their minds (32-5). The gaps are left for two purposes: to be completed by the audiences and to show that the characters are unable to express themselves clearly.

Wegelin dealing with these ideas believes that the governess cannot express her feelings directly to her employer or even contact him, so the governess transfers her anxiety over him to her relationship with the children (38). Oddly, she and Mrs. Grose emphasize the master’s preference for pretty, young employees when these employees are women he has chosen never to see again.

The absence of conversation is clearly seen in Chapter II. The audiences and also the governess should fill in the gaps so as to reach a solution; for instance, Mrs. Grose makes the audiences and the governess think the situation of the other governess, who dies with an unknown reason, by saying that: “he seems to like us young and pretty” (James,159). The idea here can be filled with a reasonable fear

that she has done something wrong to die that the governess should not make the same mistake. By this argue, Mrs. Grose can also be taken as a woman who does not want the governess and tries to make her mad so she will leave Bly.

The audiences can realise the lack of communication whenever Mrs. Grose and the governess start talking. The governess always forces Mrs. Grose to think like her and if she does not, she insists on her thoughts by her words; further more, even if they cannot understand each other, they choose to stop talking.

‘He was looking for someone else, you say – some one who was not you?’ ‘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!’. She didn’t deny this, but I required, I felt, not even so much telling that (James,176).

The biggest example for the lack of communication is in Chapter XIV, when Miles wants to turn back to his school. The governess never listens to the little boy and explains him why he cannot go to school again. Instead of explaining the events she chooses to talk to him as if he is an adult.

‘You really compare me to a baby girl?’ This found me singularly weak. ‘Don’t you, then, love our sweet Flora?’ ‘If I didn’t – and you too; if I didn’t -!’ he repeated as if retreating for a jump, yet leaving his thought so unfinished that, after we had come into the gate, another stop, which he imposed on me by the pressure of his arm, had become inevitable. ‘Yes, if you didn’t -? He looked while I waited, about the graves. ‘Well, you know what!’ But he didn’t move, and he presently produced something that made me drop straight down on the stone slab as if suddenly to rest. ‘Does my uncle think what you think?’ ‘Ah well, of course I don’t; for it strikes me you never tell me. But I mean does he know?’ ‘Know what Miles?’ ‘Why, the way I’m going on’. Yet it struck me that we were all, at Bly, sufficiently sacrificed to make that venial. ‘I don’t think your uncle much cares’ (James,218).

Wegelin claims that the governess wants to impose the child what she wants to hear, but the little boy does not have anything to say (65). He insists on Miles’ being a little boy and he maybe behaves naughty at school, so he does not want to speak or he cannot express himself because of being a little boy; on the other hand, the

governess believes that Miles has connections with Quint, who is a ghost at that moment. She wants to prove this connection by her words and thinks nothing else. Wegelin also believes that when the governess says ‘I don’t think your uncle much cares’, she never thinks of the emotions of the little boy who only wants the interest of his uncle (68). This conversation between the governess and Miles proves that the governess does not give importance to the feelings of Miles. She only sees him as a tool to reach her employer. Wegelin questions why the governess does not want to send the children away from Bly, if the ghosts are at Bly and if they want the souls of the children (70-2).

2.4. The Gaps Between the Lines

Unlike many other books, The Turn of the Screw is a long story which is dominated by the narrator’s thoughts and feelings, so within these gaps between the lines, James also want to express his thoughts in the book. From the very beginning of the book, first Douglas begins to tell the story and just like one of the main characters in Animal Farm called Old Major, Douglas makes a very clever turn to raise up the audience’s interests. He tells that the manuscripts of the real narrator will come three days later; and this makes them curious about the story, as Old Major’s speech in Animal Farm.

Comrades, you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say first. I do not think, comrades, that I shall be with you for many months longer, and befor I die I feel it my duty to pass on to you such wisdom as I have acquired..... (Orwell,3).

In The Turn of the Screw, although there are gaps between the lines, audiences still can only hear and read the story through the eyes of the governess, so people

have to decide to believe in her or not. Cargill claims that to have read a story from a single perspective is reliable (25); on the other hand for Willen, it is just the opposite that every character of the books have to be analysed (35). However, it is important to note that all the informations provided about the governess, come not only from the narrator but also from Douglas, a man who could be in love with the governess. Because of Douglas's emotional connection to the governess, audiences cannot be certain about the governess's innocence.

At the very beginning of the book, the audiences have the clues to analyse the governess, the protagonist of The Turn of The Screw. When she enters Bly, she wants to see everything beautiful and tremendous, so she believes that she is going to a paradise:

I remember as a thoroughly pleasant impression the broad clear front, its open windows and fresh curtains and the pair of maids looking out; I remember the lawn and the bright flowers and the crunch of my wheels on the gravel and the clustered tree-tops over which the rooks circled and cawed in the golden sky (James, 152).

2.5. The Class Differences in The Nineteenth Century Related to The Turn of The Screw

When there is one mouth piece of the book, it is very obvious that the audiences will read the story from the governess's perspective. At that time in the nineteenth century, people are very concerned with the class differences, so between the lines the audiences can analyse the binary opposition that the governess makes for the people who are in a lower class than herself. Willen believes that at the very beginning of the book the governess displays her character and after entering Bly, she presents the binary opposition in her mind (42). The governess is the youngest daughter of a poor country parson. At the age of twenty she goes to London and

looks for a job and finds the job at Bly. Although she is a daughter of a poor parson, she is educated, so she believes that she is special and will become rich. This explanation can make a lot of people in Turkey think she is like a little teenager who spreads from old Turkish movies⁷ to an American novel. She is lusty and she thinks that she can do everything she wants to reach her aim. Kimbrough claims that these characteristics of her symbolise the nineteenth century women who work (28). She comes from a repressed society, so carries the characteristics of that society. At that time the class difference is very clear, so James symbolically tries to put these class differences in The Turn of The Screw.

2.5.1. The Character Analysis of The Governess Related to the Class Differences: The governess is a very obstinate lady in the book. She believes that she is in the highest position at Bly after the master. When she first enters Bly, she realises her position in the house, so she likens Bly to a paradise. Kimbrough thinks the governess comes from a lower society, but this position of her does not mean that she cannot be in a better position than the servants (43). When the governess enters Bly, she is also very pleased to see her position's importance in the house. She is welcomed by the servants and this makes a very impressive effect on her (44).

The scene had a greatness that made it a different affair from my own scant home, and there immediately appeared at the door, with a little girl in her hand, a civil person who dropped me as a decent a curtsey as if I had been the mistress or a distinguished visitor (James,152).

2.5.2. Power Struggle Between The Characters of The Turn of The Screw: Kimbrough claims that the governess has designated her position when she first sees

⁷ As if she is from a very poor family and she wants to marry a rich man, but fails, so she starts singing.

the place and the people's attitudes towards her (44). He also adds that the change of governess's attitudes can be seen clearly after she enters the house, because she has rounded up her position in her mind that she is the mistress of the house and has permission to do everything she wants (44). Taking the position, the governess allows Flora to assume the role of mother. The governess is doing far more than giving lessons to Flora; she is functioning as her guardian, even having the child sleep in her room, so without any word, she makes herself the mistress of the house. If we look at the situation from a different position, she takes the mother figure from Mrs. Grose, by having Flora sleep in her room.

Because the audiences read the story from the diary of the governess, the clues that the people get from the governess is very important. With these clues, the gaps between the lines can be solved by the audiences. The first impression that the governess has for Bly is about the size and the appearance of the place. Because she comes from a poor society, she sees even the windows and the mirrors very big and unreachable, so seeing herself in a position that she even cannot imagine, which makes her feel powerful.

The governess is a very dominant and determined character, so it is normal to have power struggles between the other characters of the book. Foucault claims that people have power struggles between each other in every part of the societies, even in the families (70). From the very beginning of the book, the power struggle between the governess and Mrs. Grose can be seen clearly. If the sentence "Miss, you're not the first" (James,154) is considered, it can be thought that Mrs. Grose is

jealous of her, because she is the one before the governess comes and if two women having the same position are taken into an account, jealousy is inevitable.

In Chapter II, Mrs. Grose sees herself in the same position with the governess, but the governess quickly makes her understand the situation and thoughts about her.

‘What was the lady who was here before?’ ‘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’ ‘Oh he did, it was the way he likes every one!’ (James, 159).

By pronouncing the word *us*, Mrs. Grose wants to balance her position in the house, emphasizing that she is not different from the other governesses and from her.

2.6. The Superiority Complex of The Governess and The Binary Opposition

Rowe opens an argument by saying that the traditional ethics of that time makes the governess disbelieve that the master gives all the authority to a valet, who is in a lower level in the society of that time (195). There used to be very strict class differences and these classifications make people live in a very restricted ideal world that destroys the idea of a common society. Rowe also states that by considering these narrow ideas, the governess also puts everybody in a class and says: “He’s like nobody” for Quint who happens to wear clothing similar to an employer (173). The sentence can both demonstrate Quint’s unreality and the governess’s possibility to see a hallucination or a ghost. On the other hand, by the class differences Quint is nobody to be given any importance, because of his status. According to Rowe, this similar clothing can prove that Quint wants to be like his master or have the power that his master has (201). He adds it used to be a tradition to observe class distinctions between people at that time. The first immigrant Americans are very

good examples to show the class differences that used to attach American culture (201); John Smith is a good example for this.

At his entrance before the King, all the people gave a shout. The Queen of Appomattoc was appointed to bring him water to wash his hands, and another brought him a bunch of feathers, instead of towel, to dry them; having feasted him after their best barbarous manner they could, a long consultation was held,....., whereat the Emperor was contented he should live to make him hatchets, and her bells, beads, and copper, for they thought him as well of all occupations as themselves. For the King himself will make his own robes, shoes, bows, arrows, pots; plant, hunt, or do anything so well as the rest (Smith,67).

Smith is one of the first American immigrants who is kept by Indians by accident or he wants to consider that he is a slave there. The most interesting event that Smith cannot understand with Indians is, they have divided the working plans equally; so there is no difference between the master and the slaves. Perhaps there are not slaves in the culture of Indians, but Smith always wants to classify them according to their status. He chooses one of them as a king to be served, and he gets surprised by a king who has been doing his works by himself. With Smith's classification example, the governess's thoughts about Quint can be explained.

James tries to make the audiences think about the class differences in the governess's mind between the lines. In Chapter VI, the binary opposition of the governess can be seen. The chapter starts with the rest of the governess, which gives her a moment of brain storming about the unusual events that she thinks have been happening. She makes plans how to persuade people that she has seen a ghost. The event can be taken as a power struggle between Mrs. Grose and the governess, yet nobody has seen anything except the governess. If she can prove that she has seen Quint, she will certainly get the authority of the house and if not, Mrs. Grose will not believe her anymore. According to the governess, Mrs. Grose's thoughts are

connected to the master. If the master does not believe in what the governess says, she will lose his trust. Everything the governess attempts to do can be taken as tricks to reach the master.

Beidler claims the stair has a very important role for the binary opposition examples. The stair is a spatial setting which immediately puts two characters on two opposite positions; high and low (217). The stairs according to Beidler, functions as an *underlying signifying system* which helps to explain the governess's reaction (217). He states that only when we realise how the stair is intended as a spatial setting to create the binary opposition, can we clarify why on different occasions the governess reacts so differently to Miss Jessel and Quint (218). The binary opposition also creates tension between characters, which implies a latent power struggle in the house.

In Chapter IX, the binary opposition of the governess is seen clearly again. Seeing Quint for the third time, the governess gets used to the situation, but this time, he is in the house.

I knew that there was a figure on the stair. I speak of sequences, but I require no lapse of seconds to stiffen myself for a third encounter with Quint. The apparition had reached the landing halfway up and was therefore on the spot nearest the window, where, at sight of me, it stopped short and fixed me exactly as it had fixed me from the tower and from the garden. He knew me as well as I knew him (James, 195).

By having determined and powerful character, the governess always has superiority complex, so the classification she has done is inevitable for her. Felman believes that the superiority complex of the governess makes her see everything from her angle (300). He adds that her aim is to reach the master by pleasing him, so everything on her way to stop her is a barrier to be passed (301). Her power struggle

between all the women in the house is all about her complex to have the master (301).

Rowe believes that the governess is much more uncomfortable with Quint's position of the house than seeing a ghost, because Quint is a valet, but he has power to do everything he wants by the permission of the master (204). This situation of Quint offends the governess's class conscious and the Victorian sensibilities (204). Quint used to spend much time with Miles and as Mrs. Grose says: "He was much too *free* with him" (James,177). Concerning these ideas, Rowe explains Miles and Quint's attitudes that they have a sexual affair (205). Quint's authority of the house can also be explained by the dominance of a male character in the house, although he is a poor valet. He is the only mature man in the house so, maybe the master of the house prefers to give the authority of the house to a man, even if he is not suitable for the situation.

2.7. The Metaphoric References of The Turn of The Screw

The audiences read the book between the lines, because the story changes according to the understanding of the audiences, so the words are very important in the book. They can be ironic, metaphoric or symbolic; furthermore, words can have very dangerous meanings. In The Turn of The Screw, the word *free* has lots of different meanings as in the book 1984. If someone has a power to do everything free with another one, that means he/she can have domination on the other person. In 1984, the word *free* is prohibited, because the government wants to have domination on people. Even the meaning of *free* is used to mean giving away without money,

and they have erased the word from their new dictionary and changed it to another word. Rowe explains the reason why they have done with the idea that, if someone does not know the word to speak, he/she cannot express him/herself, so he/she cannot think of freedom, neither unintentionally nor deliberately (35-70).

Rowe has applied these ideas to The Turn of The Screw, explaining that the word *free* can also be used in the sense of the affair between Miss Jessel and Quint. Miles can help two lovers to get news from each other or make two of them see each other, so the governess may get jealous of this relationship, because she is alone (210). Rowe thinks, unconsciously the governess wants a relationship to give her love; on the other hand, in that society with the class differences she cannot bear the situation that a governess has an affair with a valet (211). She is afraid of Quint and Miss Jessel's relationship, because her values are in danger with this affair; what's more, she cannot understand a love with a valet (211). Rowe, on the other hand, does not believe that the governess is not hopeful about this affair, because she differs from her master in class so, she is one step close to him with this situation (Rowe,212). By protecting the children from Quint, she believes that she will gain the love of her master.

2.8. Alienation of People in The Nineteenth Century Referring to The Governess

Without drawing visual lines between the people, there sometimes can be distances between people. The distance can be either a class difference or different way of understanding. The governess definitely has walls between the other people

who do not believe the things she has believed. On the beach scene, the governess has no true evidence anyone else is present on the beach and before she looks to see if her knowledge that third person is present is correct, she looks at Flora, who makes a boat. Without looking at the other person's presence, the governess believes that it is Miss Jessel who wants to take Flora to her side, but she is on the other side of the lake, so this line between Miss Jessel and Flora can be explained by LeGuin's ideas, meaning that there are walls between people (8). Even if they see each other, they cannot understand each other. Though the governess is on Flora's side, she cannot understand the feelings of the little girl and she only sees the events from her point of view and never listens to the little girl. LeGuin explains this situation by telling that people can be the *other* people for even anyone else that are so close to each other and there is always a wall between people (10-30). LeGuin believes that if people are on the other side of the wall, they are alien to each other and this wall does not have to be apparent (9-80).

The governess always blames other people who are not like her, meaning that she cannot stand any different way of life standard. Putt claims Miss Jessel is also to blame for the governess, because she has learned that Miss Jessel was pregnant when she left, so she commits a sin that cannot be forgiven like Hester Prynne in The Scarlet Letter (44). He adds although there is no evidence that Miss Jessel is dead, it is reasonable to think she is dead for the governess, because she has to be punished in a way for her belief (44). She cannot bear the possibility that Miss Jessel lives. She can only be a ghost who mourns and tries to be forgiven for her sins. "The person was in black, you say?", "In mourning- rather poor, almost shabby. But- yes- with

extraordinary beauty. Handsome- very, very, wonderfully handsome. But infamous” (James,184).

Eventhough Miss Jessel has an affair that the governess does not approve, she is jealous of the ex-governess. The governess believes that an educated woman who has an affair with a valet cannot be in the same position like her, so even with her jealousy, she can never forgive or like Miss Jessel and she sees her in a lower class than her.

2.9. The Difference between Masculine and Feminine Powers in The Nineteenth Century

In The Turn of The Screw, the class difference never finishes. Beidler believes that the more the governess sees Quint, the closer he is to the house, so this time seeing him in the house can mean that danger is closer to them and to the climax of the book (219). When Quint is on the stairs below the governess, the position of them shows the class differences between the people in that society; because when he sees the governess, he walks downstairs, to where he belongs. Beidler notices that the governess is the person who prevents him from proceeding his way to the upper class. Eventhough she thinks that he is a ghost, for her tradition, he has to know his class (219). So the governess reacts vigorously: “I had plenty of anguish after that extraordinary moment, but I had, thank God, no terror. And he knew that I hadn't--I found myself at the end of an instant magnificently aware of this. I felt, in a fierce rigour of confidence, that if I stood my ground a minute I should cease—for the time at least--to have him to reckon with” (James,196). She does not run away, but faces

Quint bravely. Her reaction towards Quint is different from those towards Miss Jessel. Shortly afterwards, the governess seems to be convinced that she has successfully resumed her position.

The moment was so prolonged that it would have taken but little more to make me doubt if even I were in life. I can't express what followed it save by saying that the silence itself—which was indeed in a manner an attestation of my strength—became the element into which I saw the figure disappear; in which I saw it turn, as I might have seen the low wretch to which it had once belonged turn on receipt of an order, and pass, with my eyes on the villainous back that no hunch could have more disfigured, straight down the staircase and into the darkness in which the next bend was lost (James, 196).

In Chapter X, the upper and lower class ideas continue. The governess mostly deals with Flora, she reads books to her and sleeps with her as a mother figure who tries to protect her child, then she hears a voice and everything changes again. It is the sound that she heard before when she first came to Bly, then again on the stairs, she sees a ghost, but this time Miss Jessel, who is sitting and crying. Beidler claims the governess is not afraid of her, because Quint always stares at her but Miss Jessel even does not realise that the governess is there, so Miss Jessel is given as a flash back to the audiences to be sympathied (2). Beidler explains this situation that Quint wants to climb up the stairs but Miss Jessel is sitting on her class, not trying to pass to the upper class, so she knows where she belongs according to the governess, that's why Miss Jessel is not to be afraid of (220).

Looking down it from the top I once recognised the presence of a woman seated on one of the lower steps with her back presented to me, her body half-bowed and her head, in an attitude of awe, in her hands. I had been there but an instant, however, when she vanished without looking round at me. I knew, for all that, exactly what dreadful face she had to show; and I wondered whether, instead of being above, I had been below, I should have had the same nerve for going up (James, 198).

The governess believes that she has the authority on Miss Jessel, so in her mind, she places her in a lower class than herself. Miss Jessel's appearance does not

constitute a challenge to the governess' authority at Bly. On the stairs Quint wants to climb up to the upper parts of the stairs, but Miss Jessel knows her place, so in her mind, the governess puts men and women into a different classification. The significant lust of the governess is to keep her position at Bly, and she does not want any obstacle on her way. Even though both Miss Jessel and Quint are ghosts, according to the governess, Quint is the only person to be afraid of.

In Chapter XV, by the help of her fears and her recognition of the place, where Miss Jessel sits, the governess sees Miss Jessel again in the schoolroom and she yells at her: "You terrible, miserable woman" (James,221). Beidler finds some common behaviours between Miss Jessel and the governess (222). Both of them are there to protect and teach the children; what is more, both of them want to leave the place. By seeing her in the room, she changes her mind and stays at Bly. Beidler tells the reason for that is to show everybody she is not like Miss Jessel and she is much more powerful than her (222).

From the very beginning of the book to the end, the binary opposition can be felt. In Chapter XXIII, the audiences wait for something to happen but the governess and Miles start the conversation with chatting about the numbers of the servants. The class difference can be seen clearly in this chapter again. The governess in Chapter XXIII does not count the servants, but Miles sees them as humans, not just servants, so he also wants to get rid of talking with the governess by the help of a servant Luke, whose name is not mentioned before. Beidler explains this idea that it is to show herself and Miles the mistake that Quint and Miss Jessel do by having an affair, but Miles who has grown up with the servants and the governesses, cannot find the

differences to love or not to love someone because of his/her class differences (224). This leads the audiences that Miles is still childish and innocent in his thoughts but by the influence of her society, the governess cannot understand why Miles is so concerned about the servants. According to the governess, the servants are like nobody for her and she believes that they should be nobody for Miles, too, because he is the future owner of Bly, so the governess again fits everybody at Bly into her classification.

The binary opposition between masculine and feminine powers can also be seen in The Turn of The Screw. The governess always talks about Miles as a clever boy; further more, she even sees Quint as a cleverer ghost than Miss Jessel:

I remember how I suddenly dropped, sank upon the edge of the bed from the force of the idea that he must know how he really, as they say, 'had' me. He could do what he liked, with all his cleverness to help him, so long as I should continue to defer to the old tradition of the criminality of those caretakers of the young minister to superstitions and fears (James,204).

After the governess forgets everything about Flora, she deals with Miles, because Gale thinks masculine power of Quint makes the governess more scared. She is afraid of any sexual attack from him and she believes that she can protect neither Flora, nor herself; on the other hand, she unconsciously wants to be with a masculine power, but she is extremely afraid of her society (Gale,300).

These binary oppositions, class differences and feminine masculine effects on the book lead the audiences to think that The Turn of The Screw is a book of philosophy and psychology. So as to help the audiences to read the book between the lines, the Freudian effects in the book should be analysed. When the governess first enters Bly, the first impression that the governess has for it, is about the size and the

appearance of the place. Cargill dwelling on the psychoanalytical aspects of The Turn of The Screw, claims that she sees even the windows and the mirrors very big and unreachable (28). Seeing herself in a position that she even cannot imagine, makes her become powerful. Cargill notices that Bly is her first step to freedom, so she sees everything bigger than it is (28) .

2.10. The Importance of The Physical Appearance for The Governess

Just as Freud does, Cargill claims that the governess's observations about Flora are all based upon physical appearance. She always calls her beautiful, describes her blond curls and blue eyes, and compares her to an angel, indeed one of "Raphael's holy infants" (Cargill,29). He thinks this description of the child shows the audiences, the contrast between the physical appearance and the inner thoughts (29). The children are always emphasized as innocent by the governess, when she first comes Bly and whatever bad is said about them cannot change her mind, because she focuses herself that they are like Raphael's holy infants.

The Turn of The Screw can also be read by only according to the physical appearances, because there are lots of examples that shapes the theme of the book: The appearance of the strange man is very interesting with curly red hair, a pale long face, red whiskers, arched eyebrows, small sharp eyes, a large mouth with thin lips like an actor and he is also tall, active and erect (James,173-174). Willen explains that in the century that the book is written, these kind of descriptions are made very similarly between people, who sees extraordinary and mysterious humanbeings, ghosts or sexually frightening men popularized by pseudo-science and literature of her

day(45). He also adds that the governess uses the word *erect* to describe the man's appearance, because the women at that period are depressed by the society rules so, unconsciously the governess chooses the words that are related to sexuality (42-80). Willen also wants to prove that the governess has sexual desires even to a man who is unknown (50). By giving these descriptions of physical appearance, James wants to signify the lack of sexuality and the repression of the women at that time by these expressions. According to Willen, the red curly hair at that time also represents sexuality for people, because the colour red symbolises passion and lust; in addition to that, it is said to be the sign of evil all the way back to the Bible (75). Even in the cartoons, satan is shown in red clothes with red horns so, by the time a baby starts to see and gives meaning to the objects, he/she are given the idea of being evil with red by these kinds of cartoons, so Quint in the novel can be taken as a satan, who wants to seduce the children, in a human form. Willen states that at that century, sharp small eyes illustrates man's sexuality and wickedness and his arched eyebrows show him to be proud (72). It is nearly dark when the governess sees the man, so the descriptions of the man can be an imagination of the governess. Willen concerning the governess's duty, believes that she has to see herself in a position to protect the children so as to reach the master of the house (78). He also notices because of its being dark when the governess sees the man, it can be the beginning of her hallucinations according to her repressed desires (78).

2.11. Freudian Reading of The Book

2.11.1. Desires of The Governess: Some critics believe that the governess's repressed desires may lead her to have strange relationships. The governess in the

novel receives disturbing letters from home where things are not going well and this leads some critics like Sharp to an understanding that the governess has sexual desires to her father and so as to get rid of them, at the very young age, she leaves her home and tries to forget about her desires (95). Sharp believes that the governess wants to sublimate her id by looking after the two little children at Bly, but she can never get rid of her desires (96). As a result of this, she seeks a different sublimation for her desires and finds her duty to save children from the corrupted ghosts. Sharp insists that the governess wants to see herself as the superego of Bly, but in reality she can calm down her energy of lust neither with her father, nor with her boss (97). Unable to express her feelings directly to her employer or even to contact him, the governess transposes her anxiety to her relationship with the children. Oddly, she and Mrs. Grose emphasize the master's preference for pretty, young employees whom he has chosen never to see her again. According to these thoughts, Sharp believes that the governess wants to prove that she is different from the other governesses and she will gain the respect and love of her master by protecting the children from every danger (98). As a result of this, the governess seeks a problem in the house to cope with, so she will show herself to her employer. She chooses an unknown and mysterious topic, the ghosts to show herself to him.

2.11.2. Psychosexual Disorder: According to psychoanalysts like White, the governess fits into the model of the sexual phenomena that is well-known at the turn of the century (114). White claims that at the time sexual hysteria is seen as a psychosexual disorder, Miles can also be taken as a little boy who has psychosexual problems, because of his close relationship with Peter Quint (115). At that time

homosexuality is the result of the repressed Victorian society and to prove this Miles has that kind of relationship with Quint. Miles and Quint are always alone together and very close to each other, and this may cause a different kind of relationship between the two, in the period that Miles starts to be a teenager.

2.11.3. Pleasure & Reality Principle: As a turning point of the story, the governess sees a man in the tower. White says the man can be taken as an hallucination or a ghost, but there is a real fact that the governess is very afraid of the man (118). The governess herself makes a point of stating that he could not have been anyone she knows; what is more, he can be a stranger or a thief, and his appearance marks the introduction of an unknown and potentially threatening element into Bly. White grounds his ideas on the repression of the Victorian age. The governess imagines a handsome man, to whom she feels sexually attracted. When she first glimpses at the figure in the tower; indeed, she herself notes that it seems as if, at first, her fantasy of seeing her employer smiling at her has transformed into reality. The governess herself notes that “an unknown man in a lonely place is a permitted object of fear to a young woman privately bred” (James,164). Cargill declares that Victorian morality leads her to perceive a particularly sexual threat and this threat can make her see a hallucination of a stranger in the tower, because her fancy world is very wide (56-128). The governess is not afraid of a ghost, but she is afraid of a masculine power that can hurt her. Cargill adds the governess has the pleasure principle inside herself, but within the reality principle, she believes that she is not as powerful as him, because he has masculine organs (60). He also claims that having fears of the masculine powers, the governess unconsciously wants to be

powerful and free as the man, who can go everywhere they like and do whatever they want (102). This situation is the same for the master, because the closer she is to him, the more powerful she will be.

2.11.4. The Influence of The Governess from The Books of Her Centuries: At the beginning of Chapter IV, the governess reads famous novels in the Gothic tradition, Ann Radcliffe's The Mysteries of Udolpho (1794) and Charlotte Brontë's Jane Eyre (1847). By the help of these books, Brake states that James is influenced by these writers and the traditions at the time that these books are written (212). She states that the famous books that the governess reads also demonstrates the governess's desires seeing herself as a literary heroine, like Jane Eyre (213). The governess deals with the fairy tales and identifies herself with that heroines of the tales; what is more, she starts to write her own story and she is therefore able to portray herself as heroine, protector and defender of her charges (213). Jane Eyre is the best character to identify herself with because in Jane Eyre there is a mad woman who is kept in a room and the innocent heroine of the book is Jane Eyre, who is the governess of the house. The innocence of Jane Eyre is an admirable characteristic of the governess's inner world, but the most significant event of that book is the marriage and the happy ending of the house master and the governess. Brake claims by solving the problems of the children without asking for the master's help, the governess believes that her happy ending will be the same as Jane Eyre (200-19). Concerning The Turn of The Screw, Dupee states that if the governess has psychological problems, with her imaginations she writes her own story and directs the other people's roles as she wants, because the audiences read the story through

the eyes of the governess (311). He also believes that by reading these kind of stories she wants to limit her desires by her imaginations (312). Dupee states that, on the other hand, the governess throughout the story has neurotic tendencies to believe of what she dreams and she becomes a terror for the little children and Mrs. Grose who cannot express themselves clearly to the governess (312).

2.11.5. Puberty Age of Miles & Flora: If we continue reading through psychoanalysis theory, it is very important to mention that Flora and Miles are about to be teenagers, so they have questions of being adults in their minds. Especially Flora starts to question the differences between a female and a male. She wants to prove that she is as powerful as Miles, because he is the only example of a man in front of her eyes. On the beach, Flora wants to jam a long thin mast into a hole in another piece of wood to make a boat. Putt claims that Flora attempts to be a teenager, so as a girl she realises the differences between a man and a woman, and she wants to reach the power of a man or to show that she is as powerful as a boy at her age to make a boat, but her attempts are unsuccessful as a result of Victorian gender roles (52). As little girl who reaches her puberty age, Flora cannot be innocent anymore, so the governess believes that Flora knows everything about the ghosts but does not talk about them to her. He also refers that the governess can see Flora as a threat to herself because when she grows up, she will be the mistress of the house; furthermore, she will be on an upper level to the governess, so she cannot be innocent by the time she is in puberty (53). Putt also believes that the governess always has reactions to the ladies of the house, both Mrs. Grose and Flora; because

according to Putt the governess thinks that every feminine figure has power to take her dominance and fantasies from her (53).

The governess always watches the reactions of the two children. She is also afraid of the adolescence of the children, because when they grow up, they will not need a governess, so she has to leave Bly and the master. Being aware of their sexualities, the children will start to have sins like Quint and Miss Jessel. After she listens to the servants's and the ex-governess' stories, she also tries to protect the children from their own sexualities, because once they are aware of it, maybe the governess cannot have power to control them. The sexual figures can be taken as Quint and Miss Jessel for the two children, so for the governess, they have to be far away from these figures, and the evilness (Matthiesson,400). Matthiesson, concerning with these issues, states that the governess can be taken as the superego of the children (400). He also claims that as the governess is suppressed by her society, the children have to be suppressed according to her, because there are bad examples for the children in the house to take example (401). Matthiesson also states that the governess is afraid of Miles' being a mature man, because he will be a threat for her sexual desires when he grows up (401). When the governess sees Miles outside of the house, some critics say that he is a child and he wants to play a game for the governess to frighten her, but Matthiesson believes that the governess thinks Miles is a young boy and he can realise what he has done, so he is corrupted by the powers of the ghosts (402). The governess is very afraid of not having power on Miles and she cannot guess what to do after that night. Matthiesson also claims that the governess accepts the masculine cleverness of Miles and as a masculine figure,

the governess believes that Miles cannot be repressed easily (403). As a woman, the governess is also frightened to give Miles to another woman, even she is a ghost; because eventhough Miles is a little boy, he is also a male, so the governess has to look after him as a little master figure. The protective attitudes of the governess leads her to a jealousy between the two governess and to a paradox that Miss Jessel does not want Miles but Flora. Her desires to the master and masculine powers turn into controlling everything in the house.

2.11.6. Id & Ego & Superego: When Miles wants to continue his school and be with his boy friends⁸, the governess has been so full of her own thoughts that she only wants Miles to be at Bly with his angelic sister. There is a paradox that if the ghosts are at Bly and try to take the children, the governess has to send Miles to a new school, but she does not, so according to Matthiesson, this proves that she is so integrated with her inner thoughts that she cannot listen to the other people (403). He also sees a contrast between the governess's thoughts that she is focused on the protection of the children and of being a powerful woman for the master, but she is also afraid of seeing the master at Bly (404). Considering these conflicts, Matthiesson states that the governess cannot make a choice between her ego and superego and she cannot burden her sexual desires, so she believes that she has to solve the problems and when the master wants to come to the house by himself, she will meet him (404). This refrain attitudes of the governess have a meaning that she is so full of her own desires that she cannot find a way to solve the children's and her problems.

⁸ this can be taken as a homosexual closeness to the other friends of him or a little boy who wants to be with his own friends.

The children are only left in the hands of a governess and a housekeeper. According to Wegelin, this shows and criticises the lack of family at Victorian age (73). Because the parents do not deal with their children, they become problematic. Eventhough the master is not the father of the two children, he is the only person who is responsible for them, so James mentions the irrelevance of the rich families at that age of time by creating a figure like the master (4). If there are no ghosts, it is clearly obvious that Miles is afraid of the governess' behaviours and the questions that he cannot understand and answer. As the result of this, he wants to leave Bly and go to another school; at least he wants to see his uncle, maybe to tell him the abnormal behaviours of the governess.

2.11.7. Common Features of The Children and The Main Character Through Psychoanalysis Theory: Wegelin also emphasises the common features of the children and the governess. He claims three of them come from strict societies and their families are not concerned about them (80). He adds that Miles can have Oedipal complex about his uncle to possess everything his uncle has, even the governess; on the other hand, if Flora has taken the governess as her mother figure, she is jealous of her, because she might have sexual desires to her uncle like the governess (80). Wegelin also believes that the three of them are small to have responsibilities, but by their repressed society rules, they have burdens to obey the reality principles (82).

2.11.8. Neurotic Behaviours of The Governess: Throughout the book, the audiences start to question themselves whether there are ghosts or there is only one governess who is about to lose her mind. For the first time the governess is certain

that there are ghosts and Flora can see them, she does not doubt asking Miss Jessel to the little girl who does not understand anything or tends to tell a lie to the governess so as not to tell her secret about the ghosts. Whether there are ghosts or not, it is clear that both the governess and the children grow up with irrelevant parents; because most of the damages in mind come from these kinds of families and lack of interest. The audiences learn that the governess comes from a very conservative Victorian family, who is oppressed by the traditions of her age, but Flora is too small to understand these kinds of things: “She’s there, you little unhappy thing- there, there, there, and you know it as well as you know me!” (James,239); “the easy and perfect way to meet it. I’ve done my best, but I’ve lost you. Goodbye. Go, go” (James,241). These sentences show that in Chapter XII the governess completely starts losing her mind, because the words that she uses are chosen to talk to an old lady rather than a little girl. Neither Mrs. Grose, nor Flora can see nothing except the governess, so the little girl is frightened and wants to go away from her. The one who behaves normal is seen as Mrs. Grose, who takes the child away from the governess. Edel states that Mrs. Grose is the ego of Bly (230). He adds that the governess is so blind to see Flora is a little girl; this shows that the neurotic illness of the governess arises at its top point (Edel,231).

Cargill agrees that the sexual relationship between Quint and Jessel mirrors the governess’ longed for relationship with the master and her desire to sacrifice herself heroically for the master (101). This sacrifice is an unconscious substitution for a sexual relationship with this man (Cargill,101). He also states that the fervent desire to *save* Miles is a desire for sexual relationship with Miles, who, for her, is

equivalent to Quint and the employer (102). The technical Freudian sense of ambivalence may be seen in the governess' view of Miles as a child yet a lover, as a reflection or displacement of the uncle with whom she is infatuated. Cargill also notices that Miles himself may be an innocent child and yet a mature demon-lover who attempts to seduce and corrupt the governess (105). Much of the uncanny *horror and pain* of the story disappears if the audiences attempt to ignore either side of these ambiguities, particularly if they view the governess as a mere neurotic.

When the governess believes that she cannot save Flora, she has turned all her interests to Miles. She wants to be alone with Miles to save him from the hands of the ghosts, so she sends Mrs. Grose and Flora outside Bly. Lanier believes that the reason why the governess has sent Mrs. Grose and Flora away is the desire to be with Miles alone, who is a master figure of the house (732). He also adds that the closer she is to Miles, the closer to the master, so they are served as a couple who are newly wed in the dinner; but her inner feelings are so complicated that she can confuse everything in her mind (733). Lanier defends that the infantile mind of the governess is so dominant throughout the last chapters that she cannot identify her inner desires, fantasies and the reality, so she hugs Miles and kills him in a neurotic crisis (733). Before he dies, he says: "Peter Quint- you devil" (James,261). Dealing with this scene, Allen denotes that the word *devil* can be said either for the governess or Quint if the child really can see him (75). He adds if it is the governess who is said to be devil then maybe he sees the devil inside of the governess, because she wants to kill him (73-80). According to The Bible, the devil prefers talking to Eve, so for centuries the woman is taken as a demonic figure. In The Turn of The Screw, the

governess obviously starts to lose her mind. Her lust to gain the trust of her employer blurs her mind and with a sense of too much protection, she kills Miles; on the other hand, this tragic event can be taken as male and female debate. The governess is a woman who is aware of her status. According to Freudian criticism, she knows that she is sexually incomplete, so she might attempt to kill Miles because he is a teenager boy who will become a man. When Miles realises her thoughts, he calls her demon, but it is too late for him.

2.12. Symbols and Metaphors of The Turn of The Screw

Besides the psychoanalytical reading of The Turn of The Screw, the book contains ambiguity, symbols and metaphors and they can also be interpreted by psychoanalytical theory. The crows, which are the eaters of dead and decaying flesh, symbols of death, circle over Bly upon the governess' arrival; this does not sign well for the visit. Similarly, the child's cry and footstep is a fear for the governess, but it can be a plan done by the children so as to make the governess leave the house immediately, but she takes them as the marks of the ghosts. Like in The Turn of the Screw, Shakespeare's Macbeth also is opened by black cat and green frogs, which are the symbols of death and bad events coming soon; so death is inevitable for the ending of the book (Shakespeare,8).

McWhirter also describes the screw as the symbolic correlative of the union of opposites (230). He adds that in sexual terms, although the screw can sometimes be seen as merely a phallic image, it is more correctly seen as an image of the union of male and female, as indicated by its slang usage as a verb meaning to *copulate* (30).

Chapter I finishes with a metaphor that governess mentions: “I was strangely at the helm” (James,156). Putt states that by creating this metaphor of herself as captain and Bly as a ship, the governess declares herself responsible for the care of the children and she suggests that she is the force behind the events which will occur at Bly; furthermore, she can also be taken as the helm of the book, because she is the only mouthpiece of it (60).

2.13. Biblical References of The Turn of The Screw:

According to Sharp, if Bly is taken as paradise and the absent owner is Adam, who does not know anything about the evilness of Bly and trusts Eve, the governess can also be taken as Eve. On the first days of Bly, everything is beautiful, happy and innocent, but by seeing an unknown man at Bly, governess can be thought as Eve, who first sees the devil and the sin is the sexuality for falling (Sharp,180).

Sharp also claims that in Chapter IV, the most important event is the governess’ second seeing of the strange man (182). She does not think the man, she saw, is a ghost, even after the first encounter, when she guesses that the man may be a traveller. She describes her reaction as “the shock I had suffered” (James,167). Sharp thinks that if the word *suffer* is taken into an account, the dictionary meaning of the word is *to experience something very unpleasant and painful; to feel pain in your body or your mind; to be badly affected by a very difficult or unpleasant situation*, so using the word *suffer*, the governess reflects her inner feelings that she cannot bear the situation in which she is (183). According to The Bible the word *suffer* can be taken as the word that is used by Jesus Christ, because the governess

always claims that she is not understood by the other people as the same as Jesus, who has suffered for the humanity, but even his disciples could not understand and betray him, so in this chapter the governess can also be taken as Jesus, who is the son of God for the Christian's beliefs. This biblical metaphors of the book can be explained by Sharp's words:

We have here, of course, a clear parody of the Christian myth. In contrast to Christ, who is "a victim, but an ultimate one...whose suffering, part of a required master plan, is rewarded by the paternal God" and who "achieves the power of true divinity through his suffering," this unfortunate little boy "exists without such power to make his victimization and suffering meaningful...his innocence certifies only his impotence and proves his downfall, not his triumph" (100). In other words, Miles is simply a victimized little boy whose grotesque function is to save a fanatic from the evil in her own mind that makes *him* seem evil to *her*. In this parody of Christian myth, Miles, unconscious of his redemptive mission, must confirm his innocence by confessing to an esoteric sin (101-110).

Bressler believes that the governess also compares the children to angels, who behave very well, but has allegory between good and evil (42). He states whether she believes that there are ghosts or not, the governess thinks that the children are good and innocent; furthermore, she has a duty to protect them from evil, because she is the authority to do that (44). With this explanation if the children represent Adam and Eve and Bly represents Eden, the governess takes the figure of God to protect the children but also to punish them for transgression; what is more, the strange man can be taken as the serpent who tries to seduce the children so as to make them fall.

In Chapter VII, *being aware of* issue is proceeded; therefore biblical references can be used. Edel claims the governess plays the role of God (232). He adds like Adam and Eve's fall from heaven, Miles and Flora have fallen from heaven in this

chapter, because she is now aware that the children know about the ghosts but say nothing to her (232). The governess likens Yahova here, who asks:

“Where art thou?”, Adam says: “I heard thy voice in the garden and I was afraid, because I was naked and I hid myself”; Yahova asks again: “Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?” and Adam says: “The woman whom thou gavest to be with me, she gave me of the tree and I did eat”⁹.

Edel claims that when the governess realises that the children know there are ghosts, through the eyes of the governess, the children fall into the real, painful world, so she has to punish them as a God figure (232). From the very beginning of the book, the governess always sees herself as a judge like God. She wants to decide what is wrong or right for everybody, even for her employer. If the children are said to be innocent, it is very obvious that the governess has problems in her mind. Her obstinate and determined character threatens everybody and leads the book to a tragic ending.

2.14. The Meaning of The Title:

The meaning of the turn of the screw starts to be explained by the events with the children being damned in the thoughts of the governess. Bressler claims that as the screw turns, the events start to be complicated and mysterious (70). He also states that the instability of the governess' perceptions turn the book to a psychoanalytical story (71). The governess believes that the children are innocent but by the time she deals with her inner thoughts that there are ghosts in the house, she starts to have suspicions about everybody in the house, especially about the children and in the end of the book she turns into a neurotic patient who cannot get better.

⁹ The Old Testament: Genesis Chapter 3 Bab:9:10:11:12

2.15. Criticism on The Turn of The Screw

Consequently, there are lots of criticisms about the book. Some critics prefer to read the book as if it were a ghost story, some believe that it is a psychological novel that should be interpreted by psychoanalysis theory. There are lots of symbols and metaphors between the lines of the book; besides, the book emphasises the understanding of the early twentieth century people, especially the women. The Turn of The Screw is a famous novel at its time and James writes the book due to the needs of the people of the century, because people used to love reading ghost stories. He also answers the intellectual readers needs and the book becomes classic with its symbols, metaphors and theory that it is unlike the ghost books that are written in the nineteenth century.

CHAPTER III

ANALYSIS OF THE AWAKENING FROM THE PERSPECTIVE OF THE MAIN CHARACTER

3.1. Ambiguous Emotions in The Nineteenth Century

The Awakening is written at the end of The Nineteenth century. That is a time of tension between the old and the new, the traditional and the modern. The industrialization, urbanization and changing social norms of the turn of the century all contributed to the fact that life has been changing. Like all epic turns in time, the citizens of the nineteenth century have mixed feelings about the progressions the twentieth century would hold. These ambiguous emotions of the nineteenth century people can be considered with the changes we are facing with the coming of the twenty-first century to understand the situation of the people at that time¹⁰.

3.1.1. The Local Movement: The Awakening is a novel that is considered in association with three distinct movements; the local-color movement, naturalism, and modern-day feminism. The book integrates the three movements that have changed the thoughts of the nineteenth century people till now. The local-color movement is a literary movement, which is popular during the 1890s. Local-color writers like Ziff, focus on a particular region of the United States and try to recreate the culture, dialect, and customs (15-9). At that time, the United States is culturally fragmented, and local-colorists want to convey the *quaintness* of a minority culture to mainstream American society.

¹⁰ People start to deal with internet, gene splicing, etc.

3.1.2. Creole & Protestant Families: Due to the thoughts of the local colorists, The Awakening portrays the Creole culture of Louisiana in detail, and other of Chopin's fictional works about that area of the country. Throughout the book, the customs and the culture differences of the Creole society and Protestant families have been given to the audiences between the lines. Mr. and Mrs. Pontellier's neighbours are French Creoles; however Mrs. Pontellier is a Protestant. Although the neighbours are welcoming towards her, she is not used to the customs, social conventions and traditions of them. According to Ziff, the relationship between the Creole families are closer to each other than the Protestant families, but Mrs. Pontellier cannot understand this close relationship between the relatives (21).

So as to understand Creole society, we have to examine Louisiana, in which The Awakening takes place. As an American writer Papke claims, Louisiana has its own set of problems that is added to the confused feelings; moreover, it is a state created out of three different cultures (199-126). The society is American in many ways, but it is also southern, and Creole. The combination of these three cultural forces is very strong. Papke also believes that the aftermath of the Civil War is still reverberating across the nation and Edna's father is a good example for this combination (131).

The Creole culture is very different from the others. It is Catholic in a Protestant country. Many critics like Huf state that the Creole women are the most conservative group in the nation (201-9). They are frank and open in discussing their marriages and children, because their very moral nature does not allow any doubt as to their chastity. They are committed as a group to their husbands and children and have a deep personal and religious commitment to fidelity. Adele is a fine example of this

type of woman. Huf gives the example of Madame Ratignolle in The Awakening that she is the epitome of motherhood and femininity, with many children, innate maternal instincts, and a voluptuous appearance; what is more, she is currently pregnant (202). Madame Ratignolle is sympathetic to Edna and frequently gives her unsolicited advice. Although she is Edna's close friend, she is the epitome of the perfect Victorian wife and mother. She dotes over her children and supports her husband, making him the centre of the Ratignolle household. As a distraction, her main pastime is music, and she holds regular musical soirees. She is a Creole and her unique free expression starts Edna's awakening. Dealing with Edna's behaviours, Huf believes that although Adèle's flirtatious behavior initially shocks Edna, this type of behaviour is typical of Creole women and is only cosmetic, part of a game (211). Huf also claims that Creole men folk have a high level of trust and respect for their wives, and are aware of this type of behaviour (211-2). In contrast to these behaviours, Mlle. Reisz's type of independence is totally unconventional and at odds with the normal Victorian protocols.

3.2.Feminist Movements in The Nineteenth Century

In addition to the cultural conflicts in Louisiana, there is also a fact that it is the only state in the nation that operates under a different legal system. The feminist movement of the late nineteenth century does not have much hope in the state. Bender concerning these issues claims that under the Louisiana Code, patterned after the Napoleonic code of France, a woman belongs to her husband (460-73). He proves these statements with the articles. Article 1388 establishes the absolute control of the male over the family and Article 1124 equates married women with

babies and the mentally ill, all three are deemed incompetent to make a contract (Bender, 465-70). Mr. Pontellier as a nineteenth century man, is always concerning his job life and not happy about being at the beach in the summer; because, he is always busy and he believes that his duty is to earn money and work all the time. He behaves his wife as a property which he owns when Mrs. Pontellier comes and shows him her sun burnt, he says: “you’re burnt beyond recognition,” looking at his wife as one looks at a valuable piece of personal property which has suffered some damage” (Chopin,4).

3.3. Nineteenth Century Men

3.3.1. Masculinity Related to The Class Differences: Treating his wife as a property, Mr. Pontellier is demonstrated by Chopin as a nineteenth century man figure. There has always been a superiority complex between men and women in the nineteenth century and Chopin wants to mention this complex in her novel. By examining these issues in her novels, The Awakening can also be interpreted as a feminism-oriented book. The binary opposition that is obliged to the nineteenth century women can be seen clearly from the very beginning of the book. The biggest tragedy of this binary opposition is that the nineteenth century men are unaware of what they have done. At the beginning of Chapter III, the masculinity of Mr. Pontellier can be seen clearly. He comes home at eleven o’clock and has the power to awake his wife to talk about what he does; what is more, Mrs. Pontellier obeys what he says even though she has no interest. Edna believes that her husband has a permission to tell her what to do, so without an objection, even she becomes sad, she accepts and does what he says at once (Chopins,7-9). In the pockets of Mr.

Pontellier, there are bank notes, a silver coin, keys, knife and handkerchief which symbolise the masculinity and the dominance of him, so the properties that Mr. and Mrs. Pontellier own are well organised by the author to be analysed (Chopin,7). By mentioning the irrelevance of his wife, the husband immediately goes to his sons and realises that Raoul has a fever, so he becomes angry with his wife and awakes her and thinks that; “ If it was not a mother’s place to look after children, whose on earth was it? ” (Chopin,7). Showalter dealing with the nineteenth century masculinity believes that Mr. Pontellier’s behaviour towards his wife shows the classification of him about his family (250). Mr. Pontellier has rules and social conventions that a wife has to be possessed and to know her place that is to look after the children; because he works a lot outside and has not enough time to look after them. Mr. Pontellier’s thoughts make him be separated from his wife’s thoughts, so these divisions make Mrs. Pontellier sad. There has always been a class difference debate between men and women for centuries, but in The Awakening, the inevitability of Edna can be seen from the beginning of the book. She is like a property of the house that is responsible for the care of her children and for cooking; moreover, Edna is so trapped in this man hegemony that however she does not want to listen to her husband, unconsciously she is taught to obey the rules of her man. Even though Mr. Pontellier makes his wife cry, she believes Mr. Pontellier is a good husband, because he makes his children and her live in luxury. At the end of Chapter III, Mr. Pontellier goes to the city and sends her a huge box of delicacies. Stange interprets Mr. Pontellier’s present to his wife as a need to show his power and money to his wife and he limits her in a world that she has to look after the children and know her place; what is more, to be happy to live in a luxury (118). In Chapter IV, children’s

free attitudes and behaviours to their nurse make Mr. Pontellier crazy; because probably he used to grow up with his own mother and he wants to see his mother's attitudes in Edna's eyes but she is totally different from a common woman who loves looking after babies and doing houseworks. Besides the common properties that is wanted from Edna, Mr. Pontellier does not want his children to have bounds to a nurse. As a father he wants his children to be close to their mother but as a nineteenth century man, due to the class differences, a nurse is not a good model to be an example of a high society member, so he gets angry with his wife twice.

3.3.2. Femininity Related to The Class Differences: Although there are new movements in the nineteenth century America, the women have no rights to be independent. The things are only changing for the men. Abel concerning the changes in the nineteenth century America states that The Industrial Revolution transforms handicrafts, which woman has always done in their homes, into a machine-powered, mass-produced industry (88-95). This change means that lower-class women can earn wages as factory workers. Abel also believes that the money that the women can earn for the first time is the beginning of their independence, even though the conditions are hazardous, the pay is low, and their income is legally controlled by their husbands or fathers (92). Middle and upper-class women are still expected to stay at home as idle, decorative symbols of their husbands' wealth. They are pregnant frequently due to the restrictions on birth control, they care for their homes, husbands, and children; play music; sing or draw to enhance the charm of their homes and to be seen as an idealised woman to their husbands. Wives used to be possessions, cared for and displayed, who often bring a dowry or inherit wealth to

a marriage. Abel claims that the nineteenth century women are expected to subordinate their needs to their husband's wishes, in short, they are expected to be Adele; on the other hand, there are other women who would not stand for this type of role, like Chopin and Edna Pontellier (94-6).

3.4. The Effects of The Civil War

Those arguing for women rights due to the binary opposition that is applied to the women, like Stone, arise the issues of feminist movements. Stone believes that the suffrage movement and the abolitionist movement grow apace during The Civil War (23). She also states that after the war the abolitionist's surge ahead with an 1868 Amendment to the Constitution allowing the vote regardless of race, creed, or color, not sex (24). Suffragists push on until 1870 when the 15th Amendment allows the right to vote regardless of color or creed but not gender (Stone,30). Not only would Kate Chopin be aware of these changes and use them in the creation of the world of The Awakening, but the people who read the novel would also know the changing state of women (Stone,23-32).

3.5. Chopins & Commands on The Awakening

The reception The Awakening receives indicates the climate of the time. Its publication cast a shadow over Kate Chopin and she only managed to publish three more short stories before her death. Contemporary critics are predominately hostile toward the subject matter, but praise the artistry of the writing. Still, despite the positive comments of the book, some critics, being a strong voice of support, newspapers and magazines of the day are filled with such comments as "it is not a

healthy book," "sex fiction", "the purport of the story can hardly be described in language fit for publication", "we are well satisfied when Mrs. Pontellier deliberately swims out to her death", "an essentially vulgar story", and "unhealthy introspective and morbid" (Culley,146-52). However some people criticize The Awakening, the movements of the nineteenth century women have never stopped and The Awakening becomes one of the revolts of the feminist movements. Critics like Spangler believe that the book has been reclaimed by the late twentieth-century theorists who see Edna Pontellier as the prototypical feminist (249-55). Being a woman before her time, Edna questions the institution of marriage, has sexual desires of her own, and becomes completely independent of her husband.

3.6. Naturalism Effects on The Awakening

At the time The Awakening is written, naturalism is another century literary movement like feminism and local color movement. Batten as a naturalist writer claims that in naturalist writing, characters' motivations are strongly influenced by their environment, frequently in negative ways (73-80). He also adds that characters behave in a certain way because their environment has a direct affect on how they view the world, themselves, and other people (80-88). Batten explains that naturalist writers try to convey the grim reality of life, often with particular attention to crime, poverty, and moral vice (75-9). The Awakening is often associated with American naturalist writing because of the profound effect that the ocean has on Edna Pontellier's interiority. Nature has an important role in Edna's finding freedom. In The Awakening people find themselves and by the help of ocean Edna relieves herself.

3.7. Psychoanalytical Reading of The Awakening

After emphasizing naturalism, feminism and local color movement effects on The Awakening, one of the most important criticism that should be discussed is the psychoanalytical reading of the book. The most critical event of the book is the suicide of Edna Pontellier, who wants to find freedom in dying rather than fighting against the restrictions of the society. From the viewpoint of psychoanalytical theory, Edna Pontellier's suicide possibly shows her inclination toward the *pleasure principle* or a consummation of her repressed desires. Those arguing for the psychoanalysis theory of The Awakening like Roscher states that the whole process of Edna's suicide is described as the process of a regression from the wretched reality to the child-like innocence, more precisely to the mother's womb, the infantile safety of the pre-existence (289-98).

3.8. Reality & Pleasure Principle of The Main Character

From the very beginning of The Awakening, the audiences can understand that Edna marries a husband she does not really like; that is why she longs for romantic marital affairs. At the same time, she fails to materialize her affairs with other men. Roscher also believes that these events make her become conscious of her other *hidden self* which is repressed by the formulated social norms or cultural taboos imposed upon woman (290-95). Edna's experience of womanhood is actually a struggle between *pleasure principle* and *reality principle*; that is, between the *id* and the *superego*.

3.9. Freud's Tripartite Model Analysis of The Main Character

Mrs. Pontellier is trapped between her id and superego. She wants to be free; on the other hand, she cannot reject the realities of her society, because she is married and has responsibilities. Stange dealing with these issues claims that Edna's id, the *instinctual drives* is suppressed by the superego, representative of external, social influences upon the drives formed in the image of the earliest identifications of the ego with the father (119). Thus, to satisfy her needs and to release herself from the frustration she feels in the reality, Edna seems to appear psychologically absent-minded, trying to find shelter in her childhood memory. As the emptiness in her heart increases, Edna's second attempt to commit suicide is inevitable (Stange,119). For the first time, she has tried to commit suicide, she is terrified by the thought that she might not be able to regain the shore. In her second attempt, Edna seems to repeat her trauma; however, the trauma is replaced by the childhood memories of her. Whenever she cannot find a solution to suppress her id, she remembers her childhood and goes swimming to empty her mind. Edna sees the sea as a place that has no beginning and no end. Umstead dealing with the images in The Awakening suggests that the narrator personifies the sea of which voice is seductive, never ceasing, whispering, clamouring, murmuring, inviting the soul to wander in abysses of solitude (127-47). Alternatively, the voice of the sea can be interpreted as the voice of Edna's unconscious, her repressed desire. As she can swim in the ocean, she believes that she overcomes the difficulties in her life. She is not a talkative person so she cannot express herself to the other people. As a member of her society, she is taught to obey and be silent. Actually, the audiences do not know

exactly whether she drowns herself or not; but we may assume that she is led back to her own past that enables her to forget the deep sea. Some critics also interpret Edna's going to the sea as the desire to go back to the mother's womb. Skaggs interprets Edna's suicide that she strips from her unpleasant, pricking garments which symbolize the discontents or discomfort in the reality, becoming naked as if she is some new-born creature to the sea's soft and close embrace (345-64). She also thinks that Edna seems to have a desire to reunite with her other infant-like self, to return to the period of secure infancy, the time when the baby is well protected by the womb and both of the mother and her body is the whole, the oneness (350-3). Freud explains that this becoming oneless is one of the instinctual drives in every human being, a desire to regain the suffused pleasure, or even the safety of pre-existence which he defines as the *oceanic feeling* (189-201). Freud also states that this kind of feeling is particularly felt by woman because the period of pregnancy makes most mothers identified with their unborn babies (202-5). Thus this point of view may account for the completion of Edna's going to the sea, or her controversial suicide.

Meanwhile, there is a problematic application of Freud's structure of human mind to Edna's going to the sea. According to Freud, the operation of the mind includes the superego, ego, and id (189). I want to talk about the deficiency of the ego, and a confusion between the superego and the ego. Instead of stating the id overcomes the superego, I believe the chapter sinking herself in the sea results from a total failure of Edna's ego. If we believe that Edna's experience of womanhood is actually a struggle between pleasure principle and reality principle; the id and the superego, I can say it is right that the id of the human mind is always struggling with

the superego; yet, the superego is dominated by morality principle rather than reality principle. It is the ego dominated by reality principle. It is important to distinguish the ego from the superego, because the ego acts as a go-between. It balances the id and the superego. When the ego fails in playing its role, the human being cannot lead a normal, healthy life. Skaggs states that Edna's id is full of sexual desires and pleasure drives whereas her superego asks her to repress the drives and follow the law of the father (350-64). Apparently, her ego which is reality principled fails to relieve her drives and is unable to make a compromise between her superego and her id, so she becomes incapable of living. Her going to the sea becomes an attempt to drown herself and ends her dilemma.

In her first attempt to swim far out, Edna is at the fear of being unable to regain the shore. According to Shaw, Edna is able to stop from swimming too far out because her reality principle resists the death drive (211-23). Chapter X is climatic due to this fear of Edna. The link between Edna's awakening and the ocean becomes even clearer. For the first time, Edna can swim; and as she swims she gains control over her body and becomes aware of its full potential. She discovers herself as a full human being, with sexual desires, intellectual capacities, and emotional needs. Shaw also believes that the ocean helps her to realize that her body is her own, and this moment of physical awakening accompanies and heightens her mental and emotional awakening (212). When Edna realises that she is far away from the shore, she panics and thinks that she is going to die, she quickly swims to the shore again thinking of her death. If learning how to swim is taken as a metaphor, swimming leads her life in freedom but returning with the thoughts of dying, it is sure that she is not so open

to the new style of her life, yet; further more, she is not ready to know and be aware of herself. Chapter X can be taken as the summary of the book; because like her own desires, Edna learns how to swim and tries to swim on her own but by the restraints of her society and her thoughts, she realises that she should not swim or she should not be free. She feels like she is going to drown and turns to the place to where she belongs or she has to be in; so she fails to be free in her thoughts; because she cannot overcome the difficulties on her way. Skaggs takes Edna as a woman not as a mother figure and claims that as a woman who wants to feel herself secure after that event, she decides to go to her house and hides herself and her feelings inside that house (350-64). At the second try of Edna's suicide, her ego fails to overcome the seduction of death. She may want to return to the period of secure infancy; however, she knows she will never go back to it: "for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her" (Chopin,117). She is like "some new-born creature" (Chopin,117). Concerning these issues Schulz believes that if Edna's only wish is to return to the womb, it should not be the first time to be naked, or to be like a new-born creature (69-76). It is her second time to be naked; the first time happens when she is given birth to the world. Schulz focusing the womb issue states that Edna's naked state on shore is somewhat different from the naked state of a new-born baby (73). He also states that Edna is more like a new-born creature rather than a new-born baby and this shows the incapability of returning to the womb in spite of an everlasting oceanic feeling (73-5). The death easily comes to the human mind as if it is the only and the best solution to free the repressed id from the superego.

3.10. Repressed Desires of The Main Character

According to Roscher, Edna Pontellier's suicide shows her inclination toward the pleasure principle or a consummation of her repressed desires (292). If Edna's going to the sea is due to the reason that her id overcomes the superego, it remains a question whether the operation of the id could result in the choice of death. Roscher also defends that if Edna is id-oriented, she would not be constrained or troubled by the superego at all (293). He says even the sea will not be so seductive to her. Choosing death, in fact, is a passive surrender to the superego because she feels incapable of following the social rules (Roscher, 296). Since Edna's ego is unable to reach a balance between the id and the superego, it becomes good to return to a falsified state of secure infancy. There is also a conflict between death and birth in the suicide scene of Edna, because while she is swimming to death, the descriptions of the scene is very clear and beautiful. The only things Chopin describes badly are the clothes of Edna: "She cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her" (117). Levine disagrees with these ideas and interprets the death scene of Edna as if the womb and the death have common characteristics. He believes that both the womb and the death is shapeless, dark (71-81). The difference is that the womb is where life is given whereas death is the destruction of life (Levine, 72). Though they seem to contradict each other, I think that they are able to fulfill the circle of life. The sea can destruct life, but it is also the sea breeding lives on the earth; furthermore, death instinct is the wish to destroy. That life stops is to destroy, but

going back to the pre-existence is also destruction. Levine continues his ideas by saying that since human being under the symbolic order cannot go back to the pre-existence, the womb, to stop one's life is also a way to reach that kind of status (75-80). I think to regard the sea as both the image of death and the image of the womb, which is a place of rebirth, makes the explanation of why death charming more convincing.

The restricted rules of the society and the feelings of freedom in Edna's mind lead the novel into a conflict that cannot be solved. As Edna's id starts to be dominant in her mind, she cannot balance her behaviours and becomes an introverted person. Edna's resistance of the restrict rules of the society can also be interpreted as a phallic complex of her own, because eventhough she wants to be free, she is always respectful to her husband. Although she objects to the idea that her husband sees her as expensive furniture of his house, she never shouts at her husband. Only for once, she rejects to go inside the house and does not do what her husband tells her to do. She always chooses to obey even when she wants to leave the house. Chapter XVII is a good example for explaining Edna's loyalty to her husband. Chapter XVII recounts another turning point in Edna's life. She refuses to be merely one of her husband's expensive possessions, like the ones that he walks around admiring in the beginning of the chapter; and she also refuses to wear expensive clothes so as to be seen good like possessed furniture. By doing that, she rejects the rules of high society and decides what she wants to do instead (Chopin,51-4). When the couple has a quarrel, Mr. Pontellier chooses to leave Edna at home and go to a masculine place where he can show himself off, the club. Edna also throws her wedding ring,

which symbolises that she sees herself in a trapped world in which she cannot move; but at the end of the chapter, she again wears her ring remembering that she cannot refuse the rules of her society. Her phallic complex does not let her reject her husband, because although she does not love him, she respects him. Her husband is a masculinity figure of the nineteenth century, so she believes that she cannot blame him for his thoughts. Unconsciously, Edna wants to be in the state of her husband, because he is free to do what he wants and is not bound to anybody. Edna in other words, wants to reach the position of her husband by leaving her house.

3.11. The Symbolic Figures of The Awakening

After talking about phallic and superiority complex of the protagonist, the symbolic figures and metaphors in The Awakening should be mentioned. As far as the psychoanalysis theory is concerned, it is inevitable to say that the book has symbolic figures in it. The Awakening is a novel full of symbolism. Within each narrative segment there is often a central and powerful symbol that serves to add meaning to the text and to underline some subtle point Chopin has made. Understanding the meaning of these symbols is vital to a full appreciation of the story. The most apparent symbols of the book are Mr. and Mrs. Pontellier's properties. From the very beginning of the book, the audiences can easily realise that porches and pianos, mothers and children, skirts and sunshades are the properties of domesticity, the key elements of what in the nineteenth century is called *women's sphere* (Levine,75). It is in this sphere, on the edge of a blue gulf, that Edna Pontellier is securely caged when she first appears in the book. The roles, even the properties of the characters are given to emphasise the place of the man and the woman (Levine,75). Mr. Pontellier always sees his wife as a property even when she

leaves the house, he does not care about her feelings but he only blames Edna for not looking after her children and he cannot understand why Edna does not want to look after her children, because he believes that it is her duty to have children, sew and look after the house and the children of him. The beginning of Chapter IV starts with the thoughts of Mr. Pontellier about his wife, and by an omniscient narrator, the book continues to explain how a mother should be for her husband and the other people who has that kind of thoughts (Levine,79-82). It is clear that Mr. and Mrs. Pontellier's ideas are totally different from each other; and yet the biggest problem between the two is that they cannot communicate with each other. The woman just obeys what her husband says Mr. Pontellier thinks that a woman should be very happy to be a mother; whereas Mrs. Pontellier wants more than to be a mother, so they have different way of understanding of life; further more, children's free attitudes and behaviours to their quadroon nurse make Mr. Pontellier crazy; because as having freely thoughts, Mrs. Pontellier wants her children to look after themselves. According to Mr. Pontellier, they have to have bounds with their mother. The problem seems to be that Mrs. Pontellier is not a mother-woman: "She is not one of the women who idolized their children, worshiped their husbands, and esteemed it as holy privilege to efface themselves as individuals and grow wings as ministering angels" (Chopin,10). The narrator describes as the perfect example of a mother-woman a neighbour named Adèle Ratignolle, who represents the epitome of idealized femininity (Levine,80). She is romantically beautiful, sews elaborate clothes for her children, and is constantly pregnant. Mrs. Pontellier goes to Mrs. Ratignolle to learn how to sew, but she is not interested in the subject much, shows that she does not want to be a mother, but free to do what she wants. She oppresses

her feelings and thoughts without being aware but by the help of her restraint society cultures. In the nineteenth century, sewing, looking after children and obeying the rules of the husbands are the symbols of a woman and the biggest problem of Edna Pontellier is the unacceptable thoughts of these symbols. Unlike Hester Prynne in The Scarlet Letter, she wants to have fun and joy so as to maintain her life; whereas Prynne, after having sin, adopts herself to sew and help the poor people like a nun, so sewing in the novels can have a role to make women be a good and ideal woman for the men's world (Hawthorne,68-74).

Art is one of the symbols that Chopin has used in The Awakening. Stange believes that art becomes a symbol of both freedom and failure (120). She also states that it is through the process of trying to become an artist that Edna reaches the highest point of her awakening (120). Edna sees art as a way of self-expression and of self-assertion. Mlle. Reisz sees becoming an artist as a test of individuality. Edna fails because she is only interested in having her freedom and living her love. Art always makes Edna relieve. In Chapter IX, the piano plays a very big role to reveal the emotions of Mrs. Pontellier. In the party, she believes that the men who are in the city dealing with their jobs are irrelevant, because in the summer houses, there is a woman hegemony; but maybe by thinking about that she wants to get rid of her own thoughts that she is responsible for her husband. While the eccentric woman, Mademoiselle Reisz is playing the piano, Mrs. Pontellier cries by the irreparable thoughts of her and becomes hopeless by the tone of the music. She compares herself with Mademoiselle Reisz, who is alone in her eccentric world and who chooses to be lonely rather than being involved in a society where men are dominant. At the end of the chapter, everybody decides to sleep after the sorrowful music, but

Robert and Edna go swimming in the ocean at midnight. It is very interesting that after a sorrowful event happens, the two lovers always go to the ocean to get their freedom again. The ocean makes Edna forget the rules of her society, so the chapters are mostly closed with the two lovers' going to the ocean. Music has symbolic meaning in The Awakening, because Edna feels freedom in music, so she is very interested in music. In Chapter XXI, the common properties that Mrs. Pontellier and Mademoiselle Reisz have can be seen. Both of them can be slightly insulting or rude but they always tell the truth to each other and the idea which makes them combine to each other is music that makes Edna cry. Through her music, Mademoiselle Reisz teaches Edna to be strong and courageous and unafraid to confront emotion and art directly. Having lived her own life and pursued her own interests, Mademoiselle Reisz tries to be a guide to a younger and very impressionable woman.

Music is an important symbol in The Awakening. Both Adele and Mlle. Reisz play the piano. Stange claims that each woman functions to underscore a different aspect of the narrative (121). Adele is considered as a musician by Leonce, but she does not play for art, instead she does so to keep her husband and children cheerful and to set time for parties. Mlle. Reisz; on the other hand, is disliked by all, but is granted status as a musician by only Robert and Edna. Stange also insists that the issue of the piano playing echoes the issue of placement in society (122). If you follow the rules and norms, whatever you accomplish is considered as great but if you defy those rules, you are dismissed by the society. Thus, the piano playing becomes a symbol of societal rules and regulations.

Edna also tries to learn painting as Mademoiselle Reisz does. Learning how to paint can also be taken as a symbol. In Chapter XVIII, Edna decides to pursue painting; by doing so, she follows the example of her friend Mademoiselle Reisz, who lives the artistic lifestyle. Like her friend Edna runs certain risks of being considered eccentric, of neglecting society and being ostracized, and of being completely left alone. Unlike Mademoiselle Reisz, Edna is already married and part of the New Orleans upper class, so she will generally be humored and praised by people like Madame Ratignolle. Not only does Edna seek praise from Madame Ratignolle, but also she is a negative example of what she could become if she simply does what society expects of her. In any case, Edna leaves her friend feeling pity for her and the sad, dreamless life that she is content to lead. Painting makes Edna forget about her miserable life, so the art is the symbol of her ego which tries to balance her id and superego by emptying her thoughts even for a few hours.

Clothes are the symbols of both the superego and the id. If we take Edna as the ego of The Awakening, she is fully dressed when first introduced; slowly over the course of the novel she removes her clothes. According to MacCurdy, Edna's slowly removing the clothes throughout the novel, symbolizes the shedding of the society rules in her life and her growing awakening and stresses her physical and external self (56-8). As she takes her clothes off, the audiences are presented with an internal *voyeuristic* view (MacCurdy,56-8). As MacCurdy points out, Edna's dress opposes external nature, but more importantly, it begins to oppose her inner nature (57). A division exists between her and her environment as well as between her social character and her awakening instincts (MacCurdy,59). When Edna commits suicide,

she is finally naked. She has shed everything she has in her quest for selfhood. In Chapter VII, not only is Edna symbolized in clothes, but also Adele is more careful of her face and wears a veil. Both Edna and Madame Leburn constantly make clothes to cover the body, and the woman in black and Mlle. Reisz never change their clothes, symbolizing their distance from any physical attachment (Chopin, 16-9). If we take Edna the ego of the book, Adele as a mother figure is the superego of the book to be compared with Edna. She wears and behaves as the mother figure and an example of a nineteenth century woman due to men.

Learning how to swim is the most significant symbol of The Awakening. Edna has struggled all summer to learn swim. She has been coached by the men, women, and children on Grand Isle. Dyer as a critic defends that in Chapter X, Chopin uses the concept of learning to swim as a symbol of empowerment (222-8). Swimming provides Edna with strength and joy. Dyer attaches the concept of swimming to the ideas of staying afloat and getting in over one's head (229). Edna manages to do both. In Chapter X, as she swims she gains control over her body and becomes aware of its full potential, so the ocean symbolises the physical awakening of Edna. As being aware of herself, Edna realises her own sexual desires, intellectual capacities, and emotional needs. Learning how to swim is a metaphor of freedom for Edna. As she swims, she feels herself differently and behaves like a new-born baby who discovers her new organs.

The moon also has many symbolic meanings in The Awakening. Dyer as a critic believes that the moon in The Awakening is used as a symbol of mythic power and sexual desires (50-72). In Chapter IX and X, Edna is sexually aware of Robert for

the first time by the effect of the moon and as a mythological belief, by the fertility aspect of Artemis (Dyer,55). Dyer also claims that moonlight symbolises the struggle which Edna has with the concepts of sexual love and romantic love (57). At the end of Chapter X, delicate images of strips of moonlight are interposed with strong sexual feelings, “the first-felt throbbings of desire” (Chopin,32). Dyer suggests that these feelings of Edna symbolically anticipates the problems she will have determining the relationship between sex and romance (58).

The ocean has also very symbolic meaning in The Awakening. The ocean is a symbol of both freedom and escape. Edna remembers the Kentucky fields of her childhood as an ocean, she learns to swim in the gulf, and she finally escapes into the sea (Chopin,16-20). According to Anastasopoulou, the ocean is also a source of self-awareness, both an outward knowledge of the expansion of the universe and an inner direct obsession with self (19-30). She also believes that the sound of the surf calls to her, comforts her throughout the novel (29).

Meanwhile, ocean has a very important role in The Awakening as a symbol. It is like a *deus ex machina*¹¹ that comes from divine powers to correct the mistakes of life. For Edna it is a salvation, because she is not understood by anybody, even by Robert, so she chooses the peace of death immediately. Every change and effect on Edna starts in the ocean. In Chapter VI, the awakening of Edna Pontellier has started in the ocean, where she can feel herself free and happy. She judges herself that she should not refuse Robert to go to the beach; because she believes that it is the place where she feels herself alive and energetic, at the same time, she is subjected to the

¹¹ It is a power that comes from the divine powers and gods in a play, when everything goes bad.

constraints of society and to the expectations of other people; because she claims that every human being comes to the world to affect other people's lives by their behaviours; so she starts to open her up to a world of possibility.

Sleep is also an important symbolic motif running through the novel. Edna's moments of awakening are often preceded by sleep and she does a great deal of it. Levine calls The Awakening the sleepest novel in the American literary canon, and sees Edna's sleep patterns as a rebellion against natural rhythms (71). He also believes that sleep is also a means of escape and of repairing her emotions (72). In fairy tales, sleep is a key ingredient. In Chapter XIII, Edna's tiredness to be awake for whole night shows itself and in the church, Edna is beaten by her body for the first time and wants to sleep in a stranger's bed and she sleeps so heavily that when she wakes up, everybody is gone except Robert. Throughout the chapter, Edna continues to experience her body and her surroundings in ways that are new and strange to her; in addition, she notices the beauty of her arms for the first time, and her senses are stimulated by the newness of the places and people around her. When she awakes, she awakes into a new world, which is quieter, cooler and tinged with the memory of her recent dreams. Edna comments that the island seems a completely different place, and it is, but only because she is seeing it again with her new eyes. Her long sleep represents a transition between the old, conventional Edna and the new woman who decides to temporarily forget about her husband and children and stay on the island with Robert.

3.12. References to Fairy Tales and Mythology

Like the symbols, there are lots of references to fairy tales and myths in The Awakening; for instance, Edna in Chapter XIII can also be taken as Sleeping Beauty, who wants to be saved by a brave knight and who sleeps and awakes in another world of time that is silent and the only person she sees when she awakes is the knight she wants to spend her entire life with. In most of the fairy tales like Snow White, Sleeping Beauty, the innocent heroines of them are in exile. The effect of the sleep/isolation is that the woman is kept innocent, so that when the hero arrives and breaks the spell or finds the woman, she is pure, because she is inexperienced and worthy of love and happiness. Cramer, concerning fairy tales, believes that Edna cannot be a fairy tale heroine but a real life character who can make mistakes and wants to renew herself as if nothing has happened, because Edna is not inexperienced when Robert re-finds her (51-6). When men are the heroes of fairy tales the pattern is very different. They are constructed more in keeping with stories of quest. Cramer states that the character faces a series of challenges or tests, completes them, and takes his place in the world (52). Spells like being turned into a frog or climbing a wall of thorns are usually problems to overcome. Abel as a critic claims that transforming spells separate male centered fairy tales even more from their female counterparts (12). Edna has a spell to overcome, her own unawakened self, and she forgets her own faltering identity without the help of a man. In fact, Edna combines both male and female fairy tale aspects in her life. In a society divided by sex and structured by rules, Edna's life serves as an example of what works and what does not, in the same way fairy tales instruct (Abel,12).

3.12.1. Personifications Related to Greek Mythology Through The Awakening: Like symbols, there are lots of personifications in The Awakening and most of them refer to Greek mythology. According to Hamilton, Aphrodite¹² is known to laugh at those who fall under her spell (18-9). Aphrodite relieves herself in the sea like Edna in The Awakening. Thus, the two components of Aphrodite, passion and water are combined in The Awakening. Edna's awakening occurs in the ocean, which is personified as having a seductive voice and an enveloping embrace. Water often has a symbolic meaning in literature. Gilbert states that the baptism of Jesus and John occurs in the Jordan River, and Venus/Aphrodite emerges from the ocean (189). Similarly, Edna undergoes a spiritual rebirth in the ocean; she emerges with a new wisdom and an enhanced perspective that will leave her changed forever (Gilbert,189-202). However, since the ocean is also described in such sensuous terms, it can be expected that Edna's awakening will not be purely intellectual, but also sexual. The ocean is seducing her into new knowledge that she will later associate with the summer heat, the lapping waves, and Robert's company.

Whenever Edna goes to ocean, she forgets everything about the real world and feels herself comfortable and peaceful. As Bulfinch claims Aphrodite, after having a trouble and an affair with a man, immediately returns to the sea to renew herself (256). Edna sees herself as Aphrodite, because she also has an affair with a man who is not even her beloved one. No sooner has she had an affair than she feels herself guilty and she chooses to free her mind in the ocean and purify herself there.

¹² Aphrodite is the goddess of love and beauty. She is the daughter of Zeus and Dione in the Iliad. She is also one of the three women competing for Paris' golden apple. It is believed that she springs from a sea-birth near the island of Cytherea. Zeus marries her to Hephaistos, God of Fire, to keep the other gods from fighting over her, but soon she has an affair with Ares, the God of War. Hephaistos catches them and Aphrodite returns to the sea to renew her virginity.

Renewing herself can be also taken as a baptism, because at the first time Edna learns how to swim, she feels herself as a new woman who is much controlled by herself and is not bound to anybody. As she practises swimming, she begins to confide in herself and after sleeping, she wakes up to another world. She starts to behave like her eyes are not hers but they are new, so in her mind, she believes that she renews herself in the ocean just like Aphrodite.

The Awakening is a novel that mirrors the nineteenth century life style and thoughts of the people. In her novel, Chopin as a writer who is beyond her age, indicates the problems of the nineteenth century ladies in a naturalist way. She is sometimes an omnipotent writer who becomes the mouth piece of her time and sometimes a judge to solve the different ways of understanding of women-men, Catholic women- Protestant women in The Awakening. The psychoanalytical reading of The Awakening makes the audiences consider the ideas of a new open-minded nineteenth century woman from a feminine psychology perspective. The symbols, metaphors and personifications in the novel also open a new way of understanding to the audiences to analyse The Awakening. Mrs. Pontellier's resistance to the restrict rules of her society cannot find a solution to lead her life but forms questions in the minds of the audiences at Chopin's time. Edna's animal instincts do not allow her live in the nineteenth century society, because she cannot escape from the pressures of her society that put the woman in a place to look after her children and obey the principles of her man. Even Mrs. Pontellier is full of her animal instincts, she cannot get rid of her superego that attaches her to the real life. Her suicide becomes the catharsis of her and newly formed nineteenth century

women of America. By this tragic ending, Chopin tries to leave a question in the mind of the intellectual writers and readers of the nineteenth century; yet she opens a new perspective to the critics that indicates the place of the women according to men in the nineteenth century.

CHAPTER IV

THE DIFFERENCES AND SIMILARITIES OF THE TURN OF THE SCREW AND THE AWAKENING

The Awakening and The Turn of The Screw are two novels that are written in the nineteenth century and they have both common and different characteristics. The two protagonists of the books are the examples of their age; what is more, they are dominant and noticable characters that enlighten the problems of the nineteenth century.

4.1. The Differences and Similarities of The Turn of The Screw and The Awakening Related to The Nineteenth Century

The most apparent difference between the two books is the content of the two books. Analysing the nineteenth century, Edel states that at the time The Turn of The Screw is written, a belief in ghosts and spirituality is very prevalent in England and America (124). The reason why the early nineteenth century people are fond of ghosts and sprituality is that they are unable to believe in the all-powerful and benevolent dominance preached by the Christian church; further more, many early nineteenth century intellectuals turn away from Christianity (Edel,124). James himself is acquainted with the Concord school of transcendentalists, including Ralph Waldo Emerson (Edel,126). Still in the millenium age, people try to explain and find out the mystery of death; so spirituality is exciting for all ages of time. Realising the popularity of his topics in the nineteenth century, James is a writer far beyond his age. As well as taking the audiences attention with the mysterious ghost stories,

James's aim is to indicate the effects of Victorian Age and the class difference that is applied by the higher societies; for this reason his ghosts and ghost stories are totally different from his colleagues of his time.

4.2. The Differences and Similarities of James & Chopin

Published in 1899, The Awakening creates a scandal because of its portrayal of a strong, unconventional woman involved in an adulterous affair. Not only does Chopin write The Awakening, but also she lives her character. Shaw by mentioning the life story of Kate Chopin states that she marries a French Creole business man and lives in Louisiana and like the Pontelliers in The Awakening, her marriage soon becomes immersed in aristocratic Louisiana society (220). Kate is an intellectual writer but she smokes, drinks and behaves freely in a way that the nineteenth century people cannot accept (Shaw, 221). Due to the psychoanalytical theory, she wants to live her id in The Awakening without any restriction, but the ending of the book makes the audiences realise that she cannot get rid of her own superego and kills her own id by killing Edna in her novel (Shaw,221). According to psychoanalysts, James also has her own experiences in The Turn of The Screw. According to Beidler, the governess is Douglas's younger sister's governess, whom he has become friends when he is a university student at home on holiday and the writer of the story and Douglas have kept the story for forty years (245). For some psychoanalysis theory critics like Cargill, Douglas is James and he is in love with the governess himself (167): "She was a most charming person, but she was ten years older than I. She was my sister's governess. She was the most agreeable woman I've ever known in her position; she'd have been worthy of any whatever" (James, 146-7). Cargill

also believes that the narrator is not fair about the events that has happened at Bly, because Douglas has feelings about the governess (167). From the beginning of the story, James introduces the governess as an attractive woman who has influences on men. For McWhirter, James as a writerly based author gives neither clues about his own feelings nor Douglas's (188). He just makes the audiences guess about the events and elicit the direction of the story by themselves; so it is natural to have critics about all the characters of the story including himself (McWhirter,188).

Like James, Chopin's stories often deal with marriage and present an unconventional perspective on the theme. She tries to enlighten the feminist movement in writing unaware. Schulz who has reseaches about Chopin's life analyses that Chopin's characters face choices between what society expects of them and what they really desire, and they usually decide to follow their own path, not society's (72). Schulz also adds that in her fiction, Chopin explores the special problems and dilemmas that women face and is unafraid to suggest that women have sexual desires, or they are even independence just like men (73).

Both Chopin and James are beyond their ages. Chopin is more omnipotent than James in her novel by narrating the story by herself; whereas James chooses to narrate the story from the governess's diary but yet he also chooses a mouth piece to himself to interrupt the story. One of the common characteristics of them is they have common folk characters of their ages but they are so dominant and powerful that after reading the book the protagonists become the symbols of the books rather than the stories.

4.3. The Governess & Mrs. Pontellier

As the authors and the written dates of The Awakening and The Turn of The Screw are different from each other, the two main characters of the books also have differences. The first significant difference of Edna Pontellier and the governess is Mrs. Pontellier has a name and Chopin chooses her character from the high society of the nineteenth century. Although she behaves as if she is a property by her husband, Mrs. Pontellier is from an elite class. She is also a Protestant in a Catholic society which differs her from the other people; whereas the governess's name is not mentioned in the book, because the unimportance of a governess in a hierarchic society is tried to be given. Like Mrs. Pontellier, the governess accepts the hierarchy of her time and behaves due to her age and she comes from the Victorian Age culture, so she is closed to all the reforms of her age. The governess herself knows her place in the society, so she wants all the other people to behave as she does. She never talks to the servants of the house and cannot understand why Miles as the owner of the house has conversation with the servants in the house. She humiliates the housekeeper and the other servants, because according to the governess, everybody has a place in the society and has to behave according to this class difference, but unconsciously, she wants to step a class to be the lady of Bly and marry her employer. At the beginning of the book, her superego is so dominant that the audiences believes her restricted rules cannot be overcome, but at the end, she fails in her own id and kills an innocent boy.

Both of the characters fail in their own id, because they are suppressed by their society rules and conventions that surround them. In The Awakening and The Turn

of The Screw, the important role of the nineteenth century is mentioned obviously. Both of the protagonists are trapped in the restrictions of their societies and fail in their attempts. The animal side of Mrs. Pontellier is much more than the governess, because Mrs. Pontellier lives in a less restricted society than the governess; furthermore, Mrs. Pontellier is from the upper class of the society, so she is much free in her attempts. Unlike Edna, the governess tries to be bound to a man in the high society and she believes that her happiness will come with a good and rich marriage, so she is one step behind Edna. The governess accepts all the rules that are connected to a nineteenth century woman, so she sees marriage as a salvation; whereas Mrs. Pontellier owns that marriage and she wants more. Even though Edna is married, she has a lover and later she also has a sexual relationship with a man who she does not love but only to prove that she is independent to do whatever she wants. The governess is even afraid of her own sexual desires and she tries to suppress them by looking after the children. In the beginning of the nineteenth century, sex is not a good topic for a virtuous woman to talk about; so as an adopted woman, the governess believes that she should not even think about sex.

As a woman who has to suppress her sexual desires, the governess adopts herself to the two nephews of her employer; even though her aim is to reach the employer, besides it is her job to look after the children and doing her job as good as she can becomes her only aim. Unfortunately this aim makes her behave as if she has lost her mind. Unlike the governess, Mrs. Pontellier never deals with the problems of her own children. She has two sons. Although she does not work, a nurse is responsible for her children. Even when her son has a fever, she does not realise, because she is

not a mother figure to protect and give her love to her own children. The biggest difference of the two protagonists is that Mrs. Pontellier hates having responsibilities. She only wants to be responsible by herself but nobody else; on the other hand, the governess loves being responsible for anything. She even forgets everything and concentrates on her responsibilities, but her biggest problem is that she is so concentrated on the children that she cannot even identify the truth and the imagination. The governess wants to dominate the children by her rules and she never listens to anybody when she decides to do something.

4.4. The Differences of Feminine & Masculine Powers

Both in The Awakening and The Turn of The Screw, there is a male dominance. The audiences can easily realise that from the beginning of the nineteenth century till the end, there has been differences but the male hegemony never lasts. In the two novels it is clearly seen that the women are behaved as properties of the men and the most interesting idea is that the women accept this thought either consciously or unconsciously. Both the employer of the governess and Mr. Pontellier work in the city and are always busy. They do not care about the children, because they believe that it is not their duty to look after them but to earn money for them. As a nineteenth century man, working in the city centre out of his house is a way to show that the man is rich. By working, the men believe that their responsibilities end, so if there has been a problem, they blame the ladies in the house and get rid of this responsibility.

4.4.1. Men Dominance in The Awakening and The Turn of The Screw: Both Mrs. Pontellier and the governess are dominant characters but in different ways. In the beginning of the book, the audiences believes that Mrs. Pontellier obeys what her husband says, because even when she leaves the house, she is still respectful to her husband and she believes that she is bound him. The governess is more respectful to the men than Mrs. Pontellier, because she is born in a man dominant society and it is her first job at Bly, so she has only seen her relatives as men, before. After she sees her employer, she feels respect and love for him. The significant example of the governess's acceptance of the man hegemony can be analysed by her behaviours toward Quint. Although she believes that both Quint and Miss Jessel are ghosts, the governess is only afraid of Quint, because he is a man figure. Even though she is furious about the affair that Miss Jessel and Quint have, she blames Miss Jessel about their sin; moreover, Miss Jessel used to be a governess at Bly just like her, but the governess never sees herself in the same position with Miss Jessel, who has an affair with a valet. If a man is concerned, no matter how old he is, the governess respects him and she believes that both Miles and Flora protect the ghosts and they are aware of them, but after a little struggle, she gives up Flora and deals only with Miles.

By analysing the behaviours of the two protagonists in The Awakening and The Turn of The Screw, the importance of the masculinity can be seen obviously. Although Miles is ten years old, the governess accepts the cleverness of Miles and behaves him different from Flora. She does the same thing to Quint and Miss Jessel, too. However Mrs. Pontellier does not seem to accept the dominance of man in appearance, she respects both her husband and Robert's behaviours.

By having the repression of their man dominant society, both Edna and the governess trying to suppress their animal instincts, deal with art. Edna as a high society woman is more concerned with art than the governess. Mrs. Pontellier is interested in music and art, because by the help of art, she forgets her sorrow and gets her animal instincts on the surface even for a little time. The governess prefers reading classical books and identifies herself with the characters of the books. No sooner has she read a book, she starts to see hallucinations and reading process makes her forget about the responsibilities that her society applies on her. Art is a symbol of both Edna and the governess's id; what is more, it reveals the unconscious of people, because the art makes people forget about the reality of life and alert people's unconscious.

4.5. Biblical References of The Awakening and The Turn of The Screw

As art and music make people sublime, religion also help people use their imaginations and relieve without thinking of real life. Both in The Awakening and The Turn of The Screw, there are morality rules that cannot be disobeyed by the society, some critics analyse the novels in the perspective of religious identifications. Crews believes that The Awakening and The Turn of The Screw are like morality plays with typical conflict of divine and demonic fight for the souls of the protagonists (321). In The Turn of The Screw, Bly has likened to The Garden of Eden with its beauty in the beginning of the book; further more, Miles and Flora are Adam and Eve in a state of prelapsarian innocence (Crews,321). Allen also states that Quint corresponds to folklore descriptions of the Devil, and the governess is both an angel sent from God (79). By the end of the story, the Fall has occurred, but

at the last minute the governess, like a priest exorcises the demon from Miles's soul and thereby saves him (Crews, 80). He also claims that Miss Jessel, as an image of Satan, is probably Lilith¹³ (or in Greek Mythology Lamia) (Crews, 82). As the ex-governess, Miss Jessel is not wanted at Bly, so she dies and keeps her burden as a seducer. The Turn of The Screw is written from the diary of the governess, so it is normal that she is the innocent governess who wants to save the children from evils. In The Awakening, Mrs. Pontellier can also be taken as Eve, who has sinned and been punished by killing herself; on the other hand, she can be taken as Lilith, who has sinned and disobeyed the rules.

4.6. Family Influence in The Awakening and The Turn of The Screw

Eventually, I can say that as Mrs. Pontellier's and the governess' societies are ruled by unwritten and unspoken morality laws, their childhood should be researched, because both Edna and the governess are influenced by their fathers but their mothers are not mentioned in the stories. For some critics like Cargill, the governess has an affair with her father, and so as to escape from this reality, she finds the job at Bly (174). He also adds that the disturbing letters telling that the things go badly in her house come from her father and her psychological depression is all about the bad events which she cannot talk or share with another people (175). Mrs. Pontellier's father is like a child. In The Awakening, her father is not mentioned much to be analysed, but it is seen that he does not care about the mistakes that his daughter

¹³ Lilith is from Judaeo-Kabbalistic tradition who unites with Adam and brings forth the race of demons, imps, and fairies. In Greek mythology Lilith corresponds to the figure of Lamia, who has at least two characteristics in common with Miss Jessel. In a fit of jealousy Hera destroys Lamia's children, whereupon Lamia gains revenge by seeking to destroy others' children in her wanderings by becoming a serpent-woman and a succubus who eats children and sucks their blood.

does. He is a distinguished, solemn old man who likes to drink toddies during the day. He fights in the army but he gambles away the family farm in Kentucky, so he is an irresponsible man who resembles Edna. Respect is unavoidable for Mr. Pontellier when he is taken as a successful business man who looks after his children and wife well. Mrs. Pontellier never wants to leave her husband because she respects what her husband does to earn money in a way, because unconsciously she believes that Mr. Pontellier though paying no attention to his family emotionally has done the right thing to look after his house, but her conflicts in her mind and loneliness make her fail in her relationship with his husband.

Both Edna and the governess have very limited freedom as the vast majority of the nineteenth century women. They are taken as the property of either their husbands or fathers; what is more they have very little choice to direct their lives. When there is a chance to direct their own lives or other people's lives, they do not know what to do and destroy their own freedom by their own behaviours. The restrictions that the two different women face are for analysing the failure of id against superego. Characterized by strict social codes, both spoken and unspoken, Edna and the governess try to find a way for their independence but neither of them succeeds.

CONCLUSION

5.1. Freudian Effects on The Awakening and The Turn of The Screw

By analysing The Turn of The Screw and The Awakening from the pointview of psychoanalysis theory, I have tried to combine the differences and the common features of the two protagonists who have lived in the same centuries; furthermore, I have tried to prove The Turn of The Screw and The Awakening are two books that can be analysed through psychoanalysis theory. Psychoanalytic literary criticism has its roots in the work of Sigmund Freud (1856-1936) and the various thinkers who have been influenced by his work, such as Lacan, Jung and Adler. I have tried to give evidences from The Turn of The Screw and The Awakening to demonstrate what psychoanalysis regards as the most crucial formative experience in the development of the human psyche through gaining access to the working of the unconscious mind. So as to illustrate the number of reasons for the techniques and ideas of psychoanalysis theory, vitally the psychology and the backgrounds of the protagonists are needed; what is more, the period the protagonists and the authors have lived is essential.

5.1.1. Reality & Pleasure Principle in The Awakening and The Turn of The Screw : Freud's depiction of the Oedipal drama¹⁴ as the experience through which the young child learns to accept the limitations represented by external authority is even more clear in his alternative description of the process in terms of the conflict between *the pleasure principle* and *the reality principle* (Freud,256-9). According to

¹⁴ In Sophocles's play, the title character unwittingly kills his father and marries his mother, a situation that closely parallels the universal human experience that Freud describes

Freud, the infant knows only desire¹⁵ and is entirely ruled by the *pleasure principle* (257). As the child grows older, he/she gradually learns to recognise that desires cannot necessarily be fulfilled because of limitations imposed by society, thus accepting the rule of *the reality principle* (257). Regarding these Freudian psychoanalysis theory ideas, firstly I have issued the period by which nineteenth century people are influenced and the century they have maintain their lives.

5.2. Victorian Age Effects on The Awakening and The Turn of The Screw

In The Turn of The Screw, the Victorian Age is the most significant topic to be issued, because the nineteenth century women are suppressed by men and unfortunately by their own kind either unwittingly or deleberately. Not only women but also men who are in the lower societies are taken as inferiors, so by this classification people are suppressed by their own kinds. However by the beginning of the nineteenth century, The Victorian Age starts to lose its importance but the ruins of it has remained in the minds of people. In The Turn of The Screw, the effects of The Victorian Age on women can be seen clearly. By analysing The Victorian Age, I want to indicate the neorotic behaviours of the governess, who is a very dominant character but is trapped in her inner dilemma. Notion of repression is a very important topic for pyschoanalysis theory and it can be seen in the character of the governess obviously. Showing reactions to every each of irrelevant topics about sexuality and relating all behaviours of people to sexual desires show that she is supressed by the needs of her society but her inner world is so curious everything about sexuality that she cannot confess it even to herself. She judges everybody who does everything she is limited to do.

¹⁵ Of a primarily erotic variety, though the erotic for Freud goes well beyond conventional notions of the sexual

5.3. Freud's Tripartite Model in The Awakening and The Turn of The Screw

The human psyche is not a single integrated entity but in fact consists of three different parts; id, ego, superego; what is more, as Freud claims, this tripartite model is related to the repression of people and the societies (312). Id, ego and superego are three different minds, which have different goals and desires and operate according to different principles. For Freud, the id is the side of natural drives; it is a dark area of passion that knows only desire and has no sense of moderation or limitation (316). Bodkin states that the superego is an internalized representation of the authority of the society that establishes strict limitations on the fulfillment of the unrestrained desires residing in the id (119). The ego, which balances the psyche and the outside world, moderates between the authoritarian demands of the superego and the desires of the id (Bodkin, 202). Repressed by her society, the governess cannot make a decision between her id and superego; furthermore, she is trapped between the two. In my thesis, I want to show her feelings that are restrained by her ego. In the end of The Turn of The Screw, the governess can be taken as a neurotic woman who wants to prove herself to her employer but the biggest problem is that she is blind to see nothing else except her ideas. She never sees Flora and Miles as if they are children, what is more, she forces them to confess the things they cannot even understand. By behaving as a neurotic, she loses the children but she does not sacrifice them to the ghosts as she thinks, she just frightens them and loses the reliance of the children; furthermore, she makes Flora ill. Within the notion of her repression, the governess chooses to devote herself to the children so that she will reach her employer, but she fails because she chooses a wrong salvation to escape

from the repression in her mind. As in Freud's tripartite model, she cannot balance her id and superego so she has become the victim of her superego. Her limited desires first makes her own life chaotic, then the children's. The imaginary world of the governess prevents her to see the reality.

In The Awakening, the nineteenth century woman is different from The Turn of The Screw, but the restriction and the unbalance of the id and the superego make the governess and Mrs. Pontellier come to one common point that they cannot live their own lives. Mrs. Pontellier is also trapped in her desires and superego, so she fails like the governess in the end but she is much more careless and non-reacting to the repression of her society if she is compared to the governess. Mrs. Pontellier's problem is only inside her mind. She wants to be much more independent than the governess but she cannot find the right sublimation to overcome her infantile mind. Although Edna believes that no one can prevent her to be independent, Rupert also does not support her on her way and soon she realises that she is alone and cannot find a way to escape, so she decides to leave this world, sacrificing her life to freedom.

There are many reasons why the two protagonists are in dilemma of their superego and the id. One of the most important factor is the society and the class differences in their societies. Especially in The Turn of The Screw, the governess insults people who are below her class. She is not even aware of the servant who serves dinner to Miles and her in the last chapter of the book; what is more she insults Miss Jessel who is a governess like her but used to be pregnant because she has a love affair with Quint who is a valet. The governess also cannot understand the close relationship between Miles and Quint and believes that the two should have an

illegal relationship but nothing else, so I talk about the nineteenth century America consisting two different kind of societies which is the biggest factor for the people being in dilemma about their id and superego. By giving the characteristics of rich and Creole society in America, I want to indicate the importance of possession for the people who live in masculine world and the value that is given for innocent children (Bodkin,203). In most of the interpretations, critics blame the governess because of her behaviours and her crime but I believe that if the period that she lives in is considered, the governess can be understood in a way that she cannot find a solution for her repressed desires so she sublimates herself to the children. The thing that should be realised is that the governess is also young to have the responsibility of the two children, but she has to work, so as a young woman she has made mistakes that cannot be turned back. The analysis of the nineteenth century women is essential for the paper because how the governess turns into a neurotic woman who attempts to kill an innocent child can be explained by the restrictions of her society and by the lack of her independent childhood that cannot be lived.

In The Awakening, although Edna is more independent than the governess, she has duties like looking after her children and doing housework but nothing else, so she is trapped in a life that is not belong to her like the governess because she is already a possession for men, when she realises her situation. That trapped world leads the novel the psychoanalysis theory itself.

I examine the tripartite model of the human mind in The Turn of The Screw and The Awakening, in terms of communication. In The Turn of The Screw, the governess' imaginary world is full of desires that cannot be fulfilled, so symbolically

she makes a real world of desires for herself but she fails in doing so; further more, in the end she confuses the reality with her imaginary world and cannot identify the truth and the fake. Her imaginary world plays games in her mind, but she is so integrated with her desires that she cannot realise the reality. In Chapter Twenty-Two, while the climax of the story is increasing, the governess starts to see Miles as the reflection of her employer and behaves him as if he is an adult. “We continued silent while the maid was with us- as silent, it whimsically occurred to me, as some young couple who, on their wedding journey, at the inn, feel shy in the presence of the waiter” (James,252). Miles becomes the symbolic figure of her employer to whom she cannot reach. In The Awakening, Mrs. Pontellier’s symbolic figure to reach independence is Rupert. Eventhough she knows that she cannot be with Rupert, she has never lost her belief until she finds another way for salvation and commits suicide in independent sea.

5.4. The Nineteenth Century Novels

I also talk about the nineteenth century novels because literature effects all sides of its own century and the century which is lived effects literature. All the women characters in the nineteenth century novel either marry or die because they are not suitable for the rules of the society; furthermore, the story never changes and they describe the restrictions that the women have faced. In The Awakening, Mrs. Pontellier kills herself because she believes that she does not belong to where her society puts the women; moreover she cannot identify herself with the other proper women of her society, so death becomes her salvation for freedom. In The Turn of The Screw, the governess also can adopt herself to neither modern world, nor her

society; furthermore she does not want the children to be confused as she does, so she tries to save them from the realities of the society. Although the children want to be with their friends, so as to protect them from the dilemma of the outside world, she tries to save them at Bly, but she can never understand that she does the same thing that her society does to her.

5.5. Class Differences in The Turn of The Screw and The Awakening

As I talk about the suppressed nineteenth century women, the class differences of that time should be discussed. Because of the hierarchy that is applied even in people's family, Edna and the governess cannot think in a healthy way and are suppressed by the rules of their societies, although they are powerful and dominant characters. Power dominance is a big debate that is still discussed in the millenium age so being a source of psychoanalysis theory, I want to prove that both Edna and the governess lose their consciousness in the power struggle that is done in their own minds. Dealing with the power dominance between people, I also talk about Foucault who believes that people are born to be the one and only as selfish creatures (212). As Marx says: "We stand on the shoulders of others" (101). As it is seen in The Turn of The Screw and The Awakening, Foucault suggests that people live in a modern prison in schools, factories, hospitals even in their house (228). For Foucault, modern society itself is like prison in nature and the difference between life inside a prison and that outside is not so large as might first appear; moreover, the modern prison system is not designed to eliminate crime but merely to establish a well identified population of people whose crimes can be kept within the limits of acts(278). In The Turn of The Screw and The Awakening, I try to prove that the governess and Edna always live within the limits of their societies, even though Edna

tries to escape. The governess is under the authority of her master, Edna of her husband, and they can never make suggestions about their lives, so it is normal to have psychological problems.

5.6. Repression & Regression & Reaction Formation Related to The Governess and Mrs. Pontellier

Dealing with human psyche and the reason for the power struggle between people, Freud is the most significant philosopher who talks about five defences of human. In my thesis I want to prove these five defences in The Turn of The Screw and The Awakening. Repression is the most dominant defence that is issued in both books. Even though Edna and the governess are trapped in their restricts rules of their societies, they have animal sides that cannot be suppressed. Edna, while trying to have independence, sees herself in purposeless life; on the other hand, the governess, while trying to rule the children, cannot identify the reality and fantasies, so for both of them regression occurs. The two protagonists of the two books also seem to be powerful and determined characters, but they always try to hide their weaknesses by unconsciously placing it outside themselves, so as Freud claims, projection occurs.

Reaction formation can be seen obviously in the governess' behaviours. She is afraid of every sexual objects so this fear leads her see hallucinations. Although the children cannot realise what is going on, she accuses them of seeing ghosts and having relations with them. The governess first sees the apparition of Quint while she is walking through the grounds thinking about the children's uncle. As she approaches a tower, she vainly hopes that she will see the object of her desire. Her

sexual desire at last getting the best of her, her mind conjures up the image of a man in the twilight. Realising that it cannot be the uncle, she decides that it must be a ghost. Her ghost has red hair and no hat, most likely because she is imagining this ghost in the red outline of the setting sun. The fact that this male ghost is associated with a tower, recognized as a phallic symbol even in the pre-Freudian period that James has written in, is more evidence that her sexual obsession is causing her to hallucinate. So as a defense, she decides that Quint is a ghost; therefore, this is a reaction formation that is developed for suppressing her desires. The governess also cannot develop a healthy defense for her desires, whereas Edna tries to fulfil her desires by painting and listening to music; however, she cannot succeed in her actions either.

5.7. Fantasies & Desires of The Governess and Mrs. Pontellier

I also talk about fantasies of people who want to turn their animal instincts into useful habits. As Freud claims, people never give anything up, but they exchange one thing for another; for instance, the governess exchanges her desires to her employer for the children and Edna tries to forget her loneliness, by painting and music (Feder,258). I also talk about the different characters of women in The Turn of The Screw and The Awakening, because in both books, there is a protagonist and another woman who carries the idealised characteristics of her age. Edna versus Madame Ratignolle, the governess versus Mrs. Grose.

People have fantasies because they desire about the things they want. Lacan believes that all desires derive from a lack and it has to be fulfilled (220-3). The

fulfillment of people's desires are again in human's mind. Like Freud, Lacan develops a tripartite model of the human mind. He sees the mind functioning with three different orders; symbolic, imaginary and real (220). The imaginary order is like pleasure principle. The real order is concerned with fundamental and emotionally powerful experiences such as death and sexuality. Lacan refers to entry into the symbolic order for both genders as castration, which is symbolic for acceptance of rules and regulations according to which society functions and for the language used for communication (224-9).

5.8. The Lack of Communication

The tragic endings of the two books lead us to the psychological problems of the two protagonists; what is more, the most important problem of the two characters is lack of communication, because the biggest problem of these suppressed societies is the lack of communication between people. James and Chopin try to issue the irrelevant relations between the characters. In The Turn of The Screw, the governess never listens to other people's opinions and the biggest reason for her careless behaviour upon people is the thought that she is superior to them, because she has the power in her hands to look after the house and the people inside it. Mrs. Grose has the problem of not being able to express herself. Both of the ladies talk but cannot communicate and as Foucault claims this lack of communication leads people into psychological illnesses (82). Mrs. Pontellier in The Awakening, tries to listen to and understand what other people say, but she sees within herself that she cannot realise what is going on around her. She has the power to be independent and she never uses it by not caring about anybody else except herself. Mrs. Pontellier also does not

communicate with other people, even Rupert, because she wants to hear what she wants people to do. Mrs. Pontellier and the governess's lack of communication problem is all about their fantasies that cannot be changed with any other thing in the world, so the two protagonists are controlled by their desires.

5.9. Dreams & Literature

The fantasies are controlled by people's conscious or sometimes unconscious. Dreams are unconscious thoughts of people, so their dreams are important as their fantasies. Freud combines dreams with literature. He suggests that literary works are condensed like dreams and much of the work of the literary critic involves unfolding the rich and multiple implications of the content of the literary work which relies a great deal on figurative language in various ways like metaphor, metonymy, symbol and allegory (266-9). They displace meaning. So as to make the complex and abstract ideas and emotions comprehensible, literary artists involve a search for images and motifs. Symbolic figures of a novel make the audiences curious and realise important informations without writing them frankly. Both The Turn of The Screw and The Awakening are symbolic novels; for instance, in The Turn of The Screw, the tower is the symbol of sex and the crows symbolises the wickedness of the governess's entrance at Bly (Feder,260). In The Awakening, learning how to swim, ocean and art symbolises freedom. All the symbolic figures and speeches both adress the characters and the audiences' unconscious to analyse the novel from the perspective of their own thoughts and emotions. The audiences sometimes identify or criticise the behaviours of the main characters according to their own rules and this judgement also makes the novels personal and interpretative in terms of

psychoanalysis theory. Every people have id, ego and superego to be balanced, so when they find clues for their own id in the novels, the interpretations differ. By observing the failure of Freud's tripartite model, the audiences either fancy or exclude the main characters.

5.10. The Failure of Ego in The Awakening and The Turn of The Screw

Philosophers like Freud explain that people are in the balance of their id, ego and superego. If one of these tripartite fails, people cannot succeed in their inner selves; for instance, the governess becomes the victim of her id, because she cannot balance her id and superego. Her animal instincts are trapped in a restricted society in which women have certain rules to sustain their lives; further more, she can get rid of neither her desires nor the rules of her society, so she gives all her energy to the children whom she believes that they have to be grown up with her rules. Mrs. Pontellier like the governess tries to balance her desires with the rules of her society. Even Mrs. Pontellier has much more rights for independence, she cannot close her eyes to the reality and the model she is put inside her society and eventually her id overweighs her superego. By realising the lonely independence for her desires, Edna commits suicide and according to her, she wins the battle between her ego and superego.

The restriction of their societies make Edna and the governess feel personal unconscious inside themselves, because even though Edna succeeds in being an independent woman, she does not know how to use it and feels the loneliness of that freedom and kills herself to feel more independent; on the other hand, the governess

is so fulfilled with her own desires and the restrictions of her society that she cannot see the position she has in that period of time, so their personal unconscious, shape their lives so deeply that they cannot find enough space to sustain their own lives and become the part of collective unconsciousness. As Jung states people's unconscious integrates with the collective unconscious that a patient can be helped towards a state of wholeness of self (233-9).

All these evidences prove that both The Turn of The Screw and The Awakening can be criticised by psychoanalysis theory. In both books I want to emphasise the failure of the ego by the help of the psychoanalysis theory. According to Freud, the operation of mind includes id, ego and superego. If ego loses its control, superego and id fail. In the last chapter of The Awakening, as Edna sinks herself in the sea, her ego also sinks with her conscious and only her id remains. She has lived her life full of desires but she can never get rid of her responsibilities even if she refuses all of them, so she sinks her responsibilities into the sea, which symbolises independence. There is a slight difference between the governess and Edna. In The Turn of The Screw, the governess is much more repressed by her society but she is powerful enough not to give harm to herself. Like Edna, the governess never gives up her desires; what is more, she is so integrated with the rules of her society that she can not make a decision between the rules and her desires. My purpose of writing this thesis is not demonstrating the bad characteristics of the protagonists, but the helplessness of the two women making wrong decision about their lives which do not belong to themselves. Like the turn of the screw, Edna and the governess seem to

control everything in life, actually they only want to live their own lives in their trapped world, but they fail.

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