

HENRY JAMES' RETROSPECTIVE CONCEPTION OF EVOLUTION  
IN  
"THE TURN OF THE SCREW" AND "THE BEAST IN THE JUNGLE"  
IN RESPECT TO NIETZSCHE AND DARWIN

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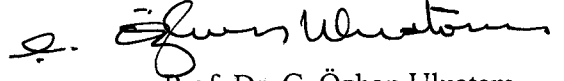
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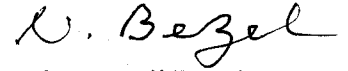
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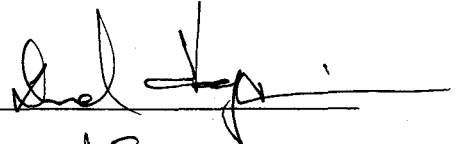
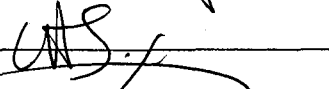

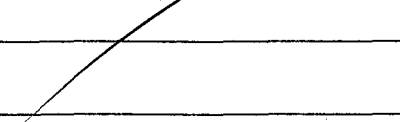
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## ABSTRACT

Henry James, as an author, was not in isolation from his cultural, intellectual and philosophical impacts dominant in his times. Therefore, he was affected from the philosophical approaches of his contemporaries, Nietzsche and Darwin. With respect to this, James' understanding of evolution and history was shaped by Nietzsche's conception of 'Superman' and 'History' as well as Darwin's 'Theory of Evolution'.

Man has the capacity to reach to self-fulfillment in life and form the base for the Superman by improving himself, enhancing his life, questioning history and learning from past mistakes. In addition, man is in a continuous struggle for existence and a better life. As a social human being, he enriches his standards of living through adaptation to the environment. According to the approaches of Nietzsche and Darwin, the evolutionary process occurs in historical time from the past to the present and future.

Henry James, in his fiction, reflects how his characters experienced life and reached at accomplishment through self-development and self-realization and how they managed to use their past lives to enhance their present living. What makes James as

outstanding as Nietzsche and Darwin is his suggestion of anti-thesis, that is, the reversed form of evolution. The evolutionary process takes place in historical time from the present to the past and to the sub-conscious mind as if a journey to the past in retrospection and the origin of one's life. Only then is it possible for man to continue his evolution to the future, in a linear historical process of becoming.



## ÖZ

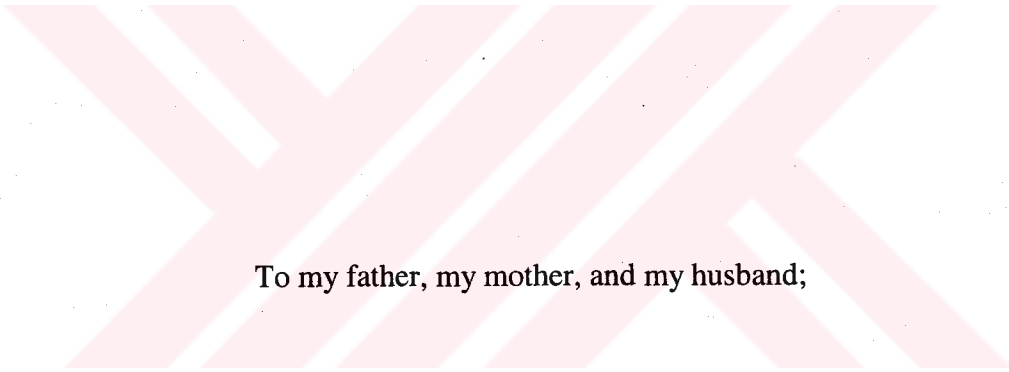
Döneminde etkili olan kültürel, zihinsel ve felsefî ortamlardan bağımsız ele alınamayan Henry James üzerinde, çağdaşları olan Nietzsche ve Darwin'in felsefî yaklaşımlarının büyük etkisi olmuştur. James, tarih anlayışını Nietzsche'nin "Superman" kavramından yola çıkarak oluşturmuş; evrim anlayışını ise Darwin'in "Evrım Teorisi" temeline oturtmuştur.

İnsan, hayatını geliştirerek, tarihi sorgulayıp geçmiş hatalarından ders çıkararak, kendini hayatta gerçekleştirebilme ve Superman'in temelini yaratabilme potansiyeline sahiptir. Bununla ilintili olarak, insan, var olmak ve sahip olduğundan daha iyi bir yaşam seviyesine ulaşabilmek için sürekli mücadele etmek ve çevresiyle uyum içinde olmak durumundadır. Bu anlamda, Nietzsche ve Darwin'in yaklaşımlarına göre, evrimsel süreç, tarihi bir zaman diliminde, geçmişten günümüze ve geleceğe doğru gerçekleşmektedir.

Henry James, öykülerinde karakterlerinin hayatı nasıl yaşayıp, kendilerini nasıl tanıyıp geliştirerek başarıya ulaştıklarını, şu anın yoğunluğunu nasıl artırdıklarını, kendilerinin farkına varmak için geçmiş yaşantılarını kullanmayı nasıl başardıklarını

gözler önüne sermiştir. Henry James'i, Nietzsche ve Darwin kadar seçkin bir düşünür yapan özelliğın, onun adı geen ağdařlarına karřı öne sürdüğü "evrim anti-tezi"i olduėu söylenebilir. Sonuç olarak, evrimsel sürecin tarihsel bir zaman diliminde, günümüzden gemiře doėru, insanın kökenine, ilkel benliğıne ve bilinaltına inerek gerekleřtiğı görüşü savunulabilir. Bu bağlamda, evrim teorisinin, bireyin gelecekte kuracağı hayatın temellerini oluşturduėu ileri sürülebilir.





**To my father, my mother, and my husband;**



## ACKNOWLEDGMENTS

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## INTRODUCTION

This thesis purports to reveal Henry James' understanding of evolution and history, how he reached his own synthesis of evolution and history by discussing the philosophical approaches of his contemporaries Nietzsche and Darwin, how he reflected the concept of evolution and the concept of history in his novellas, "The Turn of the Screw" and "The Beast in the Jungle". It is proved that the evolutionary process consists of experience, improvement, advancement and transformation by changing and adapting one's self to the new conditions of life and criticizing the past and analyzing deep subconscious mind.

In the first chapter, Nietzsche's conception of the Superman and understanding of history will be discussed. Firstly, by taking mankind's potential to differ from animals as a starting point, Nietzsche's belief in the improvement of humanity and hope for future developments of the human life will be presented. Then, how man gradually evolves through a historically linear concept of time, from the past to the future, and how he forms the base for the development of the Superman will be demonstrated. Next, Nietzsche's concept of the 'Superman' will be clarified by asserting his independent

personality and fulfilled life as a prerequisite. Finally, how he perceives history in terms of a linear process, why history is crucial for the fulfillment of present life and how man makes use of history by questioning and analyzing his past to enhance the quality of his life will be studied.

The second chapter will argue Darwin's 'Theory of Evolution' in a biological respect while also clarifying how he applied evolution in human life, and will discuss human evolution from primeval level to a more developed form of life through adaptation of the self to the physical and social conditions of the environment.

In the third chapter, Henry James will be illustrated as a cosmopolitan writer since he left his native country and adapted himself to a new environment in a new country by experiencing different cultures. He was influenced by his contemporaries Nietzsche and Darwin. His works reflect how characters experience evolution in historical time. However, this chapter will present how his understanding of evolution differs from Nietzsche and Darwin's in that evolution initiates from the present to the past, even to the sub-conscious mind, deep down into the primeval self. Only then is it accepted as a process of self evaluation from the origins, following step by step, to the future, in a linear historical process of becoming.

The fourth chapter explains Henry James' reversed form of evolution as if a journey to the past, origin, and initial step for existence. It exemplifies the theory taking the main character in "The Turn of the Screw" as a basis to complete evolution by questioning her sub-conscious mind and signifies James' emphasis on life experience.

Similarly in the fifth chapter, James' novella "The Beast in the Jungle" will be dealt with to prove his reversed theory of evolution not only by putting the stress on the

sub-conscious mind but also on the past life experiences of the main character. This chapter shows how the character leads his life without remembering his past but concentrating on his future fate, resulting in an evolutionary process too late to be achieved.



## CHAPTER 1

### NIETZSCHE'S CONCEPTION OF SUPERMAN AND HISTORY

#### The Concept of Superman / Übermensch

Nietzsche's philosophy is known with his view on human life and conception of the Superman. He wrote much about the Superman and his name come to be almost totally identified with the conception of the Superman (Wolf, 77).

To begin with, Nietzsche's philosophy of the Superman reveals his concern with ordinary man. From first to last, he is set by his discontent with man and by his longing for the realization of genuine human possibilities (Jaspers, 114). His interest comes from his dissatisfaction with man because man is an imperfect being. Although man has natural human possibilities such as his mind, his consciousness, his memory, his thinking, his ability to decide and his use of instincts in terms of will to power, he is still incomplete because he has not completed his evolution yet. Man has similar characteristics with animals but what separates him from animal nature are the qualities aforesaid. Here, Nietzsche finds himself in contradiction. On the one hand, there is his disapproval of man as man is an insufficient being. On the other hand, there is his belief

in human possibilities to improve one's self. In contrast to his conflicting ideas about man, he insists on the capacity of man and believes that man has underestimated himself.

Nietzsche undertakes an objective study of the existence of man as man undergoing constant physical and psychological change. He thinks of the freedom of man in which Nietzsche realizes himself. He sees a new being in Superman, he establishes as a symbol for evolved man (Jaspers, 128). Man is a being that can observe and investigate himself as an existence that experiences changes both physically and psychologically. First, physically, man is born into the world. Yet, he knows nothing except certain basic needs such as hunger, thirst, sleep and breathing. Then he evolves physically or biologically transforming from a child, to a teenager, and an adult, and at last, to an old man. During this process, he learns his abilities and capacities as a human being, which separate him from his animal-like nature. Second, psychologically, he learns his potentials to express himself and for self-development by questioning and experiencing himself and his life. With respect to life, recognition and respect by others, feeling of belonging to a group and appreciation of others become important because men need each other and live as a community. Nietzsche considers the freedom of man, the knowledge concerning the existence of man, of his place in the world and of his infinite differences. These involve a relation to his own behavior, which shows his hope and belief in mankind to improve himself and form the base for his own development, thus becoming a Superman (Jaspers, 128).

Human nature requires to be understood in terms of the kinds of processes constitutive of human life, characterized by interaction, striving, change and challenge



(Schacht, 273). As Nietzsche states, human nature goes through a succession of steps that form human life. These steps include first, interaction that is communication with other human beings, exchanging ideas and feelings, being in touch with nature and animals. Second, they include striving which means struggle for a better life. Man, by nature, is an ever-developing and changing being. His way of thinking, investigating, using his mind and his bodily power or abilities direct him to live a full life, which means improving himself and the standard of living. Third, they include change and challenge, in other words, man competes both with himself and with the other human beings. As he realizes his capacities in time, he feels the necessity to force the limits or to go beyond what he owns now. The comparison between the man a hundred years ago and the man today proves that how man has come a long way, changed gradually and enhanced his standards of living.

There are phrases in which Nietzsche calls man a beast: "Man is a rope, tied between beast and Übermensch" (Schacht, 273). "Man is the foremost beast of prey," "Man is the most courageous animal" and "when he thinks, he is an animal that judges" (Jaspers, 129). Within the world of living, man is comparable to an animal. Men's founding of states, making war, way of deceiving and violating each other, screaming when in pain or suffering, and their happiness when in victory are all linked with the continuation of his animal-like nature. However, man is not an animal because there is a difference between man and animal. Although the fact that man is dominant and overcoming in his struggle with all the animals gives him a special rank, the essential difference is because of man's self-consciousness, a faculty with which to identify himself as different from animals. This self-consciousness comes from his awareness of

who or what he is and of what he is capable of doing. Man knows himself to be different from animals in having collective memory and culture. This is his ability to remember the things happened in the past, his freedom to do what he wants to do without any restriction and his becoming of conscious of himself. If man is conscious of himself, he notices or realizes what his capacities are and what is happening around him. Here, what Nietzsche is trying to do is not only to improve man and his life but also to improve human culture in terms of human awareness of his own environment. Although man is not perfect and is fallible, he has the capacity to evolve and progress. Moreover, man is the source of the world, the essence of life and hope for future developments. To achieve the Superman, man will make mistakes so that he will realize his erroneous beliefs and behaviors and improve by educating himself.

Especially, after the publication of "In Thus Spoke Zarathustra", Nietzsche was understood clearly, and the critics who asked innumerable questions about his notions found his reply in this work. Man himself is the link to reach at the state of Superman. By evolving, improving and changing himself for the better, as well as reforming and enriching his standard of living, man forms the first condition of the Superman. As asserted by Nietzsche, the Superman will be perfect in body and in mind; he will know everything worth knowing and have strength and skill to defend himself against any potential enemy. Hope and possibility of improving himself, his increasing capacity to live a fulfilled life will encourage him in his struggle for existence (Mencken, 109). The connection between man and Superman is presented as follows:

I teach you the Superman. Man is something that shall be surpassed. What, to man, is the ape? A joke or a shame. Man shall be the same to the Superman. Man is a bridge connecting ape and superman... The Superman will be the final flower and ultimate expression of the earth. I

conjure you to be faithful to the earth...to cease looking beyond the stars for your hopes and rewards. You must sacrifice yourself to the earth that one day it may bring forth the Superman (Nietzsche, 5).

To put it simply, the Superman can be considered as having powerful instincts within him such as passion to live, to achieve power and superiority, to overcome all the difficulties and the influences that would weaken or destroy him, to force his limits to become a transcendent man and to live an enhanced life. If he wants to be happy with his life and himself, he will force his capacities to become a Superman (Mencken, 110).

According to Nietzsche, life has unquestionably, ultimate value and should be affirmed. Life is a gift given to man and his duty is to use this opportunity to his advantage. It means all men have some value but their values differ enormously. What determines their degree of value is the degree of fullness with which life is lived. If man is aware of his capacities, his instincts, and knows how to use them effectively, then he will find a way to live a full life. Man's consciousness of himself and his capacities, which sets him apart from the animals, makes him realize the opportunities of life and human possibilities to enlarge and improve his way of living. The Superman represents Nietzsche's ideal of the greatest possible fullness of human life. The Superman has planned and established instincts as well and that is why he lives such a full and better life. Moreover, he knows the importance of life and lets nobody interfere his way of living, violate his life and prevent him from achieving his goals for a full life. "You must become who you are!" "You must try to be yourself!" as he puts it, does not mean that the individual simply follows an appropriate path in life, but that it is better for the individual to live a life that testifies to the unique and unrepeatable character of his own existence (White, 13).

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Man is a combination of instincts or impulses. The more such instincts a man has and the more completely they are organized, the fuller and better his life will become. Such a being would be Nietzsche's ideal Superman. All the requirements or endowments of the Superman are 1) wealth of instincts 2) their strength and 3) their harmonious organization (Wolf, 14). The Superman can not live or imagine his life under invisibility. Rather, he loves each moment of life unconditionally. He wills to reaffirm his life and wants to live his life for its own sake. He is well content with his life so, he just loves his own life. Only the Superman wills his own life. The rest of the people who will their lives to be different, imagine a better life and world. Therefore, Nietzsche proposes an idea about the Superman: "crave nothing more fervently than this ultimate eternal confirmation" (Kaufmann, 325). The image of eternal recurrence appears to serve as a test that will determine whether an individual considers his life meaningful. Eternal recurrence is important because it indicates a desirable attitude toward life. If one can affirm eternal recurrence, one considers life valuable and worth living over and over again (Magnus et.al., 37).

To conclude, by the Superman, Nietzsche meant a complete and self-confident, independent personality. The Superman is proud of himself. He is honest; he is what he appears to be, that is, appears as he is. He is perfectly natural. He is self-determined, stands alone and decides on his own will, is self-governed and his life is spontaneous, lively and natural. Therefore, he lives a fulfilled life. He is a complete master of himself. He does what is right not because of any commands imposed upon him but because he is wholly engaged in what he determines as to be true to his choice. Whereas, the ordinary man is largely dependent on the opinion and example of others and he is rather weak.

Therefore, the Superman is regarded as an evolved image introduced and employed to provide the re-education of man's capability to improve his capacity and potential to enhance life (Schacht, in Sedgwick, 237).

### The Concept of History

History is a linear and ever-lasting process of becoming. The focus of the process is the human being living in historical time: past, present and future, interlinked with each other. The concept of history requires one to go a step further, to reach a higher phase of awareness. History is of some primary importance to humanity's attempt to live an enhanced life. The study of history has a significant role in human life. No human being remains the same, demanding even a better life and becoming domineering. The main objective of life is not to survive but to improve its quality. Therefore, Nietzsche sees life as a continuous struggle for improvement and advancement (Nietzsche, 42-47).

Nietzsche's long essay about the negative and positive aspects of history is presumed as a guideline in analyzing his understanding of history. Human life can not do without history, and man learns how to make good use of history as long as it serves to the evaluation of life. In other words, it is crucial to find the ways of minimizing the damage cast on life, caused by the impact of excessive exploitations of history. According to the title of the essay "On the Use and Abuse of History for Life", history can be of either some advantage or disadvantage for life. As man can not do without history and history is useful for life, the task of civilization is to find out its most advantageous form to sustain human life. Therefore, Nietzsche felt that the past should only be exploited to aid the present (Ackermann, 60).

In his essay, Nietzsche makes the life of the animal seem more desirable. Excessive reason is to be rejected, so that man becomes more like animals in their relation to time. The animal exists wholly in the present and it does not conceal its feelings because its experiences are the result of its reflexive and instinctive responses to stimuli. The animal can only appear as it is. As human beings have memory and are unable to forget, they remember what happened in the past. They also have experiences in the present. Therefore, man is able to question what he lived in the past comparing it with what he lives in the present (Ackermann, 63). Nietzsche asserts the difference between human and animal life by exemplifying the association with the “grazing cattle” as an image as follows:

I observe the herd, which is grazing beside you. It does not know what yesterday or today is. It springs around, eats, rests, digests, jumps up again, and so from morning to night and from day to day, with its likes and dislikes closely tied to the peg of the moment, and thus neither melancholy nor weary. To witness this is hard for men, because he boasts to himself that his human race is better than the beast and yet looks with jealousy at its happiness (Nietzsche, in Taylor, 60).

Nietzsche produced his own notion of the human relationship to history. At the heart of his analysis he placed three distinct moods of engagement with history: first, the unhistorical, second, the historical and third, the supra historical. His intent was to outline how humanity uses these moods in the service and maintenance of culture and life composed of vitality, energy and enthusiasm. The animal lives unhistorically because it lives in the present and knows nothing other than the present moment. It does not remember the past and think about the future so, finds happiness. Happiness is a temporal experience of life as unhistorical and it is the act of forgetting (Ackermann, 63).

The animal's blissful oblivion contrasts with the condition of humanity, burdened with memory, which condemns him to know the past. For humanity, a moment, now here and then gone.... Nonetheless returns as a ghost and disturbs the peace of a latter moment (Nietzsche, in Taylor, 61).

As Nietzsche argues in his essay "On the Use and Abuse of History for Life", because of the memory, inability to forgetfulness, humanity must live in the second mood, that of the historical. Humans enter this mood when they learn to understand the phrase "it was". That phrase reminds men what his existence was. "Only the child has no past to deny, he just plays between the past and the future. However, the child will soon learn to understand the past 'it was' which means struggle, suffering and weariness come over human beings" (Nietzsche, in Taylor, 61). Before the child grows up, he just lives in the present, being unaware of the past and the future. That is why the child is considered as unhistorical, living like an animal. However, after he becomes mature, he will understand that he has past experiences as well as plans, intentions, hopes for the future. He will immediately transform into the second mood, that of the historical, like his parents and he will lose his ability to forget. Therefore, the child will learn more about his existence.

To explain the last mood, that of the supra historical, Nietzsche puts forwards a question to be asked to a number of people, "whether they would wish to live the last ten or twenty years once more" (Ackermann, 64). For him, the possible answer would be 'No' for different reasons. Those who do not want to relive their lives once more are historical because they want to improve and achieve the unrealized goals of the past. They only look at the past to achieve better control of the future. Nietzsche's concern is only with the study of "history for the sake of life" (Kaufmann, 147). He, then, states,

“the goal of humanity can not lie in the end but only in its highest specimens” (Kaufmann, 147). This statement is his basic philosophy in all his writings. It shows how the historical and the supra historical are finally integrated. These two come together in highest humanity that forms the meaning of life and history.

The historical in the form of the memory seems to prevent humans from being happy. “In the smallest...as in the greatest happiness, it is always the same factor that makes happiness; the ability to forget...to feel unhistorically while it lasts” (Kaufmann, 145). However, memories may be delightful and remembering the past helps humans to cope with their problems and to achieve some kind of happiness especially in the hopeless and suffering moments. This, in fact, is Nietzsche’s next point: “The unhistorical and the historical are equally needed for the health of an individual, a people and a culture” (Kaufmann, 145). Humans with absolutely no memory of their past would be unable to govern themselves successfully; a culture with no traditions, with no memory of past techniques and customs would be weakened and disabled. Therefore, humans will face the problem of extinction. On the other hand, if a people or a culture learns how to use the past and to remember the past when they need it, they can control their past lives and can learn from their past mistakes, feeling more confident for their future. To summarize, if this historical mood is used improperly or too extensively, it can be destructive for life. Life is in need of balancing out the historical among its various moods. It is important to perceive time both historically and unhistorically. This is the main idea to which Nietzsche addressed much of the rest of the essay.

As a conclusion, history is needed for the service of life (Mügge, 118). Because analyzing the past is necessary and useful for human beings. While man is preserving



and respecting the past, he uses the great men and great events of the past to be inspired, to live his own life, to figure out better ways of living, to achieve success and to improve himself. By having the strength to judge the past, investigate it, use it as long as it serves life, man recognizes the power of the past which influences behaviors and attitudes of the present men and utilizes that knowledge in order to live a fulfilled life. The use of history is to be ruled and guided by life, its needs and wants (Mügge, 117). Nietzsche's essay presents a powerful demonstration of the uses of history in the fulfillment of human life. The three moods engaged with history allow man to establish a productive modern life, out of his connection with his past. So, with respect to the power of history, Nietzsche writes: "This is the natural relationship to history of an age, a culture and a people; the understanding of the past is desired to serve the future and the present, not to weaken the present, not to uproot a forceful living future" (Nietzsche, in Taylor, 77).

## CHAPTER 2

### DARWIN'S PERSPECTIVE ON EVOLUTION

#### The Theory of Evolution

Darwin's evolutionary theory has had a crucial role in social sciences and formations of various global views since the second half of the 19th century. The idea that the adaptation of organisms to their environment, that nature is a well-adjusted mechanism, that there is harmony among organisms and between them and the inorganic world were common ideas in British scientific writing (Ospovat, intro. 2).

"The Origin of Species", a brilliant essay on the theory of evolution was a kind of summary of Darwin's notions. In the opening paragraph of "The Origin of Species" Darwin sketches the following history of the development of his theory:

When on board H.M.S. 'Beagle', as naturalist, I was much struck with certain facts in the distribution of the inhabitants of South America, and in the geological relations of the present to the past inhabitants of that continent. These facts seemed to me to throw some light on the origin of species – that mystery of mysteries, as it has been called by one of our greatest philosophers. On my return home, it occurred to me, in 1837 that something might perhaps be made out on this question by patiently accumulating and reflecting on all sorts of facts, which could possibly have any bearing on it. After five years' work I allowed myself to speculate on the subject and drew up some short notes; these I enlarged in

1844 into a sketch of the conclusions, which then seemed to me probable: from that period to the present day I have steadily pursued the same object (Darwin, 1).

What Darwin had noticed is that many of the species on the Galapagos in South America had evolved from a common ancestor and adapted to conditions on each island. Human beings have become widespread over the world through that common ancestor as all other species have. Darwin's notion requires humans to find out their origin, they are to trace their evolutionary heritage back in time and to realize the steps of evolution up to the present. Although there are similarities between humans and the other species especially animals, Darwin emphasizes one point that there are also differences between them. The main difference is that humans have the characteristics of social intelligence. Human beings once learnt how to live collectively. This caused them to improve their social intelligence, which means talking to each other, sharing ideas and feelings, establishing communication and trying to understand each other. Through the history, language appeared. Language provided a basis for social communication similar to today's communication systems among humans. The factors such as weather conditions and seasonal changes led humans to experience evolution. Like all other species, the humans had only two choices: either to adapt to nature or be exposed to extinction.

When any kind of species is involved in evolutionary process, it means that a continuous development and adaptation start. Each species has evolved according to the environmental conditions and survived by being isolated within their own kind. This necessitated community life among humans, solidarity, sharing, acting collectively for survival (White, et.al., 213). In connection with this, there is also human purpose, which has given man a special place in nature. That is to say, if man wants to lead a

community life, if he wills it, he can organize and give direction to his social life because he knows that co-operation, working and living together; harmony and fellowship bring happiness, peace and order to his life. In "The Origin of Species", Darwin asks, "How have all those exquisite adaptations of one part of the organization to another part and the conditions of life, and of one distinct organic being to another being, been perfected?" (Darwin, 48). He found his answer as 'struggle for life' and 'struggle for existence'. Although the purposes of a social organism are different from those of an animal organism, there is no difference in their laws of organization. Among societies as among organisms, there is a struggle for existence. This struggle is of vital importance to social evolution because it makes possible successive combinations of small groups into large ones and encourages the earliest forms for social co-operation. Darwin also states, "the term 'struggle for existence' includes dependence of one being on another" (Ridley, 74). What matters is how well the individual fits into the life-style of its species as humans need to live together.

The principle on which Darwin's reasoning rests is that of 'Natural Selection'. What he means by 'Natural Selection' is that alterations within the same species can form new kind of creatures. For instance, a reptile can transform into a bird. The principle that "the one who is the strongest and well adapted to its environment will survive" determines the fundamentals of 'Natural Selection'. The process of natural selection is a struggle for existence only in the sense that every organism strives to maintain itself (Zeitlin, 128). William Benjamin Carpenter, in "Darwin on the Origin of Species" claims that the permanence of each species depends on the permanence of the conditions in which it is placed. So long as these remain unchanged, the adapted form

that has been once established as the best will continue to live. However, if a change takes place in any of the conditions, the species must be capable of adapting itself to that change or it must die (In Hull, 109). In short, there is a continuous struggle for life in every organism as well as in humans. Such theories as 'Natural Selection' and 'Struggle for Existence' led to the progressive development of life.

Darwin thought that the history of life was progress, improvement and advance. His belief in progress served to support his views on human evolution, from past to future. Just as an animal should adapt to its environment, humans similarly should adapt, through social development and social environment, improve himself by evolving, adapting and changing. He believed that natural selection has been an important engine of human progress and that natural selection has eliminated the 'lower' and preserve the 'higher' civilized human races. Here, 'survival of the fittest' is the key term, in "The Origin of Species".

The principle of preservation or the survival of the fittest, I have called natural selection, leads to the improvement of each creature in relation to its organic and inorganic conditions of life. Nevertheless, low and simple forms will long endure if well fitted for their simple conditions of life (Darwin, 105).

The most popular of his notions, 'struggle for existence' and 'survival of the fittest', when applied to the life of man in society, suggest that nature would prove that the best competitors in a competitive environment would win, and this process would lead to continuing improvement. Progress results from natural selection and that selection involves competition. Therefore, the aim of a progressive life is to maintain improvement and advancement.

Besides, in "The Descent of Man", Darwin devotes many pages to the sociality of man and the origins of his moral sense. He also argues that if the moral and intellectual faculties were of high importance to men, they would be perfected or advanced through natural selection. That is to say, man is well aware of his moral and intellectual characteristics, which separates him from the animals and knows how to improve his qualities in time (Ospovat, 224). He also brings into the role of interdependence and mutual aid in the adaptation and survival of species. Referring to social instincts, he argues that they are acquired by humans for the good of the community. If human beings have become the dominant animal on earth and have spread more widely than any other creature, they owe their dominance to their intellectual faculties and social habits, which lead them to aid and defend their fellowmen. Darwin's studies of animals and humans, therefore, put forward the idea that interdependence, co-operation and mutual sympathy are essential if humans are to exist and live successfully to develop quickly and strongly.

Consequently, A.L.Krober, in "Evolution, History and Culture" states that Darwin's belief in progress and his desire to find an explanation for it was related to his ideas on human evolution and the history of civilization and his hopes for the future (In Tax, 3-4). The concept of evolution which Darwin set off is a historical concept: a process operating with change through time, from past to present. For the actual history of science, the notion of evolution was more widely applicable to social man than to animals and plants. This socioculturally oriented evolution of man's condition and achievement was viewed as progressive and included the comparative value judgment of change for the better, of improvement (In Tax, 5). According to Darwin's idea of

evolution, there had been great changes in the forms and structures of animals and plants. There were likely to have been great alterations also in man's status and condition, in his institutions, customs and mode of life. From his point of view, life is made up of history, as human culture is, during which there occur several changes, improvements and developments.



### CHAPTER 3

#### HENRY JAMES, THE MAN AND HIS PHILOSOPHY

Henry James being an intellectual and an author of the late 19th and the early 20th centuries can not be considered isolated from the social, cultural and historical medium and facts concerning life itself. His literary career covers two hemispheres. One is the New World, America, the place where he was born; the other is the Old World, Europe and England, the places where he traveled and lived for the rest of his life. Therefore, he was more cosmopolitan and possessed wider experience in cultural environments wide apart. His cosmopolitan view of literary art, surveying British and Continental fiction as well as the American scene was due to his childhood saturation in life abroad (Unger, 766). What is of interest in the phase of James' career is not just the movement out of America but the important presence of both continents in his literature (Graham, 18).

The reasons why he left America and decided to live in England were firstly, the American cultural bareness when compared with the old traditions and manners of Europe, and secondly, his belief in unlimited experience of life. To his notebooks, James



confided, “I have made my choice. My choice is the old world – my choice, my need, my life” Arriving in London, he wrote to his family: “I take possession of the old world – I inhale it – I appropriate it!” (Unger, 768). James’ writing after 1880 involves the British capital. It occupied his attention from childhood right through his last years. It was the center of his world. He explains the importance of London to his life and career in his notebooks as follows:

London is on the whole the most possible form of life. I take it as an artist and as a bachelor; as one who has the passion of observation and whose business is the study of human life. It is the biggest aggregation of human life – the most complete compendium of the world. The human race is better represented there than anywhere else, and if you learn to know your London you learn a great many things (Kimmey, 1).

While James was living in London, on the one hand, he did not want to be placed in English society in accordance with its standards. On the other hand, he did not want to be excluded because that would prevent him from becoming an international or cosmopolitan writer and knowing more about English life. In his letter written to Grace Norton, he mentions the idea that he can not be thought in isolation from his own native country where his past and roots are. As he is a cosmopolitan writer and likes experiencing different cultures, he travels to various European cities and decides to live in London. He tries to adapt himself to his new life without forgetting his past and native land: “I have become in all these years as little provincial as possible” and he complained about losing his “appreciation of people and things as London people and things” (Kimmey, 17). This means that he wanted to continue to recognize the differences between his native and his adopted country. Why he left America, traveled to various cities in Europe and settled in London is because of his belief in unlimited experience and self-evolution. Having experienced different cultures, he enlarged his

vision of life. With respect to James' life experience, the evolutionary process is observed in both his life and the life of his characters.

In "The Art of Fiction", Henry James claims that a writer should write from experience. What concerns him is the nature of this experience, where it begins and where it ends; in other words, he reflects the way in which people know what experience is and learn from that experience. He was primarily concerned not with the external world but with the internal reality of experience. That is, he chose in his fiction to focus on the psychological peculiarities of his characters, their perceptions of the outer world, their handling of various crises, the subtle nuances of their behavior and their emotional and social growth (Henderson, et.al., 649). For James,

Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider web of the finest silken threads suspended in the chamber of consciousness, and catching every air-borne particle its tissue. It is the very atmosphere of the mind, and when the mind is imaginative...it takes to itself the faintest of life, it converts the very impulses of the air into revelation (Veeder, et.al., 172).

Literature for him was the great repository of life; and he believed that if the novel is a mirror in a roadway, it reflects not only the panorama of existence, but also the countenance of the artist in the very act of experiencing the world around him (Unger, 319). He valued life so highly that one should make good use of every experience to enhance his life as he states in his letter to Grace Norton:

... I don't know why we live – the gift of life comes to us from I don't know what source or for what purpose; but I believe we can go on living for the reason that life is the most valuable thing we know anything about, and it is therefore presumptively a great mistake to surrender it while there is any yet left in the cup (Lubbock, in Zabel, 645).

Henry James, as an author, was not in isolation from the rest of his cultural, intellectual and philosophical impacts dominant in his times. By analyzing specifically

Nietzsche and Darwin's point of view, he reached his own synthesis in the concept of evolution. Nietzsche and Darwin's philosophical reflections show that they are James' contemporaries. In James' novellas, especially in "The Turn of the Screw" and "The Beast in the Jungle", the philosophical thoughts of Nietzsche and Darwin have been observed. These ideas refer to firstly, Nietzsche's notion of 'Superman' and 'History' and finally, Darwin's notion of 'Evolutionary Theory'. Through the analysis of these two novellas, it is clear that James composed them, having been influenced by his contemporaries Nietzsche and Darwin. When Nietzsche's notion of 'Superman' and his understanding of 'History' and Darwin's 'Evolutionary Theory' are applied to the novellas, it is proved that the common theme in these novellas is experience, transformation, improvement, advancement shortly, the evolutionary process and that evolution improves in a certain historical period. The objective of this thesis is to prove how James' understanding of evolution is shaped by the philosophical approaches of Nietzsche and Darwin and how James attained his own synthesis of evolution. That is, the progress, improvement and transformation of human life and human character to a more enhanced and developed form taking place in historical time from the present to the past and to the sub-conscious mind. It means a reversed form of evolution, as if a journey to the past, the essence and the origin of one's life.

In order to identify the theme and understand the experiences of the characters, there is a strong need to study Nietzsche and Darwin's philosophical approach. This is owing to the fact that there are three dimensions of life in James's novellas, "The Turn of the Screw" and "The Beast in the Jungle". The first dimension is transformation and evolution; the second is historical perspective and the final dimension is the historical

development of evolution, which indicates man's capacity to become a Superman, in other words, his reach at accomplishment and perfection by improving himself constantly, adapting himself to the environment.

The conception of evolution and historical perspective and historical development of evolution observed in James' novellas are considered similar to Nietzsche's notion of 'Superman' and 'History' and Darwin's 'Evolutionary Theory'. What is similar is their understanding of evolution and perception of history. James' belief in evolution and progress can be understood both from his letter written to W.D. Howells on January 22, 1895 and from his life experience. First in his letter he explains how he evaluates literature: "...I had been producing. I did say to myself 'Produce again – produce; produce better than ever, and all will yet be well', and there was sustenance in that so far as it went" (In Zabel, 650). Second, taking his life experience in different cultures as a basis, it can be suggested that, especially including his native country and adopted country, through his lifetime he achieves his personal development through self-evolution, improvement and transformation both intellectually and philosophically. However, James' proposition of anti-theses to these thoughts makes him as outstanding as both philosophers. Firstly, transformation and development are basic concepts in a linear process from the past to the future with respect to Nietzsche and Darwin's understanding of evolution and history. As Darwin states, in this process man transforms from a primitive organism to a more developed form and has an enhanced lifestyle. Man makes this goal real only when he adapts himself to the environment and changes, gets stronger by self-improvement, which is identical in Nietzsche's historical point of view and concept of Superman. What Nietzsche suggests is a life-time process in which man

questions his past, learns from his mistakes and reaches a synthesis of his own life experience by taking the positive aspects of history for granted. Similarly, according to James, the sense of the past is necessary for complete self-development. The past was for one's present use, but it was not to be employed as a substitute for present living (Andreas, intro. 2). In other words, the past can be at one's service if man knows how to use past experiences for his own benefit. The presence of the past to enrich the present moment was what James wanted and this proves the similarity between himself and Nietzsche. James' stories were written to expose the misuse of the past to show that the past can be effectively put into present uses. To place one's self in relation to time was not, for James, a looking backward to the past in retrospection but it was one of the ways to enhance the intensity of and complete perception of the present.

Conversely, James proposes that this evolution, transformation and self-development come from the present to the past not from the past to the present. According to view point of Henry James, man and his existence evolve as man takes a journey to his past, even exploring his deep sub-conscious mind. At this point, yet, man is able to face his original self and his past, so achieves self-fulfillment, which means he has moved one step further in order to complete his development, transformation and evolution. After having achieved an understanding of the experiences, sub-conscious mind and primeval nature, man is able to continue his evolution to the future.

With this outlook it can be put forward that, any writer who participates in social life and who is impressed by the philosophical thoughts of his age is affected by such a social evolution. Therefore, Henry James' works in the form of novellas can not be considered as distinct from the social conditions and individual psychology of the

author. This is the case with Henry James' novellas that can not be separated from their author or from the socio-cultural and psychological background of the society in which he participated. His novellas are juxtaposed against the philosophical thoughts of Nietzsche and Darwin that signify the attitude of the author so, an evolutionary approach is required to focus on to reveal Henry James' conception of evolution as reflected in "The Turn of the Screw" and "The Beast in the Jungle".



## CHAPTER 4

*“The Turn of the Screw”*: The journey to the primeval, sub-conscious life of man

Henry James’ conception of evolution is reflected in “The Turn of the Screw” which reveals his understanding of evolution as “felt life”. That is his characters’ angles of vision by which they observed, measured and synthesized the world around them is presented as “felt life” (Edel, 166). James called his tale “The Turn of the Screw”, “a perfect example of the imagination unassisted, a fairy tale, pure and simple” (Bell, 229). The main character of the story, the governess, sees the life around her as if a fairy tale and presumes herself as a heroine engaged in a struggle against ghosts. In the preface, James explains his intention to create the governess as the main character of the story:

capable evidently, for the time, of some attention, but not quite capable of enough, who complained that I hadn’t sufficiently ‘characterized’ my young woman engaged in her labyrinth; hadn’t endowed her with signs and marks, features and humors, hadn’t in a word invited her to deal with her own mystery as well as with that of Peter Quint, Miss Jessel and the helpless children (Cranfill, et.al., 14).

By setting the scene with its symbols such as the tower, the staircases, the labyrinth nature of the house and the title of the story, by emphasizing the presence of the ghosts of Peter Quint and Miss Jessel as the hallucinations of the governess and by displaying

her obsessive love and care for the children, Miles and Flora, James indicates how the governess passes through a succession of steps which play an important role in her attempt to complete her evolution.

In the "Turn of the Screw", James renders the governess' developing consciousness by going deep inside into her subconscious mind, by questioning her and her repressed feelings due to the socio-psychological pressure of the Victorian society. Victorian England was a male-dominant society. Under a patriarchal social system, women had very few legal rights over their bodies, their property or their children. There was increased regulation of female sexuality because property was passed on by the father paternity. Thus, wifely infidelity was a threat to the economic stability of society, a fact which influences the images of women being cast off from the family home (Reynolds, et.al., 6). The vulnerability of women stem not only from feminine weakness but also from their lack of economic status (Calder, 17).

Moreover, men were liable to take advantage of women at the slightest opportunity as women were inferior to men and sexually treated objects. Women were continually on their guard and this was what their education was about, a means of protection against the male predatory instincts. In such a repressed social environment, on the one hand, young girls were brought up under severe restrictions. On the other hand, they were encouraged to look towards marriage as liberation where they would achieve freedom of control of their own lives. In fact, the freedom was illusory because of the fact that women exchanged the control of a father for a control of a husband (Calder, 20). Women's desires for independence and freedom of sexual expression were common ideas in the construction of the self for the Victorian women. With respect to



this, the only way to achieve freedom of control of their lives was to earn their own living. In the early part of the Victorian period, it was impossible for a well-bred woman to do this except as a governess (Calder, 23). However, in the conventional 19<sup>th</sup> century Victorian society, governesses were considered as threatening. First, because she represents the possibility of low social status; and second, because she is an outsider located at the heart of the family (Reynolds, et.al., 123). As an outsider, she threatens the privacy and security of the Victorian family.

The governess, in "The Turn of the Screw", is 20 years old, a Hampshire vicar's daughter who had been brought up in a Victorian world. As she comes from a poor family, she is not able to go to school for education. However, she has to learn how to stand on her own, even help his family by improving herself. Therefore, what she can only do is to educate at home the children of more fortunate women, as she is a country parson's daughter. The profession of the governess is one of the few available to gentlemen's daughters in the Victorian world, somewhere above the servant class but which sheltered women (Bell, 223). Victorian governesses are isolated from their own supportive background. They are likely to hope for rescue from the male members of the families that employed them. Even if a governess' dream and hope for a recovered status through marriage is unsuccessful, there is still a chance for her by looking after the children in her care as well as a risk of losing her identity and respect for herself because of the possibility to experience sexual threat and harassment from the master.

In the case of the governess in "The Turn of the Screw", she is being exposed to the impacts of experience such as her hallucination of the ghosts, her fear of losing the control of the children and having sexual threat from her master. The ghosts and their

contact with the children are all from her angle of vision, the conditions of her life and the workings of her mind. The interest of the story is on the portrayal of the governess' experience because, for James, experience is never limited and it is an ongoing process and "the problem is to know what experience is – how it is redeemed from life's contingency and order..." (Bradbury, 31). Thus, in the story, the governess' experience is both the process of apprehension of the ghosts as real and the reflections of her subconscious mind as hallucination. In this manner James demonstrates the expansion and development of the governess' vision of truth in the process of experience with which she realizes the absence of the essence in her life. As James locates the governess at the center of the story, the pattern of the events develops in line with her gradual self-realization and self-definition. What she perceives (the ghosts of Miss Jessel and Peter Quint), how she perceives (as real) as affected by her experience (Victorian background) can be seen as the reflections of her mind. James presents how the governess develops and changes through the action of the story, which bears upon the psychological depth, and complexities of the character.

The governess' desire to change into a woman to be loved by the master and to become a lady at Bly is reflected by James as a desire to escape from her physical, socio-cultural environment, the Victorian society, which is similar with the understanding of the Superman stated by Nietzsche. If one is not satisfied with his present living and wills his life to be better or different from what he owns now, he is regarded as an ordinary man, not a Superman. Because the Superman can not live or imagine his life under invisibility. Rather, he loves each moment of life unconditionally. In the case of the governess, she wishes to have a higher social status and imagines a

better life, which shows her discontent with her life as a country parson's daughter. However, as stated by Nüzhet Akin, it also conveys an account for human behavior, which can be stated as the "will-to-meaning" which is "the most human phenomenon of all, since an animal never worries about the meaning of its existence" To create meaning is an essential human drive, which distinguishes him and an animal. The meaning is usually associated with a devotion to a higher and ideal cause such as achieving a certain task, behaving morally; committing one's self to God or for a person whom he loves (In Büken, 117). In the case of the governess, the cause is "self-definition" and "self-development". The governess' change from a poor country parson's daughter to a governess employed by a rich gentleman at Bly is instigated by her love and desire to protect the children and achieve a higher status. However, her character and her means to change are not as innocent as they seem to be, that is, there are certain psychological disorders in her. In other words, her transformation is an example of psychological change.

Nietzsche, by giving the essential difference between man and animal mentions the importance of man's self-consciousness to separate himself from the animals. This self-consciousness comes from his awareness of who or what he is, of what his past experiences are, shortly, his psychological change and development. Nietzsche owes the reasons for psychological change to a lack of meaning in man's life. For him, man forms a bridge to reach at the state of the Superman because of the fact that man has capacities to improve himself. Therefore, the governess' transformation as psychological change can be a possibility of becoming conscious of herself and recognizing her capacity to improve. In addition, according to Darwin, the evolutionary process involves a

continuous development and adaptation to the environment. His belief in progress served to support his views on human evolution, past and future. Through social, psychological development and adaptation to social environment, man improves himself by evolving, adapting and changing. Therefore, the combination of the physical and psychological is the dimensions in personality, which initiate and shape behaviors. This is the case with the governess as she is trying to adapt to a new environment with a new status and to attain self-realization by her love and responsibilities for the children.

Taking this proposition as a basis for human behaviors, it can be suggested that man is both activated by the physical and psychological drives. So far, it can be put forward that the “will-to-meaning” is established on an ideal such as on love, self-definition, the meaning of existence which finds its expression as a human feeling. As man has two basic motifs, namely, physical and psychological, his behaviors are shaped by these factors. These ideals can be associated with a discontent from the physical and social conditions of the environment, which is desired to be improved. The governess’ desire to be loved by the master or to be rewarded for her fidelity by loving her is reflected in her own words:

I only asked that he should know; and the only way to be sure he knew would be to see it, and the kind light of it, in his handsome face. That was exactly present to me – by which I mean the face was – when, on the first of these occasions, at the end of a long June day, I stopped short...what arrested me on the spot – and with a shock much greater than any vision had allowed for – was the sense that my imagination had, in a flash, turned real. He did stand there! (James, 15).

She continued to have such thoughts and fantasy about her master. Besides, her extreme love and care for the children shows her discontent, dislike and dissatisfaction with the Victorian society and Victorian morality in which she has grown up and the social

position she holds as a country parson's daughter. Here, there occurs a problem in the governess' situation. Because Darwin's evolutionary theory shows that the governess is in danger. So long as the conditions in which man is placed remain unchanged, the adapted form that has been once established as the best will continue to live. Nevertheless, if a change takes place in any of the conditions, so, either man must be capable of adapting himself to that change or he will die. In the case of the governess, she is in a continuous struggle for existence and for self-definition as she has left her supportive background behind and now she is trying to adapt herself to the new environment in which she lives. She has only two choices: she will adapt to her new life and new status as a governess, she will face with her repressed feelings or she will end with disappointment.

In addition, Nietzsche proposes an idea about the concept of Superman that is to affirm the present life without dreaming a better one. With respect to this idea, the governess is not on the right way to become a Superman because she does not love her past life as a country parson's daughter in a Victorian society rather she wills her life to be different and imagines a better life. That is why she accepts the post at Bly and begins a new life under new circumstances. Moreover, for Nietzsche, the Superman is a complete master of himself. However, the governess acts according to the commands imposed upon her by her selfish and indifferent employer as she must settle all problems herself and never trouble him about anything.

In the governess, James presents all trivial elements such as wealth and status. Tight control over others, over the children, means happiness for the governess (Newman, 95). "I was a screen – I was to stand before them. The more I saw, the less

they would” (James, 27). Therefore, she stops at nothing to protect the children, Miles and Flora, even to the extent of presenting herself as a screen to shield them (Wagenknecht, 109). The torture the children endure in the governess’ repressiveness and restriction of their freedom is brought on by her wrongful identification of them with evil. She thinks that the children have a relationship with the ghosts. Her rationalization of this cruelty is her sense of obligation and loyalty to the master who engaged her. Her insensitivity to human feelings is so great that she is unable to recognize the sheer cruelty of the master, the gentleman, the uncle of the orphaned children, in giving over to the governess the total care of the children (Newman, 96). When “he held her hand, thanking her for the sacrifice, she already felt rewarded” (James, 6). Later in her narrative it is obvious that the governess who is aware of the master’s neglect of the children, says; “He never wrote to them – that may have been selfish, but it was a part of the flattery of his trust of myself...” (James, 52). She torments herself over the responsibilities and anxieties that rob her of her sleep but is still capable of deriving pleasure from the thought that she is carrying a burden that few girls of her age would be able to bear (Wagenknecht, 110). Social status and appearances mean everything to the governess. This fact can be observed in her impression of the gentleman:

He struck her, inevitably, as gallant and splendid, but what took her most of all and gave her the courage she afterwards showed was that he put the whole thing to her as a favor, an obligation he should gratefully incur. She figured him as rich...saw him in a glow of high fashion, of good looks, of expensive habits, of charming ways with women. He had for his town residence a big house filled with the spoils of travel...it was to his country home, an old family place in Essex, that he wished her immediately to proceed (James, 4).

Her discontent, anxiety and fear due to her repressed feelings called upon her by the Victorian society is expressed in her words when she accepts the job with joy and seizes this role:

I was there to protect and defend the little creatures in the world, the most bereaved and the most loveable.... We are cut off, together; we were united in our dangers. They had nothing but me, and I had them. It was in short a magnificent chance (James, 27).

Since it is impossible for her to achieve her total demands on life, she concentrates on a specific area, that is; the protection of the children. Because the thought and feeling of being alone with innocent children in danger implies that on the one hand, she has the opportunity to improve herself and her life as a governess by taking care of the children and the chance to be loved by the master or get married with him. On the other hand, she still carries the burden of the Victorian society reflected through her fears and anxieties. The passionate dedication for the children and desire to protect them makes her obsessive about the children. Because it was the children themselves who accepted the governess with affection and interest, which she was not used to feel as a country parson's daughter in Victorian society (Newman, 97).

They had a delightful endless appetite for passages in my own history to which I had again and again treated them; they were in possession of everything that had ever happened to me, with every circumstance, the story of my smallest adventures and of those of my brothers and sisters and of the cat and the dog at home, as well as many particulars of the whimsical bent of my father, of the furniture and arrangement of our house... (James, 50).

Her problems with self-definition, social position in society, repressed feelings as a woman are the main causes of her extreme behaviors towards the children and also of her hallucination related to ghosts and apparitions.

The governess' need to "protect" young Miles and Flora from the bestial "horrors" of the deceased lovers Peter Quint and Miss Jessel seems to emanate from conflicts within the deep well of her own sub-conscious life (Hocks, 78). To sort out the repressed feelings and the depths of her subconscious mind is the only possibility to help her out of her psychological and mental breakdown. Her psychological integrity has also been shattered by a loss of meaning in life since she has been seeing the ghosts due to her anxiety and fear. She is unable to express her feelings directly to her employer or even contact him at all. Therefore, she transfers her anxiety over him through her relationship with the children. Although she was loved and welcomed by the children, she still has suspicion toward them, which reflects her feeling of insecurity and repressed attitudes. "Their more than earthly beauty, their absolutely unnatural goodness. It's a game; it's a policy and a fraud" (James, 47). Besides the fact that she is the youngest of several daughters of a poor country parson, Victorian upbringing proves her anxious nature and will determine all her actions.

Having accepted the position from the gentlemen, the governess arrives at Bly. The atmosphere of Bly impresses her, as it is different from her small house. The room given to her also impresses her by its magnificence and size, as well as by long mirrors, which reflect her whole image: "the large, impressive room, one of the best in the house, the great state bed...the full, figured draperies, the long glasses in which, for the first time, I could see myself from head to foot" (James, 7).

James created, through the temporal and scenic space of Bly, an atmosphere for the climactic scenes of the tale. The temporal setting, projecting the different times of day is characterized by the change of seasons because actions take place between the



beginning of summer (refers to childhood) and the end of autumn (refers to the age of maturity and decline). The change of seasons symbolizes a change in the situation, the negative evolution of the events like the movements of the screw spiraling downwards (Renaux, 51). The spatial setting of Bly is characterized by large and labyrinthine house with its corners, passages, towers and wide staircase as well as by the lake and gardens around. The external landscape of Bly has a heavenly beauty of the site, has its own life and silence of the nature. On the other hand, the internal landscape of Bly, the intricate structure of the house and hidden places are the paths of the governess' mind. The tower and the staircase are the ideal places for the meeting between the governess and the ghosts (Renaux, 52).

The first impression of the house is positive with its light and color but after the sound heard inside the house disturbs her. During her first night at Bly as she watches from her window "the faint summer dawn", she hears, as she says, "the possible recurrence of a sound or two, less natural... There had been a moment when I believed I recognized, faint and far, the cry of a child..." (James, 8). There are no hints of sounds, which come from nature or physical existence, so, it can be suggested that this is the first sign of the governess' quest for her subconsciousness. The staircases inside the labyrinthine house have two kinds of meaning. One is of the vertical; the other is of the spiral. If the staircases rise towards the heaven, it signifies knowledge of the visible or divine world. If the staircases enter the underground, it indicates occult knowledge of the depths of the subconscious (Renaux, 56). In the case of the governess, staircases possess a negative aspect: it is descent, the fall, and the return to the commonplace and even to

the underworld. From an evolutionary perspective, the governess traces her self and identity back to the primeval.

On the day following her arrival, of the inside of the house, Flora shows her the house. The governess describes this tour as follows:

...She showed it step by step and room by room and secret by secret... Young as she was, I was struck, throughout our little tour, with her confidence and courage with the way, in empty chambers and dull corridors, on crooked staircases that made me pause and even on the summit of an old machicolated square tower that made me dizzy... (James, 9).

Thus, the governess' descriptions are not merely descriptions of the physical world of Bly, but "the workings of the mind" (Renaux, 58). Therefore, the development of the actions is not only between the action and its account but also especially by her interpreting mind. The labyrinthine nature of the house, through its dark corners, passages and hallways, empty rooms, secrets, spiral staircases all of which made the governess feel lost because the labyrinth, symbolically, is the crossing of ways, some of them with no exit, through which one tries to find the way which leads to the center (Renaux, 55). In the case of the governess, she tries to find her way, which leads to the primeval, to her sub-conscious. With her repressed feelings such as her desire to be loved by the master, her responsibility to look after the children, having no communication with the master, her fears and worries about the children's protection as she thinks that the ghosts will possess them, although she is trying to figure out the right way for self-definition, she loses her way. Therefore, the labyrinthine nature of the house symbolizes the subconscious, "the weaving patterns of the thought of a haunted person as well as a mental torture chamber" (Renaux, 56).

After a few days the governess, looking back, says that Bly would look ugly, empty and she sees it as a drifting ship with a few passengers, and says;

...it was a big, ugly, antique, but convenient house, embodying a few features of a building still older, half replaced and half utilized, in which I had the fancy of our being as lost as a handful of passengers in a great drifting ship and I was strangely at the helm (James, 9).

By imagining herself as a captain and Bly as a ship, she declares herself responsible not only for the care of the children but also suggests that she is the force behind the events, which are to occur at Bly.

The first time she encounters Peter Quint is while she is wandering in the garden and daydreaming about the master, and she sees him at the top of the tower. Here, the tower signifies the upward impulse which may be accompanied by a deepening movement, the greater the height the deeper the foundations. Therefore, the governess, by seeing Peter Quint at the top of the tower seems to be at the beginning of her quest. For her, this is a quest of her subconscious mind in which all fears, worries and desires are hidden. He is either the ghost of Peter Quint or the governess' hallucination. The governess herself notes, "An unknown man in a lonely place is a permitted object of fear to a young woman privately bred" (James, 16). According to this statement, she perceives a sexual threat because of Victorian morality. When the governess sees the ghost of Peter Quint second time looking in at her through the dining room window at Bly, she tells:

It was confusedly present to me that I ought to place myself where he had stood. I did so; I applied my face to the pane and looked, as he had looked into the room. As if, at this moment, to show me exactly what his range had been, Mrs Grose, as I had done for himself just before, came in from the hall. With this, I had the full image of a repetition of what already occurred she saw me as I had seen my own visitant (James, 20).

Juliet McMaster, in “The Full Image of a Repetition” in “The Turn of the Screw”, claims that what appears to have been is that James replaces the ghost with the governess to recreate the “full image” of her own perception. James’ purpose is to give the governess’ complex psychology. She becomes the embodiment of her own mental projections (In Bloom, 125). The ghost gives back to the governess a reflection of herself like a mirror. Her mental projections are affected not only spatially but also psychologically. The governess can not rely on her senses, and she is confused with her projections because she is not sure if she really sees her master or it is just the working of her mind. To illustrate, she projects the image of a sexual threatening male, a man who just happens to wear clothing similar to her employer. She describes the ghost of Peter Quint as follows:

he is like nobody with curly red hair, a pale long face, red whiskers, arched eyebrows, small sharp eyes, a large mouth with thin lips- like an actor not a gentlemen. He is handsome but dressed in someone else’s clothes, without a hat (James, 23).

The governess’ description demonstrates Quint’s air of unreality and suggests that he is possibly a hallucination.

One afternoon she leaves Miles reading in the house and goes with Flora to the lake on the property. As Flora plays, she becomes aware, without looking, that there is another person present across the lake.

...as I watched her, she was markedly and intently attempting to tighten in its place. My apprehension of what she was doing sustained me so that after some seconds I felt I was ready for more. Then I again shifted my eyes – I faced what I had to face (James, 29).

She was no one the governess has ever seen but she says someone Flora and Mrs Grose have seen – Miss Jessel, the previous governess. Miss Jessel and Quint had a sexual relationship and Mrs Grose implies that Miss Jessel committed suicide because she was

pregnant. This incident represents a significant turning point in the governess' perception of the children. Until now, they have been described as angels. For her, Flora "was the most beautiful child I had ever seen" (James, 7). It is the same with Miles and even the words are the same: "He was incredibly beautiful" (James, 13). However, now she is certain that they are damned and "they are lost" (James, 32). This change demonstrates the instability of perception and her difficulty in exploring her subconscious.

There are similarities between the governess and her predecessor, which extend beyond their profession. Both exhibit desire for men outside their status. The governess is disgusted by Miss Jessel's affair with a man of the servant class. In addition, Miss Jessel symbolizes the desires of the governess, which she herself can not admit or express. This hallucination has been born of the governess' dangerous indulgence in sexual fantasies about her employer. Ned Lukacher, in "Hanging Fire": The Primal Scene of "The Turn of the Screw" indicates that her reaction when she sees the ghost of Miss Jessel sitting at the writing desk is clearly self-reflexive nature of the governess' imagination (In Bloom, 125).

Then it was – with the very act of its announcing itself – that her identity flared up in a change of posture. She rose, not as if she had heard me, but with an indescribable melancholy of indifference and detachment, and, within a dozen feet of me, stood there as my vile predecessor. Dishonored and tragic, she was all before me; but even as I fixed and, for memory, secured it, the awful image passed away (James, 58).

One evening when the governess senses that something is going on in the house, she takes her candle and goes into the hall to investigate. As she reaches the top of the stairs, she sees Peter Quint standing up the stairs. She is terrified and they stare at each

other for a period. Finally, Quint turns his back and moves off down the staircase ushering her probably to her own sub-consciousness, where there is darkness.

I saw that there was someone on the stairs...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...He was absolutely a living, detestable, dangerous presence...I saw the figure disappear...straight down the staircase and into the darkness... (James, 40).

Here, the movement of Peter Quint from the top of the stairs through the down of the stairs suggests that the ghost of Quint as the symbol of a male threat comes out of the governess' subconscious mind and goes back there again. On the other hand, Miss Jessel, unlike Quint, appears below the staircase, the governess reacts differently to the female ghost than to the male. "Looking down if from the top I once recognized 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 woe, in her hands" (James, 42). The governess sees Miss Jessel sitting on the staircase, Miss Jessel stands up and stares at her. The governess yells "You terrible miserable woman!" (James, 58). The ghost then vanishes. In condemning Miss Jessel, she is also condemning the part of her and thus attempting to deny their connection and similarity. The difference in the governess' encounter with the two ghosts on the staircases is significant because Miss Jessel appearing below the stairway symbolizes the governess' repressed feelings about her social position in a Victorian society and her desires for her employer. Miss Jessel is a projection of the governess' fears about herself. She recognizes her own sexual desires for her employer in Miss Jessel and fears that she will reach the same ruinous consequences like her. Her recognition of this similarity shocks and frightens her and makes her realize her conscious fear of becoming like her predecessor. It is also

suggested that the class differences are made physically apparent in her encounters with Quint on the stairs, which symbolize the class hierarchy of upstairs and downstairs Victorian society. For the governess, the ghosts represent deeper unspeakable fears that find representation in her subconscious mind in the figure of this couple. Miss Jessel and Peter Quint, as sexual beings, represent her fears of sexuality and moral ruin.

The governess also believes that the children are seeing the ghosts when she can not. "They're here, they're here, you little wretches and you can't deny it now!" (James, 51). Later she concludes, "The element of the unnamed and untouched became, between us" (James, 49). She has never asked them about their past and present life, their wishes and their feelings. Their feelings are perceived by her only as their desire to be reunited with the ghosts of Peter Quint and Miss Jessel (Newman, 97). This suggests the symbolic power the ghosts have come to hold in her mind. The governess refers to her watchfulness of the children and her understanding of their relationship with the ghosts as "the strange steps of my obsession" (James, 51). Her behaviors become obsessive and unhealthy. The governess' obsession finally comes into dangerous contact with the children when she can no longer control herself. She asks Flora about Miss Jessel. Her mention of Miss Jessel and her description of her mind before making the statement sounds as if she is describing a mental breakdown:

These three words from her' – asking where Miles was – 'were in a flash like the glitter of a drawn blade the jostle of the cup that my hand for weeks and weeks had held high and full to the brim and that now, even before speaking, I felt overflow in a deluge (James, 69).

When Flora tells the governess that she does not see a ghost, the governess' action toward her reaches a dangerous point here because she describes the child as hard and ugly. She calls the child, "you little unhappy thing..." (James, 70). The hallucinations

and the sexual desires at the root of the governess' madness is revealed in her description of Flora at the lake. Flora becomes in the governess' eyes, "an old, old woman" (James, 68). Her "incomparable childish beauty had suddenly failed. She was literally, she was hideously hard; she had turned common and almost ugly" (James, 71). The governess perceives the child to be choosing Miss Jessel who had an affair with a servant and thus the governess describes the child in terms such as "vulgarly pert little girl in the street" (James, 71). The governess' last words to the girl confirm her failure to protect Flora and rejection of the child:

If I had ever doubted, all my doubt at present have gone. I have been living with the miserable truth, and now it has only too much closed round me. Of course I've lost you: I've interfered, and you've seen – under her dictation – with which I faced, over the pool again, our infernal witness – the easy and perfect way to meet it. I have done my best, but I have lost you. Good-bye (James, 72).

These lines prove that due to her intentions and behaviors, she failed to save Flora from neither Miss Jessel nor herself. With the loss of her power over Flora, she thinks that she still has Miles. When Miles asks the governess about Flora's sudden illness, she feels uneasy because her confrontation of Flora left the child sick and lost to her. Likewise, the governess' strange attitude towards Miles is revealed when she begins to ask questions to him about his dismissal from school and the ghost of Peter Quint. The pressure of her supreme tyranny over Miles is giving a last turn to "the screw of ordinary human virtue" (Renaux, 84). She tries to exorcise from the boy the wanted confession that is Miles has been contacting with the ghost of Quint. However, what the governess can not realize is that it is only the reflection and the workings of her mind. While they are having this conversation, the governess sees Peter Quint at the window but she can not stop herself in proceeding with the confession of Miles. At that time, once again the



governess' behaviors are reaching at a dangerous point. Because when she grasps and holds Miles and even shakes him, the boy has sweat on his forehead, which is a sign of his closing death. Finally, the story ends with the governess' words:

I caught him, yes, I held him – it may be imagined with what a passion; but at the end of a minute I began to feel what it truly was that I held. We were alone with the quiet day, and his little heart, dispossessed, had stopped (James, 87).

The meaning of the title "The Turn of the Screw" also has significance in the course of events in the story. The initials of Turn and Screw are considered as iconic images of a screw and a spiral, for the T reminds the vertical form of a screw and the S suggests the spirals of the screw. The relation between Turn and Screw can not be separated as they both symbolize a continuous evolutive and involutive movement. The process of evolution means upward opening and of involution means downward closure (Renaux, 42-43). The movement to the upward refers to the concept of evolution by Darwin and the concept of 'Superman' by Nietzsche. Because according to their understanding experience, transformation, improvement and advancement evolves in a historical period from past to present. However, for James this evolution takes place from the present to the past. In the case of the governess, the spiral moves from the outside into the inside, which has a connection with the beginning of the story, evolving and ending with Miles's death. This represents the governess's journey taken deep inside into her subconscious mind. She tries to find a self-definition and self-realization, to confront the reality that lies in her subconscious and admit her fears, anxieties and desires imposed upon her by the Victorian society. Her attempt to complete her evolution by looking back into past and subconscious mind ends with an innocent

child's death. And, from his death, she is reborn as a child who has 'Miles' to go in order to evolve so as to become an independent individual.

As a conclusion, the governess' experience remains incomplete. Although she tried to confront with the ghosts and their influence on her, she was not able to recognize that these ghosts were the reflections of her mind, her repressed feelings, and the complexities of the Victorian life. Thus, the story ends with the death of a child. This signifies her incomplete development of the self, which refers to her incomplete evolution. That means if she were to realize that the ghosts were just the hallucinations, which she created, Miles would not have died. Therefore, in terms of the 'Evolutionary Theory' by Darwin and the concept of the 'Superman' by Nietzsche, the governess neither completed her evolution as a social human being nor managed to become a Superman. In this story, James is taking his readers from the present into the past, guiding through both worlds as the ghosts and the governess to show that their fates are the same because the world of the ghosts is only the reflections of the governess' subconscious mind (Newman, 100).

## CHAPTER 5

### *“The Beast in the Jungle”: The importance of past to enhance the quality of life*

In “The Beast in the Jungle”, an individual’s life is given over entirely to thoughts of some future event that will define his existence. This individual, namely John Marcher, gropes his way toward a painful and surprising moment of self-understanding.

For James, Marcher is a man who is oppressed by the fear that something inexplicable might happen to him. Throughout his life, by waiting for his future, Marcher wastes his life and May, his companion, wastes her life by waiting for Marcher to stop his waiting. Here, wasting life is an idea opposed to the meaning of life for Nietzsche and Darwin because what they focused on is not wasting life for nothing but for improvement, advancement and a better life. On the other hand, it can also be suggested that wasting life for waiting for future is the first step of realizing what the meaning of existence is, what one’s capacities and possibilities are to add to his present living. This is owing to the fact that only if one is capable of questioning his experiences, and learning from his mistakes, can start his evolution by retrospection

whether it ends with success or failure. This short story is as much about the failure of May's offer of love as it is about Marcher's expectation that some determinate sense to his life, an answer to the question of who 'he' is and what he is 'for' can be found (Pippin, 97). Therefore, it portrays various kinds of resistance to life from the perspectives of both Marcher and May and a failure to understand the meaning of existence in life and to acknowledge the kind of dependencies of mutuality between them without which life can not be led. James presents this idea in his notebooks on the origin of "The Beast in the Jungle" as follows:

Meanwhile there is something else – a very tiny fantasies probably – in small notion that comes to me of a man haunted by the fear, more and more, throughout life, that something will happen to him: he doesn't quite know what. His life seems safe and ordered, his liabilities and exposures (as a result of the fear) a good deal curtailed and cut down, so that the years go by and the stroke doesn't fall. Yet, "It will come, it will still come," he finds himself believing – and indeed saying to some one, some second-consciousness in the anecdote. "It will come before death; I shan't die without it" Finally I think it must be he who sees – not the 2nd consciousness. Mustn't indeed the "2nd consciousness" be some woman, and it be she who helps him to see? She has always loved him- yes, that, for the story, "pretty", and he, saving, protecting, exempting his life, has never known it... (Wegelin, 367).

"The Beast in the Jungle" is James' expression of the theme of human character, which can not move out into the world of action (Bell, 262). To illustrate, the idea of the failure to live, and self-fulfillment and to develop both physically and psychologically proves to be the point of Marcher's tale. As James outlines it in his preface: "He was indeed been marked and indeed suffered his fortune which is precisely to have been the man in the world to whom nothing whatever was to happen" (Wegelin, 383). As Marcher is unable to realize the meaning of his existence and love of May because of his

waiting for his destiny, he avoids the possibilities to live a fulfilled life inherent in the present.

In addition, "The Beast in the Jungle" is a modern parable of isolation and inward journeys (Hocks, 81). Due to Marcher's devotion to his future and unawareness of May's love, he is lonely and isolated from the outer world. From the perspective of Darwin, what makes man different from the animals is that man has the characteristics of social intelligence which means talking to each other, sharing ideas and feelings, trying to understand each other, living as a community, shortly, mutual dependency of one on another. Another point that proves man's difference is the way they adapt themselves to the environment in which they live. Therefore, Marcher chooses the wrong way to complete his evolution as he isolates himself from the society. In terms of being a Superman, Marcher does not appear as he is, he is not perfect, he can not stand alone, and his life is not spontaneous, lively and natural. Therefore, he does not live a fulfilled life. Moreover, he is not a complete master of himself like the Superman. He does not know what is right, even what he is waiting for. He is dependent on the opinion and support of his companion, May. In time, he will realize the emptiness in his life and go deep inside into his subconscious mind by questioning his past experiences, which is a necessity for evolution. Therefore, James gives his characters a setting and has them confront problems in the social world they inhabit. There are some elements, which he uses such as the possibility of being able to understand and rely on each other. This is about being able to understand the dimensions and implications of one's and others' intentions and feelings well enough to fulfill the conditions of any social world (Pippin, 89).

The story begins with John Marcher and May Bartarm's second meeting, one October at a house called Weatherend. This is an ancient house; a palace of the past with a mythical-sounding name and that suggests the end of seasons and the end of time (Bell, 263). The house is full of pictures, heirlooms, and treasure of all the arts, which remind the past. The past of the things such as pictures, furniture of Weatherend, overwhelms Marcher, which are also signs for him to understand the significance of the past to be examined for complete evolution. "The great rooms caused so much poetry and history to press upon him that he needed some straying apart to feel in a proper relation with them" (James, 33). Although he is impressed by the history of the house, he can not grasp the meaning of it and feels to live apart from the house. It shows his distinctness from the outer world and proves that he takes a wrong turn for his evolution. He senses that the ordinariness of his life would take him unless he holds on to some secret meaning or fate. Unlike himself, May understands Weatherend, she is able to explain its history, answer questions about the dates of the house, the styles of furniture, even the details of their conversation. It is her task to conserve memory in the story. Marcher's expectation and fear of the future is what makes him the man who does not know his past and future. He wonders; "...But doesn't the man of courage know what he's afraid of- or not afraid of? I don't know that, you see. I don't focus it. I can't name it. I only know I'm exposed!" (James, 49).

In contrast to the meaning of his name, Marcher does not march anywhere, not toward any goal; he just waits for his destiny. March (er) and May signify the months in the spring (Tambling, 164). However, they do not live a life full of energy and action and neither their lives nor names mark the beginning of a season or a life. The house

Weatherend and the form of life it represents do not signify forward march either; it simply suggests waiting. The setting itself figures some sort of stalled history (Pippin, 92). To illustrate, the room in which they had always met reflects the empty psychological situation of Marcher and May:

He had been standing by the chimney-piece, fireless and sparsely adorned, a small, perfect old French clock and two morsels of rosy Dresden constituting all its furniture; and her hand grasped the shelf while she kept him waiting, grasped it a little as for support and encouragement (James, 59).

Donna Przybylowicz, in the “Lost Stuff of Consciousness”: in “The Beast in the Jungle”, claims that the fireless chimney-piece points to their lack of passion, the French clock to their wasted lifetime and the rosy Dresden furniture to their static relationship. This description of their physical environment mirrors the stalled time and the whole emotionally repressed atmosphere of the story (In Bloom, 104). Therefore, the names Marcher and May, together with the name of the house and the time when they meet again in October, all suggest that John Marcher does nothing, he is “lost in the crowd” and simply waits (James, 33). Here, James emphasizes the need for evolution. The spring season becomes only a “stalled time” for Marcher and begins to pass him by as the end of life itself.

These significant names convey the theme of historical time, past, present and future and the image of waiting as opposed to Darwin and Nietzsche because of their belief and hope in mankind to improve, develop by adapting to the changes and by questioning the past to become a Superman. Moreover, James was against the notion that there is something harmful in experience, which coarsens the sensibilities and damages the mind. Because he believed that, there should not be restrictions on

experience. For James, every possible variety of experience is necessary for the improvement of man. To refuse experience is to refuse life itself (Andreas, intro.14). In the case of Marcher what he can not realize is that whatever happens or does not happen, life goes on, time passes but because of his tendency to forgetfulness, his inability to remember, even the meaning of his past adventures, he just waits and hesitates to go on living. He rejects experience. Therefore, it is impossible for him to live a fulfilled life. Marcher's difficulty with time and memory, which prevents him from experiencing life, is reflected as follows: "...affected him as the sequel of something of which he had lost the beginning. He knew it, and for the time quite welcomed it, as a continuation, but didn't know what it continued" (James, 34).

Elisabeth Hansot, in "Imagination and Time in *The Beast in the Jungle*", states that Marcher does not know where the beginning, the middle or the end of time is. Unlike him, May is aware of the passage of time. To illustrate, Marcher perceives her at Weatherend as having visibly aged (In Bloom, 136). "She was there on harder terms than anyone; she was there as a consequence of things suffered, one way and another, in the interval of years" (James, 34). Marcher does not remember the past, even he is not aware of the fact that they have become older. Whereas May is the person who only remembers the significant past and achieves foreknowledge of the end, that Marcher is unable to guess. The end would be a wasted life without realizing the meaning of it and the opportunity to experience love. Marcher has to reach for it, make some effort to gain it himself instead of relying on May for his future (Bell, 264). That is why, "she would not give it back to him...without some putting forth of his hand for it" (James, 34). Marcher conceives his relationship to May in the present as at the service of his fate. In



contrast, May conceives their relationship to develop in the present. As Marcher can not remember the meetings, conversations with May, he can not find a relation with his past and future so, he continues to live in vain.

James employs the imagery used in the story in naming and defining his characters, setting his scenes, stressing motivation and giving resonance to his theme of life that is un-lived. The overall purpose of the seasonal imagery is to contrast Marcher's un-lived and unfulfilled life. It can be put forward that James associates Marcher with the end of winter and the possibility of spring which means a hope for a new beginning, but unlike the month of March, he has no creative or new energies to live and to add to his present living (Hocks, 161). Time passes and he remains constant because of his waiting and goes on to live unhistorically. Marcher is so occupied with himself and his fate that he places himself outside the ordinary human experience. The seasons flow into one another and are part of a changing order whereas Marcher sets himself apart from the social world he lives in and has no feeling of recognition or belonging to a group or a society which are important for his psychological change stated by Nietzsche. This detachment from ordinary experience is due to his hope that an extraordinary experience awaits him. The reason of his detachment is the passive attitude he adopts toward his own past and future (In Bloom, 132). Marcher's refusal to take seriously and give value to the ordinary everyday life makes him dependent upon the existence of his fate, the occurrence of which will both justify his attitude toward ordinary time and redeem the significance of his present life (In Bloom, 134). It is in contrast to the characteristics of the Superman. Because the Superman is someone who is conscious of his efficiency, having no illusions regarding a heaven or a hell, he is satisfied with his life (Mencken,

110). In time, Marcher becomes aware that the possibilities of realizing his emptiness in life, the opportunities to live a fulfilled life turned to be a failure. Marcher does not use his imagination to enrich the present by exploring the future; he does not know how to investigate the potentialities and the possibilities that the future offers to the present. He imagines the future that isolates him from the present. His own image of the future is shaped in a way that he can not specify or realize what would happen.

It's to be something you're merely to suffer? Well, say to wait for – to have to meet, to face, to see suddenly break out in my life; possibly destroying all further consciousness, possibly annihilating me; possibly, on the other hand, only altering everything, striking at the root of all my world and leaving me to the consequences, however they shape themselves (James, 39).

He uses his imagination to keep the beast at a safe distance because his only concern is his unknown fate (In Bloom, 134). He chooses to use his imagination in time by questioning his attitude toward both May and his own life. He becomes aware of his dissatisfaction with the past because past is constituted by choices made in the present as a record of possibilities missed and experiences denied such as May's offer of love and the chance to start a new life with her.

Because of his constant waiting, he is unable to remember the circumstances under which he first met May ten years ago. He has even forgotten that he had revealed an intimate secret to her. His blindness is in contrast to May's clear recollection because she describes his secret without hesitation;

You said you had had from your earliest time, as the sense of being kept for something rare and strange, possibly prodigious and terrible that was sooner or later to happen to you that you had in your bones the foreboding and the conviction of and that would perhaps overwhelm you (James, 39).

May loves John; she takes the risk of stepping into his trap with him, hoping that if she loves him enough she will turn his eyes from regard of self to love and regard of May (Wegelin, 482). The difference between May and Marcher can be explained by Nietzsche's understanding of history. That is, May lives historically by remembering her past whereas Marcher lives unhistorically because of his inability to remember and his tendency to forgetfulness. For May, to be the one who remembers is to have advantage of the other. Their relationship builds on not only her clear recollection of their meeting, but also on her continued control of information. Therefore, Marcher is aided and encouraged by May. In making his secret her own, she makes him dependent on her:

He had a screw loose for her, but she liked him in spite of it and was practically, against the rest of the world, his kind wise keeper, unremunerated but fairly amused and, in the absence of other near ties, not disreputably occupied. The rest of the world of course thought him queer, but she, she only knew how, and above all why, queer; which was precisely what enabled her to dispose the concealing veil in the right folds. She took his gaiety from him...but she certainly so far justified by her unerring touch his finer sense of the degree to which he had ended by convincing her (James, 45).

Being dependent on May and living unhistorically might bring happiness to some extent like the child but it is not true for Marcher as he is a mature being with his hopes and intentions for the future. Like May, it is necessary for him to live historically by recollecting the past to cope with the problems and to achieve happiness especially in the hopeless and suffering moments. Marcher, with no memory of the past, is unable to direct his own life that makes him weakened. On the other hand, May remembers every detail of the past but she is also unable to direct her own life due to her devotion to Marcher. She experiences life only from the perspective of Marcher. If they both learn how to remember the past when they need it, they can control their lives and feel more

confident and happier for their future. Therefore, it is essential for them to perceive their lives both historically and unhistorically that forms the meaning of life and history. According to May's description of his intimate secret, that something rare and strange soon takes on the metaphoric shape of a beast in jungle waiting to leap upon him (Newman, 40). Therefore, the beast is the embodiment of Marcher's hope and desire for an extraordinary experience or fate, which he also does not know when it will leap upon him and under what circumstance.

Something or other lay in wait for him, amid the twists and turns of the months and the years, like a crouching beast in the jungle. It signified little whether the crouching beast was destined to slay him or be slain. The definite point was the inevitable spring of the creature; and the definite lesson from that was that a man of feeling didn't cause himself to be accompanied by a lady on a tiger-hunt (James, 43-44).

Marcher lives passively in expectation of an unknown destiny and expresses neither a desire to direct his own life nor any interest in any future possibilities, an action that is crucial to his understanding and constitution of present. To illustrate, he does not realize May as a human who has her own needs and emotions but only sees her as his confidante. Although his perspective is forward looking, it avoids contact with the past and active involvement, which is necessary for the structuring of the future, and it rejects interaction with the external world of society. With the elimination of the external world of society, the only meaningful human contact he has is with May, but even this connection with outer reality is so weak that there is a narcissistic situation established between them. Marcher is a self-centered and egoist man. He does not care May's feelings. His only concern is his destiny and his only need is to share his dreams, hopes, desires with May, and is quite dependent upon her. May's feelings and needs are completely subordinated to those of self-centered Marcher presented as follows:

So while they grew older together she did watch him and so she let this association give shape and color to her own existence. Beneath her forms as well detachment had learned to sit, and behavior had become for her, in the social sense, a false account of herself. There was but one account of her that would have been true all the while and that she could give straight to nobody, least of all to John Marcher (James, 45).

May does not live her own life but exists through Marcher's limited experience of the world. Both live a strangely segregated existence and their contact with society is limited. May is an embodiment not only of Marcher's conscious demand for a self-reflecting surface that would reinforce his pursuit of the 'beast' but also of his suppressed and passionate need for her (Przybylowicz, in Bloom, 99). Thus, the story depicts the tragedy of human isolation and egotism that results in a life that is un-lived and unfulfilled. Marcher's belief in his great destiny causes him to be insensible to ordinary human emotion and knowledge. He has little interest in anything other than his future 'beast' (In Bloom, 94). The point of the story is the pointlessness of Marcher's subordination of reality to his belief that a unique and possibly terrible destiny awaits him (Hocks, 160).

Because of Marcher's ignorance of May's emotions and exploitation of May as fellow 'watcher' of his fate, he fails to see May as a potential lover (Hocks, 81). Despite all the years they are together, Marcher does not sense that May is in love with him. He simply waits in self-deceived expectation and can not take pleasure in the present. His reaction to the offer of love made to him by May is simply fear. His own suspicion of his egotism in using the excuse of his great expectation to keep her at arm's length and yet in making use of her companionship and love shows his fear and self-deceit (Pippin, 92-95). He refuses to acknowledge her love and the life he led with her with its satisfactions and pleasures because he holds on to the destructive hope that something will give a

meaning to his life. However, recognizing May's passion, Marcher is brought to a consciousness of his own blind selfishness. He thinks of her and regrets using her but still only envy poor May: "She had lived- who would say now with what passion? - Since she had loved him for himself; whereas he had never thought of her but in the chill of his egotism and the light of her use" (James, 70). Heyns, in "The Double Narrative of *The Beast in the Jungle*", puts forward that this is the point Marcher realizes the difference between May's fully lived life and his own self-absorbed existence (In Buelens, 111). Even though May experiences life through the perspective of Marcher, she is devoted to him, at least she knows what love is. Love is a strong feeling, which makes life meaningful. Marcher tells; "She at least never spoke of the secret of his life except as 'the real truth about you', and she had in fact a wonderful way of making it seem the secret of her own life, too" (James, 45). If the secret of his life turns out to be that, nothing was to happen to him, then that nothing happens to him through May because she becomes the opportunity not taken. May as a devoted companion represents the possibility of a fruitful life (Hocks, 160).

Marcher's story consists partly of his ignorance of the significance of his own history, which is a negative step for him to overcome to complete his evolution. That absence is what makes his life with May the only kind of event that could make a life but he can not acknowledge and enjoy it. The turning point is the beginning of Marcher's final panic about all this is reflected in May's talk.

Yes, Miss Bartram replied, 'of course one's fate is coming, or course it has come, in its own form and in its own way, all the while. Only you know the form and the way in your case, were to have been-well, something, so exceptional and as one may say, so particularly your own (James, 47).

Marcher senses the “has come” and “were to have been” and begins an unrelenting interrogation of May even through her illness and up to her death (Pippin, 103). Here, what May is trying to say is that they would have had a possible life together but now only lost life and love because it is too late for Marcher to find out what he had missed and what was to have happened. In their final talk before May’s death, she insists that it has all happened and that his not knowing was the “strangeness in the strangeness” (James, 61). Therefore, Marcher never gets the answer he wants from her.

The misapprehension of Marcher and the humiliation of May as a human and a devoted lover, in his failing to see “that what he had expected was exactly the wrong thing; in assuming ‘that she had something more to give him’” he misses what she is offering him (In Buelens, 117). On the other hand, May’s attempt to get Marcher to see that what she is offering him is herself shows her weakness and defeat. She recollects it later; “It had sprung as he didn’t guess; it had sprung as she hopelessly turned from him, and the mark, by the time he left her, had fallen where it was to fall” (James, 71). Here, the beast is Marcher’s selfish failure to respond to her offer. This implication issues in the insight that “the escape would have been to love her; then, then he would have lived” (James, 70). This scene not only constitutes an opportunity not taken, but also a test failed. Afterwards, Marcher can see the failure as more specifically his: “He had justified his fear and achieved his fate; he had failed”. (James, 71). In failing May’s test, Marcher is delivered to the beast. His failure to live can be historical without being known because he is recognized as neither a successful businessman nor a husband in the society. The knowledge dependent as it is upon May’s presence for its fulfillment, Marcher will never have as May tells him: “It is past, it is behind” (James, 62). May tries



to convey Marcher that he has already suffered his fate and that the Beast, which he had sensed throughout his lifetime to be lurking, has already sprung without his knowing it. May is clearly relieved, believes that he will never experience the ultimate agony that would come with knowledge of the love that was his to have but he missed it. Marcher can not understand the logic and wonders "how can the thing I've never felt at all be the thing I was marked out to feel" (James, 63). He assumes that to have felt means to have experienced, to have felt and to have known. Nevertheless, May knows the significance of the distinction (Newman, 147).

May is desperately hoping that he will say he loves her and she almost reveals her feelings, hoping for some recognition of her needs. However, Marcher completely fails to interpret her feelings. He has actively exploited May in order to feed his imagination and expectation for his future and fate (Przybylowicz, in Bloom, 102). His ideals are embodied in the beast; so, he gives up the truth of his inner being. He has a repressed sexuality and his ego is his creation. However, the situation between Marcher and May is a failure because her death brings about his realization of both his own egocentrism and his creation of a sterile self-mirroring universe (In Bloom, 103).

Marcher transformed May to an object of his repressed affection, into a self-projection of his imagination. He denies her individuality and humanity. May not only reflects his desires but also represents the ego ideal that can interpret the meaning of the beast. Like May, the beast is an extension of his own ego, a narcissistic image and serves not only as a substitute for some unattained ego ideal (In Bloom, 105).

The Beast and May are symbolic of the same impulses because, for Marcher, they both exemplify love, hope and life but finally, they represent despair, death and



loneliness. At this stage, Marcher achieves insight into his existence and realizes where he has failed. This is a sign that Marcher starts his evolution at last. Knowledge does come to Marcher in the end as he stands at May's grave and notices a mourner at another grave. He allows himself to see not his own grief but the grief of the other, an "image of scarred passion" (Edel, 559). He wonders: "What had the man had, to make him by the loss of it so bleed and yet live?" (James, 69). This sight awakens him to a realization of what his own life has been and the fate that is his. "... he had seen outside of his life, not learned it within..." (James, 70). Here, the emphasis is on the word 'outside' as it summarizes that Marcher is a detached observer in life who watches from the outside (Newman, 143). May's death leaves Marcher as an outcast of the universe. Marcher sees the truth of his condition. Never having known passion, he has lived in emptiness, darkness and cold diminishing to the void:

The fate he had been marked for he had met with a vengeance- he had emptied the cup to the lees; he had been the man of his time, the man to whom nothing on earth was to have happened. That was rare stroke- that was his visitation (James, 70).

James's whole focus is upon a life that is gone and can not be undone as reflected in Marcher's awakening and realization at May's grave where the tale ends:

Seeing, remembering and re-seeing, knowing at last,

He saw the Jungle of his life and saw the lurking Beast; then, while he looked, perceived it, as by a stir of the air, rise, huge and hideous, for the leap that was to settle him. His eyes darkened-it was close; and, instinctively turning, in his hallucination, to avoid it, he flung himself, face down, on the tomb (James, 71).

James portrays Marcher as a man who does not conceive of himself capable of initiating changes or causing events to occur in his everyday world. He is a man who lacks intentions because he lacks desires and purposes by which to define himself

(Hansot, in Bloom, 132). Here and throughout the story, he can not let his Beast go and he is unable to realize that it was his anxiety, fear and narcissism that created the Beast (Pippin, 105). May had offered him and escape from the Beast; “the escape would have been to love her” (James, 70). It was the whole life that was the jungle and the doom was when love and opportunity for love were there to be grasped but Marcher did not sense what was there to be taken for self-fulfillment and self-understanding. If Marcher had accepted his life as it is, he would not have lived a vain and wasted life. In the end, he has had the horror of nothingness. There is no going back, no escape or refuge. But the force of James’ last word in the story presses not at all to the point that Marcher is physically dead. Worse, it is that he has no point of reference, no goal but the tomb, and the horror is that he must live while he lasts in a hell of the knowledge of his self-achieved nothingness (Wegelin, 483). The story highlights the absence of passion in Marcher and makes him the man of his time to whom nothing on earth was to have happened (Tambling, 173). Therefore, he fails to complete his evolution.

“The Beast in the Jungle” is a tale that tells the story of two aspects of life that fall within the span of time. One is the life already lived and the other is its contemplation as Marcher looks back (Newman, 148). The first is like the suffering of a child as Nietzsche states that the child has not much thoughts and feelings for his past and future. Therefore, there is nothing to suffer. At the beginning of the story, Marcher said “I suffer” and May replied “Don’t” (James, 63). This conversation belongs to the first part of life because Marcher has not experienced the loss of May yet, which brings him to the realization of his emptiness in life. However, when Marcher rises up to the thought and looks back upon his life in retrospection, what it has been what he has felt

and suffered, and then acknowledges that he has wasted his life by waiting for his unknown fate and become the man on earth to whom nothing had happened. This is the second part of his life. For Marcher, life is like a stage on which he stands as an outsider observing the scenery as it goes by, always facing the future, his back to the past. He sees the past widening before him visualizes the future narrowing and senses a lurking Beast, somewhere stalking him. The last bit of future has ended for Marcher with May's death and life is now only the past. The psychological emptiness, impersonality and anonymity he experiences after May dies allow him not only to love for the first time but also to accept his role as a complete man. However, it is too late. He can no longer contemplate the future with hope, he can only envision his end. What pleasure remains for him consists of re-experiencing and questioning the past, which would offer him the consummation and fulfillment, denied to him in reality (Przybyłowicz, in Bloom, 95).

## CONCLUSION

There are three stages of life in James' novellas. Firstly, improvement, progress and transformation, in other words evolution, secondly, historical perspective and finally, the historical development of evolution which signifies man's capacity to improve himself and his life, man's reach to accomplishment, perfection and self-realization by changing and adopting himself to the environment, and by questioning his past, learning from his mistakes as well. Henry James and his contemporaries Nietzsche and Darwin have common characteristics in their understanding of evolution and perception of history.

First, James' comprehension of evolution including experience, improvement and advancement is reflected in his novellas as well as in his own life. As he is an author who believes in the meaning of life and the significance of unlimited experience, in his novellas he depicts the way people know what experience is and learn from that experience. That is why; he concentrates on the psychological features of his characters, their handling of difficulties and problems, their emotional and social growth and reaching to self-realization. In addition, as a cosmopolitan writer, James experiences

different cultures, questions and analyzes the diversities between the New World, America that is his native country and the Old World, Europe and England, his adopted country because he claims that a writer should write from experience. Moreover, for James, life is a gift given to man and an opportunity to be taken for the advantage of one's well-being in order to develop himself and enhance his life by making good use of every experience.

Second, Nietzsche's understanding of evolution originates from his discontent with man and by his desire for the realization of human capacities and possibilities. On the one hand, he thinks that although man has the capacity to improve himself by using his mind, his consciousness, his memory, his thinking and his ability to decide, man is an imperfect being and still incomplete due to the fact that man has not completed his evolution yet. On the other hand, Nietzsche focuses on the capacity of man to improve himself, to transform from an ordinary man to a higher man and at last to Superman because he believes that man has underestimated himself. In order to emphasize man's ability and capacity to become a Superman, Nietzsche compares and contrasts man and animal. What is similar is their way of establishing states, their struggle with the difficulties of life and the enemies by deceiving each other. However, man is not an animal. The essential difference is because of man's self-consciousness. This comes from his awareness of who or what he is and of what he is capable of doing such as his ability to express himself, his possibilities for self-development by questioning and experiencing himself and the life, his recognition and respect by others, his collective memory and culture and his ability to remember the things happened in the past. For Nietzsche, man is the source of the world, the essence of life and hope for a better life

and for future developments. By enlarging and improving his way of living, forcing his limits, man will reach to self-fulfillment in life and form the base for the Superman.

Finally, Darwin's 'Theory of Evolution' puts forward the idea that the adaptation of organisms to their environment, that there is harmony among organisms and between them and the inorganic world led to the way to explain man's evolution as a social human being. Like all other species, man has only two alternatives: either he will adapt to the society he lives in or lose his identity as a social man. In this evolutionary process, there is a continuous development of man, struggle for existence and for a better life and adaptation to the environment.

Darwin believed that the history of life was progress, improvement and advance. His belief in progress served to support his view on human evolution. The aim of a progressive life is to maintain improvement and development. This socioculturally oriented evolution of man's condition and achievement was observed as progressive and contained the change for the better. With respect to the idea of evolution that there had been changes in the form and structure of animals and plants, there were likely to have been alterations and transformations in man's social life, in his relationships with people and in the ways of living. From Darwin's perspective, life is composed of history, as human culture is, during which occurs changes, developments, experiences and advancements.

Apart from Henry James, Nietzsche and Darwin's common understanding of evolution, what makes James as remarkable as his contemporaries is James's suggestion of anti-thesis to the idea that the evolutionary process takes place in a linear historical time from the past to the future. For Darwin, man transforms from a primitive organism

to a more developed form and has an enhanced lifestyle as long as he remains stronger by self-improvement. This process starts from the past and continues to the present. In time, man learns to live collectively, to improve his social intelligence by establishing communication and exchanging ideas and feelings so, with the help of mutual dependency of one on another, man achieves self-fulfillment and enhanced life style. Besides, for Nietzsche, the evolution of man requires to go one step further and to reach to a higher phase of life. The objective of life is not to survive but to improve the quality of it. Therefore, he perceives life as a continuous struggle, which takes place in a historical time from the past to the present and future. During this process, humans can not do without history and man learns how to make good use of history as long as it serves life. In other words, man learns how to use the past when they need it, so he can control his life. By investigating and criticizing the past, man realizes the power of the past, which influences the manners and attitudes of man and achieves success in using history for the fulfillment of life.

On the contrary, Henry James proposes that this evolution, transformation and improvement occurs only if man is able to question his past in retrospection, realize and learn from his mistakes and analyze his sub-conscious mind. To achieve this self-realization and self-fulfillment, man will confront with his self and his past to complete his evolution, development and transformation. For James, this process takes place in a historical time from the present to the past, including the primeval self and sub-conscious mind of man, not from the past to the present stated by Nietzsche and Darwin. Within this framework, Nietzsche and Darwin's philosophical reflections have been

observed in James's novellas, especially in "The Turn of the Screw" and "The Beast in the Jungle".

In his novellas, James represents men and women having interacting social relationships with each other and in their struggle for self-consciousness and self-realization. James' men and women are experiencing mental and physical continuum to expand their consciousness, development, transformation and evolution gradually from the present to the past as a result of their acts of perception. Their movement is toward fullness of understanding which also has its limitations and in their struggle of perception, judgment and decision; they progress toward a significant action. That is, they will either succeed in terms of reaching to self-realization and living a fulfilled life or fail in terms of losing the chance to live an enhanced life and develop themselves as a social human being.

During the development and transformation process from the present to the past, James depicts the psychological peculiarities of his characters, their perception of the external world, their handling with the difficulties and problems, the way they behave toward themselves and other people around them and their emotional and social growth. The governess in "The Turn of the Screw" and Marcher in "The Beast in the Jungle" are representations of James's human characters who experience improvement to reach to self-realization and to fulfill their lives end up with disappointment. In other words, they have not completed their evolution yet. Because in their struggle for existence and meaning for life, they take a journey to the past and sub-conscious mind, realize the missed opportunities and possibilities to enhance their lives.



The governess in "The Turn of the Screw" and Marcher in "The Beast in the Jungle" have common characteristics. They are isolated from the society they live in. The governess had been brought up in a Victorian world as poor country parson's daughter. She does not like her life as she comes from a poor family and the only thing she can do is to educate and look after the children of rich families and to hope for a rescue like marriage from the male members of the family. As she leaves her supportive background, she confronts with the challenges and difficulties of adapting to a new environment with a new social status as a governess. On the one hand, she has the opportunity to live with a rich family from the upper class, on the other hand, she has the risk of losing her identity and self-respect because of the possibility of being sexually treated or seduced by the master that employed her. Marcher also sets himself apart from the outer world and the only connection with society he has is with May. He has no identity as a businessman or a husband or a member of a family because he does not care his past and present living. He is completely concerned with his future and unknown destiny. He is not happy with the ordinariness of his life. Therefore, he believes that the future will give a meaning to his life. Being isolated from the society and having dislike for their lives, both live an empty life. Here, James depicts the tragedy of human isolation that results in a life that is un-lived and unfulfilled.

With respect to the philosophy of Darwin that human beings live collectively, establish communication with each other and survive living within their community, the governess and Marcher do not realize the importance of solidarity which has given them the chance to affirm the meaning of their lives as social human beings. The lack of meaning and the absence of essence in their lives make them experience an unfortunate

life. If one is able to accept his life as it is, if one does not wish a different life, he has the possibility to find ways to improve himself and enrich his life. However, the governess shows no effort to improve her way of living but tries to adopt herself to a new environment with a new social identity. If she is not successful in achieving her demands, she can continue her life as a governess by looking after the children. In this situation, there is also the risk of having sexual threat from the master, which will negatively influence her psychological being. In the case of Marcher, his only concern is his unknown fate. As a result of this, he never recognizes May's love for him and has no feeling of love for her or belonging to a group or recognition by others. This makes him a man to whom nothing would have happened. The governess and Marcher do not like their lives and they hope for a better life. The governess imagines herself married with the master, living together at Bly; Marcher waits for his destiny, which he thinks, will give a meaning to his life. In both cases, there is a failure to understand the meaning of existence in life and to acknowledge the kind of dependencies of mutuality without which life can not be led. Isolation from the society and discontent with the lives proves that they both desire to escape from their physical environment. In relation to Nietzsche's concept of Superman, if one is not satisfied with his present living and wills his life to be better or different from what he owns now, he is considered as an ordinary man, not a Superman. With respect to Darwin's understanding of evolution, if one is capable of adapting to his environment, he can survive. Otherwise, he faces with the risk of extinction. Therefore, the governess and Marcher do not try to improve their present lives but wish a different one and they have to figure out the problem of extinction because they are living apart from their supportive society. Because of the ordinariness

and emptiness of life, the governess devotes herself to the protection of the children and Marcher to his unknown fate. In addition, they are not masters of themselves and can not direct their own lives and are dependant on others. The governess is dependent on the children and acts according to the commands imposed upon her by her indifferent master. She is forced to cope with all problems herself and never disturb him about anything. Similarly, Marcher is dependent on May, his companion and confidante, asks her opinion about his fate. He believes that May knows what is waiting for him. Therefore, they can not become a Superman. To illustrate, the Superman represents Nietzsche's ideal of the greatest possible fullness of human life. He knows the importance of life and lets nobody to interfere his way of living, to violate his life and to prevent him from achieving his goals for a full life. He is self-confident, self-determined, self-governed and has an independent personality. As it is impossible for them to achieve their total demands on life, they concentrate on a specific area. For the governess, it is the protection of children and for Marcher it is his unknown destiny. Therefore, James gives his characters a setting and has them confront problems in the social world they inhabit. To fulfill the conditions of any social world is about being able to understand the dimensions and implications of one's and others' intentions and feelings. The governess does not comprehend the children's feelings and her passionate love for them and desire to protect them make her obsessive about the children. This is the main cause of her extreme behaviors toward the children and the hallucination of the ghosts as real. To figure out the repressed feelings and the depths of her sub-conscious mind is the only possibility to help her out of her psychological and mental breakdown. Likewise, Marcher does not realize May's love for him and care her feelings or needs,

even underestimates her individuality. He is a self-centered and egoist man. May's feelings and needs are completely subordinated to those of selfish Marcher. May functions as an embodiment of Marcher's suppressed and passionate need for her and the support that would strengthen his waiting for the future. At this point- both the governess and Marcher fail to complete their evolution because for Darwin, mutual dependency of one on another is a necessary condition for evolution which includes recognition and appreciation of others and solidarity.

Henry James is an optimist about human action and moral possibility. The characters experience self-transformation through the exercise of the will or the intelligence or the moral imagination. The aim of this self-transformation is spiritual. The world is difficult and resistant to imagination. Despite James' optimism, in his fictional world there ran the unresolved, contrary fear that self-improvement and transformation come too late because the human spirit is baffled by the pressures of the past and of the present and released only through the self-destructive and destructive behaviors and attitudes (Graham, 8). In the case of the governess, she carries the burden of the Victorian society and morality reflected through her fears and anxieties. Her fear of having sexual threat from the master and anxiety of not being able to protect the children is observed in her hallucination of the ghosts of Peter Quint and Miss Jessel. She is captured between the world of ghosts and the world of Victorian society. In her attempt to sort out the right way for self-definition, she is defeated by her repressed feelings such as her fantasy of being loved by the master and fear of having sexual threat. Her desire to be loved by the master occurs in the appearance of ghost of servant Peter Quint who had lived at Bly before she came. He is handsome and dressed in her

master's clothes. Therefore, he symbolizes her sexual desire for the master and represents a stereotypical sexual threatening male. Her fear of experiencing sexual harassment by the master is observed in the appearance of the ghost of Miss Jessel, the ex-governess. Miss Jessel had an affair with Peter Quint, a man of the servant class by whom she got pregnant and left the house. Having known the similarity between Miss Jessel and herself that they demonstrate desire for men outside their status, she does not show sympathy for her. To confess compassion or pity for her means to admit their similarity. Therefore, Miss Jessel symbolizes the desires of the governess, which she herself is afraid to express. In fact, the governess is trying to develop herself to reach to self-realization by questioning her deep sub-conscious mind. Henry James intends to use the ghosts as the reflections of the governess' mind. They are only the representations of her fears and anxieties. As Henry James is primarily concerned with the internal reality of experience, he depicts his character in a process of emotional and social growth that is evolution. This process takes place in a historical time from the present to the past. The governess questions her past life and sub-conscious mind and tries to confront with her fears and repressed feelings to achieve self-realization and self-fulfillment.

In the case of Marcher, he is a man who does not march anywhere in contrast to the meaning of his name. His tendency to forgetfulness, his inability to remember his past, his ignorance of May's love and the value of his present life prevent him from developing himself and his life. He just lives unhistorically according to Nietzsche's understanding of history and simply waits for his destiny. As he does nothing to improve the quality of his life, he remains constant and lives an unfulfilled life. He is obsessive about his unknown fate because he thinks that his future will fulfill his life. According to

the philosophy of Nietzsche and Darwin that man has the capacity to improve his life, to reach to a higher and developed standard of living, Marcher takes a wrong step to complete his evolution. Instead of developing and transforming himself as a social human being, he prefers to do nothing but wait for his future.

In terms of evolutionary process, the governess and Marcher are not aware of the value of their individuality as potential human beings. They neither like nor want to improve their lives. This causes them to experience emptiness and meaninglessness in life. As the world is difficult, self-transformation and self-improvement come too late; they are confused and frustrated under the pressures of the past and of the present. Therefore, they have an insight into the destructive and self-destructive depths of individuality that occurs in the form of obsessive feelings and extreme behaviors. The governess's obsessive passion and love for the children and excessive behaviors to protect them from the ghosts indicates her incomplete evolution. Because she has taken, a journey to her sub-conscious mind but was unable to recognize the ghosts as the reflections of her mind, her repressed feelings and the complexities of the Victorian society. Thus, the story ends with the death of an innocent child in her arms. She did not manage to complete her evolution and failed to become a Superman. Likewise, Marcher's inability to use his past to enrich his present living, to initiate changes and events in his life, his ignorance of May's humanity, individuality and love for him, his egotism and devotedness to his future signifies his incomplete evolution. At the end of the story, he realized the emptiness of his life with the death of May. May was the last opportunity for him to experience love and to improve his life. He conceived her as his confidante and subordinated her to his selfish and egoist expectations. When he looks

back upon his life, what it has been, what he has felt and suffered, he acknowledged that he has wasted his life by waiting for his future and become the man to whom nothing had happened. Finally, both the governess and Marcher have reached to self-realization but it was too late for them to complete their development, transformation and evolution. Although a change comes about in their perspectives, they can not live up to their newly acquired vision.

The titles that Henry James creates in his novellas are indirectly related with his characters' experience of life, their psychological well-being and the historical development of evolution. "The Turn of the Screw", with its initials T and S, is significant in the course of events of the story. The initials T and S are considered as iconic images of a screw and a spiral. The T indicates the vertical form of a screw opening upward which symbolizes the process of evolution from the past to the present and future claimed by Nietzsche and Darwin. The S exemplifies the spiral movement of the screw that signifies the process of evolution from the present to the past as stated by Henry James. As the spiral moves from the outside into the inside, the governess discovers the truth of her extreme behaviors toward the children and the hallucination of the ghosts. Her contact with the ghosts is the reflections of her mind, which indicates her attempt for evolution. She takes a journey to her sub-conscious mind, questions her repressed feelings, fears and anxieties in order to achieve self-realization and self-development.

"The Beast in the Jungle" is the representation of Marcher's inward journey. He is a man who is unable to move out into the world of action. He is self-centered, lonely and isolated from the society. He just lives in his jungle that is his whole life including

past, present and future. The Beast symbolizes his own ego and serves as a substitute for his unknown destiny. Throughout the story, he is waiting for the Beast, he can not let his Beast go and is unable to realize that it was his inability to initiate his life, to remember the past and his egotism that created the Beast. At the end of the story, he saw the whole jungle of his life with the death of May. It was an empty, unfulfilled and wasted life. The Beast exemplifies love, hope and life but finally it represents despair, death and loneliness. Therefore, Henry James, who creates the titles of the novellas as representations of the process of evolution from the present to the past as well as from the conscious mind to the primeval mind, introduces his characters in their struggle for existence, meaning for life and for self-realization.



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