A HAUNTOLOGICAL APPROACH TO INHERITANCE AND PROPRIETORSHIP IN *THE TURN OF THE SCREW* AND *THE PORTRAIT OF A LADY*

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ABSTRACT

A HAUNTOLOGICAL APPROACH TO INHERITANCE AND PROPRIETORSHIP IN *THE TURN OF THE SCREW* AND *THE PORTRAIT OF A LADY*

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This thesis aims to explore inheritance, proprietorship, and authority as spectral themes in Henry James's *The Turn of the Screw* (1881) and *The Portrait of a Lady* (1898) through Jacques Derrida's concept of hauntology and Nicolas Abraham and Maria Torok's theory of transgenerational haunting. This thesis argues that the protagonists are haunted by their inability to own and manage their own properties and economic means and that this inability is a specter/phantom. In line with this, this study positions three ghosts for the protagonists: the benefactor who bestows the economic means, the woman who is both a competitor and a figure who bequeaths a collective trauma, and houses which cannot be owned or abandoned. By inheriting the economic means (and/or authority) at the same time as inheriting the inability to become independent proprietors, the protagonists witness proprietorship purely as a haunting phenomenon. Therefore, the novels point out the spectral forces working in the lives of those who have been Others in terms of ownership. This study also emphasises the stylistic choices of these representations, arguing that although the texts differ in their formal qualities, the narratives' positioning of inheritance and proprietorship as haunting

concepts is constant. This study indicates the need to study ownership as a central theme in Henry James's oeuvre and to explore spectrality in novels not commonly deemed supernatural.
Keywords: Henry James, proprietorship, inheritance, hauntology, transgenerational haunting

ÖZ

YÜREK BURGUSU VE *BİR KADININ PORTRESİ*'NDE MÜLKİYET VE MİRASA MUSALLATBİLİM ÜZERİNDEN BİR YAKLAŞIM

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Bu tez, Henry James'in *Yürek Burgusu* (1881) ve *Bir Kadının Portresi* (1898) eserlerinde miras, mülkiyet ve otorite kavramlarını, Jacques Derrida'nın hayaletbilimi ve Nicolas Abraham ve Maria Torok'un kuşaklararası hayalet teorileri çerçevesinde, spektral temalar olarak ele almayı amaçlamaktadır. Tez, başkahramanların servet veya mülk edinememeleri veya yönetemedikleri gerçeğinin ve mirasın hem sorumluluk hem de bu gerçeğin bir temsili olarak hayalet gibi başkahramanları ziyaret ettiğini savunmaktadır. Bu bağlamda başkahramanlara musallat olan üç temel figür bulunmaktadır: ekonomik güç sağlayan bir erkek; hem rakip hem anaç bir figür olan bir kadın; ne mülk edinebilen ne de terk edilebilen evler. Bu karakterlerin hayalet olarak temsilinin yanı sıra ana kahramanların da zamanla hayalete dönüştüğünü de söylemek mümkündür. Bu temsillerin biçimsel özellikleri ayrıca vurgulanmaktadır. Böylece bu tez biçimsel farklılıklarına rağmen bu metinlerin miras ve mülkiyet kavramlarına spektral bakışının sabit olduğunu iddia eder ve mülkiyet konularında ötekileştirilenlerin hayatlarına musallat olan hayaletlere dikkat çeker. Bu tez, James incelemelerinin, mülkiyet kavramını James'in eserlerinde temel bir kavram olarak

değerlendirilmesini ve çoğunlukla fantezi türünden sayılmayan romanlardaki hayaletlerin incelemesini bir gereklilik olarak sunar.

Anahtar Kelimeler: Henry James, miras, mülkiyet, musallatbilim, kuşaklararası hayalet

to my family

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CHAPTER 1

INTRODUCTION

Literary scholarship has recently developed a special interest in ghosts and the ghostly in fiction. The presence of ghosts in fiction indicates a writer's formal choices and also lead the way to understanding which ghosts from the historical past (or the future) haunt the narrative itself. In his fiction, ranging from supernatural and realist short stories and novels to proto-modernist and experimental works, Henry James (1843-1916) purports a certain sense of ghostliness or haunting at the heart of the work. Studied principally by Martha Banta and T.J. Lustig chronologically, the ghosts that haunt James's fiction have been a topic of discussion, especially with "the spectral turn" that has involved a small school of theorists (principally Jacques Derrida and Nicolas Abraham and Maria Torok) who focus on ghostliness in fiction, as Blanco and Peeren also discuss in their "Introduction" to *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*. James's works have encouraged many readings based on the theories of spectrality. However, there have not been any readings of hauntings in James's realist fiction through the critical perspective of Derrida and Abraham and Torok. Again, money and class are also studied extensively in relation to James, but this time they have not been related to James's ghosts; this provides a gap in the scholarship since as Derrida will be shown to argue, money is itself a ghost that haunts, spooks, and bewitches not only individuals but whole systems. In line with these, this study aims to provide a space for discussion on these

issues. Therefore, this thesis is going to approach a famous Gothic novel by Henry James, *The Turn of the Screw* (1881), and a somewhat more realist work of his, *The Portrait of a Lady* (1898), from the said hauntological perspective, based on Derrida's concept of specters[1] and Abraham and Torok's concept of phantoms. By employing these concepts, this thesis will explore James's fiction as hauntological ruminations on women and proprietorship specifically.

The Turn of the Screw is a short novel that chronicles a governess's attempts to save her students from two ghosts that appear to be haunting them. *The Portrait of a Lady*, the story of a young American woman in Europe, is a novel mostly included within James's realist body of work. In both novels, the protagonist has rather straitened means and comes upon economic power through vocation or inheritance. She is then haunted by various ghosts which are related primarily to her economic power, inheritance, and proprietorship. There are also non-tangible ghosts in both novels, the principal of which is the houses that host the ghosts. Although this generalised plot outline is similar in both stories, the formal and stylistic qualities are different: the former is straightforwardly Gothic and ghostly, with two apparently tangible ghosts present and the whole plot revolving around a sort of exorcism, while the latter only has one small scene with a ghost and refuses any supernatural identity. Still, both works can be regarded as equally haunted, especially from the more recently developed perspective in literary scholarship, which expands the definition of ghosts and hauntings to apply even to works of a more realist nature.

Ghosts in James's fiction are not merely ghosts that come from the past to haunt the present, but "nescience" (as knowledge not realised, in Abraham and Torok's

[1] The concept has been introduced to English as "specter" in Peggy Kamuf's translation of *Specters of Marx*. I will be using the American spelling to adhere to the original.

meaning) that accompanies the deep-rooted social systems, traumatic elements that shake an individual's psyche, and figures that represent an individual's fear and anxiety about these social systems. In the scope of this thesis, such uncertainties and liminalities that can be observed in *The Turn of the Screw* and *The Portrait of a Lady* are mainly concerned with the predicament of women, proprietorship, and inheritance.

The primary questions of this thesis, then, are how the women in these novels come to inherit or control these haunted houses and if these hauntings point to anxiety about ownership in economic terms in general (and thus economic and social freedom) and of physical places. J. Hillis Miller uses James's term ''quasi-Turn-of-the-Screw effect" to indicate anxiety born out of the tightly woven sentences of *The Turn of the Screw* that make the readers bring a ghost into the story, a fear that a house, at all times, might be haunted (125). He argues that this effect, emanating both from the syntax of the novella and from the fear of haunted houses, which was prevalent in nineteenth-century literature and society, informs not only *The Turn of the Screw* but also almost all of James's novels. This thesis similarly argues that the syntax of both *The Turn of the Screw* and *The Portrait of a Lady* conveys anxieties about houses because of the unrealised knowledge, i.e., nescience, about proprietorship. This anxiety specifically stems from women's historical inability to afford property and houses. These liminal and uncertain qualities of James's plots and language, most often applauded and appreciated by readers and scholars alike, are a part of communicating the uncertainty, horror, and liminality experienced by James's contemporaries on a larger scale: these ghosts are, in fact, not only supernatural phenomena but traumatic, traditional, or societal limitations or expansions.

As the past becomes a haunting influence for the protagonists (and for most other characters) of these novels, it becomes vital to see how history affects them. In

their "Introduction" to *A Historical Guide to Henry James*, Rowe and Haralson claim that at the heart of Jamesian fiction, there is a historical sense of togetherness that is binding and haunting (12). This sense of being bound lies under the repetitive proposals made to Isabel Archer in *The Portrait of a Lady* and under the claustrophobic and uncanny feeling that arises when the governess sits in Miss Jessel's room in *The Turn of the Screw*. James also writes of the past in many ways, including personal, social, and national histories (Savoy 240), which merge into one another as characters break or bond through them in a way that anticipates Derrida's understanding of the personal and the political in his theory of hauntology. However, there is more to these stories of haunted women than the past. In several instances, James's fiction is also haunted by the future. For instance, Ralph Touchett's ghost that Isabel sees in her room is to haunt Isabel for the rest of the story since there is an indication that she has gone to Rome to honour that inheritance and save Pansy. Similarly, there is the indication that the governess was actually haunted by Miles's death as much as the supernatural events in Bly. Moreover, as Davidson (460, 463) puts it, questions as to property, ownership, and authorship manifest themselves as ghosts in *The Turn of the Screw* (and *The Portrait of a Lady*) not only because these were issues for women from the time of feudal lordships to mid-Victorian politics and economics, but because these questions would be more prominent as the capitalist culture spread more. These characters and plots emanate (suppressed) histories or (anticipated/feared) futures, which indicates a need for a hauntological reading of these novels.

Following a historical understanding of specters, the notion of "secrets" can also be expanded to include hidden histories since, on another level, there is a taboo-like quality to the unspoken in the stories of the main characters in the novels, reminiscent of Abraham and Torok's mining of secrets in their therapy sessions.

History's effects on these characters, especially concerning inheritance, is indicative of a transgenerational communication of traditions, secrets, and expectations. Hence, this thesis will also explore the secrets that the protagonists inherit in both novels. These secrets are transgenerational and are always informed by the history of women's economic situations. In line with this, expanding the definition of "inheritance" in *The Portrait of a Lady* and *The Turn of the Screw* will help readers understand these works as meditations on inheriting secrets, trauma, and consciousness in addition to economic means. The inheritance of the vocation in *The Turn of the Screw* and the inheritance of money and a house in *The Portrait of a Lady* will work as precursors to inheriting ghosts. In fact, houses are inherited in both narratives, be it through controlling or owning the said house, signalling specified anxiety about women's property rights, as well as anxiety about money in general. In other words, with houses, the protagonists inherit a social truth, trauma, or anxiety.

Moreover, the uncanny nature of a house, especially one that is the ground for a woman to become a caretaker, mother, or wife – Victorian expectations bestowed upon women - is James's way of using the Gothic convention of ghosts to convey another social problem. In this sense, the literal translation of "unheimlich" being un-homely (Horner 250) draws attention to the way homes and the homely become sites of horror, precisely because of their claustrophobic qualities for women, in the sense that it is the only place to be as well as the place that they can never own. Wolfreys contends that, in general, the ghost stories enable a giving up of property rights because they exist within the realm of loss ("Givenness" 19). He argues that the ghost story is, in its essence, about losing the authority or ownership of houses and implies an acceptance of loss (of property rights) and that such works may help us overcome patriarchal notions about ownership. Both novels, in fact, align with this aspect of

overcoming patriarchal notions of ownership, although the implication of an acceptance of loss is not presented. Despite Wolfreys's observation that there might be the instance of giving up property rights, the two novels also challenge this idea by presenting protagonists that have never had property rights to give up. In other words, in *The Portrait of a Lady* and *The Turn of the Screw*, there exists a desire on women's part to secure their properties and freedom, which implies that Wolfreys's observation is only partly applicable to these novels due to their political context. *Ipso facto,* this is directly related to particular historical anxieties over women's place within houses, both in a physical sense and in the sense of an institution. This is another reason why James's fiction invites hauntological readings, on top of the implied temporal disjunction in the novels: the Gothic conventions, specifically a ghostly language (which is about a property, as Wolfreys claims), are used in James's novels because his fiction is always about property.

In this line of thinking, ownership will be explored on three levels: firstly, ownership of economic means in general and the freedom that is dependent on it; secondly, anxieties and traditions that are related to inheritance and ownership; thirdly, ownership of houses and places. Derrida's argument that the haunting power is always what we inherit (Castricano 17) becomes a part of the discussion in the sense that the inherited places are where the ghosts are seen, and the haunted people are inheritors of a tradition, house, or even vocations.

In line with this, looking at James's works from the lens of the specter is going to be useful since, as already mentioned, James's spectral language unfolds implied questions about women and proprietorship. The spectral language will be studied closely, which would be in line with Dorin Smith's (247) and Gert Buelens's (145) aptly directed question of why Jamesian realist fiction hosts a variety of Gothic genre

conventions, most commonly ghosts, at moments of high intensity: the answer might be that those intense scenes are themselves suggestions about women's proprietorship and, in a way that ties in with temporality, suggestions from the future and the past. This thesis argues that these moments of high intensity are usually concerned with legitimacy and ownership. These anxieties over proprietorship are almost always conveyed through spectral language because ghosts are about ownership, especially within a historical context. To repeat, in the light of this discussion, the aim of this thesis is to read two of James's works as ruminations on inheritance and ownership conveyed through a ghostly language.

Another important aim of this study is to approach these novels as works open to hauntological readings and to explore the possibilities of reading two formally different texts within the same context. The parallels between these two novels make for an interesting contrast and comparison study, principally evidenced by the fact that the protagonist of each novel is haunted by a figure who bestows economic power, a predecessor-like figure, and by houses. The two works are similar in terms of their plot outlines but quite different from one another formally. Their differences in form make an interesting discussion concerning the extent to which hauntology can be applied to James's works and narratives that are not strictly supernatural. As Julian Wolfreys contends, spectrality need not be limited to the Gothic or any other specific genre because the very essence of spectrality is the transgression of genres, texts, history, and identity ("Givenness" 2). It is in this practice that James most triumphs.

This reading of James's fiction relies on the fact that ghosts in literary studies are not only simple representations of ghosts out to spook characters and that James might be a pivotal figure in understanding the ghostly in literature. More often, as indicated, these ghosts are secrets, unspeakable traumas, and uncanny coincidences,

and James is one of the most studied writers in literary scholarship concerning ghosts. For instance, *The Sacred Fount* was studied in 1984 by Susan Winnett as a work that exemplifies the "crypt," based on psychoanalytic theories that would be critical in reading ghostly, haunted texts. As such, Derrida's concept of "hauntology" and "specters", as well as Abraham and Torok's "transgenerational haunting" and the "phantom" are, as will be seen, applicable for realist narratives as much as supernatural ones, specifically in the case of Henry James who was a haunted writer himself, right from the beginning. In describing James's early life, Kaplan makes a note of how he read Edgar Allan Poe, how ghosts, the Gothic, and the uncanny were on James's radar as early as during his childhood (23). In this sense, this study also hopes to promote not only the ghostly but also the realist side of Henry James as very suitable to be explored in spectrality studies precisely because of the inherently haunted nature of his fiction.

James was very much haunted in his personal life, and it can be argued his fiction becomes haunted in line with this. He was born in New York City and died in London, spending most of his life in England and even acquiring British citizenship. He, himself, was not to be placed anywhere, similar to his oeuvre.[2] Andrew Smith, for instance, introduces James as an odd figure to give place to in a collection of critical essays about the British ghost story, even in the face of his British citizenship ("Haunted Houses" 120). Elsewhere, in a book on the American Gothic, he argues that James is rooted more in Europe than in America ("Henry James's Ghosts" 189). Both these stances hold as James is difficult to locate in one country or literary tradition. The liminality James experiences in terms of the strained relationship between realism

[2] It is sometimes simplistic to read literary works as reflections of an author's life; however, James's biography does in fact help us understand where to place his works chronologically and spatially and is thus worthy of consideration.

and the Gothic (or between Victorian literature and modernism) is also crucial. T.J. Lustig defines James's literary career as one significant endeavour to "negotiate the competing claims of the Gothic and the realistic, the romance and the novel" ("James, Henry" 45). The choice of James's works has been affected by this standpoint. As Lustig points out, James's works are products of a mind that hesitates between the Gothic and the realistic, the New World and the Old, the personal and the public, and even between genders.

It could be suggested, then, that James is haunted by his nationality and his religious background. Hazel Hutchinson defines James's use of churches as spaces where the material and spiritual worlds collide, becoming sites of haunting, drawing from James's Swedenborgian roots, as well as the influence of Swedenborgian thought found in Emerson and 19th-century England. Sara Blair turns to *The American Scene*, where James's portrayal of Native Americans in the Capitol is also spectral. Drawing attention to the fact that these figures are voiceless, dress shabbily according to the standards of the Capitol, and have ghostly figures, Blair notes that James does this intentionally "in order to stage a pointed epiphany about imperial power and twentieth-century America's self-conception" (148) and to understand the liminality, perhaps, of American citizenship.

Ghosts also raise questions on sexuality and gender expectations in his fiction, especially on the grand changes happening during his lifetime in terms of women's rights. Kathy Gentile reads "The Beast in the Jungle" through the theme of manhood, for example, and argues that the manhood in the story, and the concept of manhood, in general, is spectral in that its existence is an existence that is not placeable and has to be proven constantly (98). Rashkin, too, argues that the uncanniness of "The Jolly Corner" is rooted in a (shameful) secret in the patrilineal history of the main character

and reads the story not merely as a ghostly, sentimental story but also as a story that, at its fundamentals, points to widespread anxieties about protecting one's ancestral line and about extramarital relations.

The question of the social, the shrouded and revealed aspects of human life, and a liminal existence are also haunting forces for James. Despotopoulou and Reed define James's constant turn to the supernatural "as a way of figuring the conflict between what can be known and what must remain mysterious in human relations" ("Introduction" 6). The question of James's solution to this conflict remains, at least for this thesis, unanswered. However, the attention drawn to the mysterious and how it should and could stay mysterious is reminiscent of Derridean hauntology, and perhaps this is why scholars have turned over and over again to hauntology and transgenerational haunting to explain the presence of the ghostly in James's fiction. Allan Lloyd Smith, too, maintains that what makes James's fiction so terrifying is the fact that, through his internalised Gothicism, James frequently founds his works on the superstructure (in a Marxist sense) of the American and European societies and the blurring lines of personal and political suffering ("American Gothic" 273-4). Thus, James's works, due to their spatiotemporal, sexual, and societal liminalities, as well as their very form and language, are subversive in their haunted nature and the haunting effect they create on the reader.

This following chapter will explain the theoretical background that informs these hauntings. Derrida's "specters" and Abraham and Torok's "phantom" are, in essence, similar concepts and have been inspired by one another in various ways. However, they are also different in the way they handle the identity of the ghost (C. Davis 56). The following chapter will explore these concepts, in what ways they are different and similar, and where they can be applied to analyse James's fiction.

The third chapter will focus on *The Turn of the Screw*, arguing that the disjuncture experienced in Bly on a spatiotemporal level, the specter in Derridean terms, is significant because it raises questions on women's proprietorship. The analysis here will be informed mainly by Guy Davidson's '"Almost a Sense of Property": Henry James's *The Turn of the Screw*, Modernism, and Commodity Culture" (2011). The chapter will explore the Uncle and Miss Jessel as specters related to economic power, as well as the real property itself as a specter.

The fourth chapter will focus on *The Portrait of a Lady*, looking at how it becomes a ghost story akin to *The Turn of the Screw* as soon as it starts to match money and inheritance with women's position, and how it reflects a similar anxiety about women's control over their properties and women's relationship with authority. As Fredric Jameson argues on *The Wings of the Dove*, "the virus of a dynamic body - money" ("Remarks on Henry James" 302) will lead these characters into a spiral of losing control, haunting, and being haunted. In this study, the two works will be analysed in a reverse chronology. They will be explored in such an order so as to lay the grounds of hauntological inheritances in a canonically supernatural story first so that the more "realist" work will be understood as a ghostly story through comparison.

In the concluding chapter, it will be argued that these two works are uncanny and haunted because they convey to the readers the uncomfortable and precarious situations women have been placed in due to their not owning or controlling houses and other commodities. It will be argued that these two works have a strong implication that ownership is a spectral phenomenon for women.

Through this study, it is aimed that the spectral turn that theory has taken towards the end of the twentieth century will be further expanded to include works that are not strictly Gothic or supernatural, as a small circle of scholars following the

Derridean tradition have tried to show. The contrast between these two stories and how, despite their formal differences, they are similar in terms of their ghosts strengthens the Derridean arguments about hauntings and their possible applications, which will be explored in the next chapter. It is the aim of this thesis to show that Jamesian studies should include a wider variety of James's fiction in discussions of spectrality. This study hopes to contribute to the appreciation in literary scholarship of both hauntology and James's works as intriguing areas of study and as instruments that help readers and scholars make sense of the social and historical conditions in which they live.

CHAPTER 2

TRANSGENERATIONAL HAUNTING AND HAUNTOLOGY

> *If it - learning to live - remains to be done, it can only happen between life and death. Neither in life nor in death alone. What happens between two, and between all the 'two's' one likes, such as between life and death, can only maintain itself with some ghost, can only talk with or about some ghost…So it would be necessary to learn spirits.*
> — Jacques Derrida, "Exordium"

What scholars have termed "the spectral turn", "spectrality studies" or "the haunting interval" is a rising interest in what ghosts are, where and why they exist, and how they are represented. In line with this, this chapter will start by briefly discussing the recently heightened interest in ghosts and then move on to a discussion of the theory in this field, namely, Abraham and Torok's concept of "transgenerational haunting" and Derrida's concept of "hauntology".

R.A. Gilbert argues that "ghosts, like the poor, have always been with us" (124). In fact, ghosts have appeared throughout literature, even in the most unexpected places. Shakespeare, for example, uses the ghost as a figure that drives the plot in such plays as *Macbeth* or *Hamlet*, long before the eighteenth-century Gothic. Ghosts presented themselves later in Gothic works such as Horace Walpole's *The Castle of Otranto* and Emily Bronte's *Wuthering Heights.* Owing to Enlightenment philosophy and science, ghosts' effect ebbed and flowed: the belief in the supernatural diminished, similarly to the belief in God, for example, but the ghost story persisted. Even in an age where the non-empirical was problematised and where realism soared, ghosts were

prevalent in the narrative. For instance, Charles Dickens, who reported not believing in ghosts, used them not as strictly supernatural figures but as intriguing plot devices helping the reader into the depths of the mind – not to mention the fact that "he was capitalising on the public's interest in tales of gothic suspense to hook a readership" (Bell 60). Ghosts' presence was intact from Dickens to James Joyce's *Ulysses* during modernism to Shirley Jackson in the twentieth century.

However, the academic interest in ghosts is relatively recent. Bruce Lincoln and Martha Lincoln place the spectral turn in the early twenty-first century (191), marking interpretations of Jacques Derrida's work as the starting point for the academic interest in spectrality. Although scholarship on haunting usually turns to Derrida's *Specters de Marx: l'état de la dette, le travail du deuil et la nouvelle Internationale* (1993) as the basis of criticism and theory, Derrida himself built upon an already existing, though small, scholarship on haunting. His earlier work on ghosts is "Fors" (1986), a preface to *The Wolf Man's Magic Word: Cryptonymy,* which is Nicolas Abraham and Maria Torok's study on a patient of Freud's. This work was initially published in 1976 and looked at the case of the Wolf Man who wrote memoirs. Abraham and Torok built upon Freudian terminology, with special attention to language. Through their study of the memoirs, they introduced the concept of the "crypt" to the field of psychoanalysis, which would, later on, lead to their theory of the phantom. The main method of the book, as Derrida explains in his foreword, is almost an archaeological research into the Wolf Man's mind, focusing on his choice of words, those words' connotations and phonetics, and linking them to various episodes in his life. With the foreword, it is clear that Derrida was influenced by Nicolas Abraham and Maria Torok's works on haunting and ghosts in his formulation

of “hauntology”, although, as will be explained further in this chapter, their theories also have their differences.

During the late twentieth century, then, concepts such as “spectrality”, “hauntology”, “specter”, and the “phantom” came to be present in psychoanalysis, literary studies, philosophy, and even politics. The “phantom” was defined the earliest, and it refers to the idea that individuals are plagued not only by their own repressed feelings or traumas but by others’ psyche as well. Similarly, the concept of “transgenerational haunting” refers to the phantom and its relay between generations in families, for which the Wolf Man’s case would be a somewhat early example. For the phantom and transgenerational haunting, the technique of “cryptonymy”, which is the archaeological/linguistic dig into the psyche, is used. On the other hand, Derrida’s “specter” is more political and sociological and is about the way the past (and the future) plague the present at all times, pointing to an ontology that foregrounds ghosts, i.e. a hauntology. “Spectrality” as a concept is mentioned more by Derridean scholars. However, spectrality studies use the term to refer to all ghostly scholarship and analysis of ghosts. Likewise, this thesis adopts spectrality more as an umbrella term for the study of ghosts and haunting in literature and culture.

Blanco and Peeren argue that ghosts and haunting, both in what they represent and how those representations affect the readers, have become more expansive in that ghosts, or spectrality, do not only stand as elements for a particular effect but also as representations of trauma, repression, othering, social exclusion, and many more unspoken and unspeakable parts of human life (19). If we turn to Gilbert’s quote above, the comparison especially stands true: ghosts, like the poor, or women, or the Other, have been with us, and most often the ghostly conveys a secret about the existence and history of the Other. Davies’s analysis is very apt: “whether you believe

in ghosts or not, there is no doubt they make ideal guides for exploring the thoughts and emotions of our ancestors" (12). Spectrality also answers, or attempts to answer, fundamental questions on existence: What does it mean for a non-observable presence to exist? How can we argue for an ontology of something that has a bearing on us or on our time without ever witnessing it? The rest of this chapter will focus on two theories of spectrality: transgenerational haunting and hauntology.

2.1. Transgenerational Haunting and the Phantom

Nicolas Abraham's 1975 essay, "Notes on the Phantom: A Complement to Freud's Metapsychology," can be put forward as the piece that formed the basis of hauntology and theories of spectrality. Freud, whom Abraham and Torok follow in their analyses and approach, undoubtedly touched upon the notion of a transgenerational transference of knowledge at the unconscious level, and "it would be wrong to assume that Abraham and Torok formulated this approach" (Lane 16). Moreover, "Freud himself had the intuition that the psyche was more than a monadic entity. In *Totem and Taboo,* in particular, the hypothesis of psychic transmission is envisaged in the form of cultural inheritance" (Berthin 8). Layton, too, recalls that early Freud argues that mental illness is a "collective response to oppressive social conditions" and in fact, he exemplifies this through middle-class White women who were victims of patriarchy's intellectual and emotional suppression (111). Abraham and Torok, too, base their theory of the phantom and transgenerational haunting on Freud's claims on collective oppression and its manifestations and how mental illness could be the result of someone else's consciousness creeping in on the patient's, a sense of complicity in the suffering of others, or a relative's concealed secret.

Abraham's "Notes" illuminates the very fundamentals of what it means to be haunted by a parent, grandparent, or even a great-grandparent. Despite their

connotations, the use of the terms “phantom” and “haunting” do not necessarily mean a hallucinatory-like experience of observing the presence of a dead person. “Haunting” and “phantom” are the results of an emphatic identification with the secrets, shame, or unconscious of a parental figure (Torok 181). Nicholas T. Rand defines the phantom, in the “Editor’s Note” to the chapter in which Abraham’s “Notes” is included, as a representation of how the dead unintentionally bequeath their secrets in a rather successive line of inheritance (168). In the introduction to the concept of “haunting” and “phantom,” Abraham suggests that some people who are shamed, shunned, or silenced during their lifetime reappear, in a metaphorical sense, as ghosts after death. However, it is not their death that haunts but “the gaps left within us by the secrets of the others” (“Notes” 171).

This notion of “secrets” also leads us to another term again brought up by Abraham and Torok, the “crypt.” Crypt, as Derrida reads it in his “Foreword” to *Wolf Man’s Magic*, is not a natural process (“Fors” 67), although its occurrence may be common. It is, in essence, an individual’s burying of a secret that is too hurtful or shameful to be dealt with on the conscious level. An individual may refuse to work on their crypts and bury them. However, crypts are not obliterated through death. If the individual does not work on the crypt, and if they hide it willingly or not, the crypt turns into a phantom. In other words, the crypt can present itself in the psyche of the individual’s child or grandchild as a phantom. The said crypt will not only be the sufferer’s problem; on the contrary, it will be conveyed to the other generations, turning into suffering for which a reason cannot be pinpointed, i.e. a phantom. All these definitions and descriptions of the phantom foreground that an individual’s psychology and behaviour cannot always be accounted for only through their own experiences, traumas, and shame (namely, their own crypts). This highlights that

individuals never exist alone and that the unspoken histories of families may affect individuals' psychology as much as more overt traditions, stories, and values do.

In the presence of a phantom, the symptoms or even the chosen hobbies of a patient are determined by this crypt passed down from a parental figure. Abraham here gives the example of an interesting patient. The patient is somewhat a hiker and is said to literally "break rocks" on regular nature trips. He also kills butterflies in cans by suffocating them. However, the reason for such peculiar behaviour does not lie in the patient's history, in his crypts, and Abraham and Torok turn to his familial history to understand the reason for such peculiar and cruel hobbies. It is revealed then that the said patient has chosen such a "hobby" because his mother's lover was not approved by his grandmother. She had "sent [him] to 'break rocks' [*casser les cailloux* = do forced labour - *Trans*.]" (Abraham, "Notes" 175) in an attempt to exclude him. This exile led the lover to his death later on in a gas chamber – similar to the butterflies. While the patient's grandmother thought she was perhaps successful in excluding, shunning, or silencing this lover, he never really disappeared. He merely came back to haunt the grandchild. The patient's symptoms conform to Royle's following definitions for the crypt and the phantom:

> *A crypt is an unspeakable secret, often linked to the death of a loved one and the refusal or inability to mourn . . . a phantom is a crypt-effect, the manifestation of the transference of a crypt. To see a phantom or ghost is uncannily to bear witness to the presence within oneself of the crypt of another. ("This Is Not a Book Review" 32)*

Also related to the concept of the phantom is the "nescience" quality of the passed-down crypt. Abraham and Torok call a lack of knowledge accompanied by an abundance of influence a "nescience," introduced in the case of the Wolf Man (Torok 185). The nescience of the phantom derives its power from the inability of the haunted subject to understand their psyche and the real reason they must suffer. Therefore,

when Royle explains that an individual bears witness to another's crypt, such witnessing is always an unconscious one.

The lack of awareness, namely the nescience quality, of this inheritance is accentuated thoroughly both by Abraham and Torok and those who study their work; it also informs the content of the secret. There exists a lack of awareness about the existence of the phantom because what is inherited is not a secret per se. The parts of a phantom are not aware of the phantom itself, what its contents may be, or if it may even exist (Rashkin 4). Rashkin also exemplifies this through Henry James's novel, *What Maisie Knew*. Rashkin states that works such as *What Maisie Knew* are not the focus of study in transgenerational haunting since, in *What Maisie Knew,* there is an inheritance at the level of the conscious mind, so to speak, as Maisie witnesses her parents' and stepparents' secrets (their affairs, their betrayals) through first-hand observation. What is inherited in "transgenerational haunting" is a gap: a silenced, forbidden, encrypted knowledge, and thus Maisie is not haunted by phantoms at all: because she knows those secrets on the conscious level. On the other hand, Abraham's reading of *Hamlet* is a perfect instance of this nescience quality of the phantom. Arguing that the secret revealed in *Hamlet* is merely a "subterfuge" (189), Abraham goes on to write a part of *Hamlet* to tell the secret sufficiently. What is ailing Hamlet in the play is not his own fears or anxieties but the father's secret, which is that King Hamlet wins the duel with King Fortinbras because he actually fights with a sword with the tip poisoned. This secret, Abraham argues, haunts the play and is revealed in his rewriting of the play, "The Phantom of Hamlet or the Sixth Act: Preceded by the Intermission of 'Truth'". Because and although Hamlet refuses, unconsciously, to know his father's secret, that secret constantly shapes his actions. As it will be

presented later on, if Hamlet had merely acknowledged the secret, he would have been saved.

Rashkin's study of "The Jolly Corner" also proves this nescience and its dependence on language. Transgenerational haunting, and literary criticism and analysis informed by it, do not focus on Spencer Brydon's repression of his regret in not staying in New York City. The real story and the real phantom lie between the lines in the encrypted language. Rashkin's trove is that Brydon's crisis is not about himself but about his grandfather's being cheated on (109), which will be explored more thoroughly in the third subchapter. She concludes that if Brydon had merely acknowledged the shame, he would have cured himself of his ailments. As Christine Berthin also explains, the inheritor merely becomes a vessel, a phantom itself, in their inheriting of family secrets and words, and the only way to exorcise these phantoms is to speak of them, understand them, and face them (9). In the discussion of nescience, it is essential also to understand that, as Collins Davis argues, the phantom does not tell the truth because it wants to keep the secret in mystery and perhaps even to "mislead the haunted subject" (54). Therefore, it is, in fact, difficult to talk about or talk to phantoms even if the patient unconsciously talks of the phantom all the time. Abraham explains this in the following way:

> *[The haunted subjects] must at all costs maintain their ignorance of a loved one's secret; hence the semblance of unawareness (nescience) concerning it. At the same time, they must eliminate the state of secrecy, hence the reconstruction of the secret in the form of unconscious knowledge. This twofold movement is manifest in symptoms and gives rise to "gratuitous" or uncalled for acts and words, creating eerie effects: hallucinations and delirium, showing and hiding that which, in the depths of the unconscious, dwells as the living-dead knowledge of someone else's secret. ("The Phantom" 188)*

This echoes Rashkin's reading of Balzac's *Facino Cane,* in which the name of Bianca points to an obsession with gold, precisely based on the meaning of *bianco*, the root word for the name (83). Interestingly enough, the shameful does not find

correspondence in language directly. The phonetics and semantics of a word that keeps showing up in family history and thus therapy sessions and yet does not directly relate to the subject's own traumas, experiences, or unconscious is one indicator of the presence of the unspeakable. Rashkin's analysis of the word bianco in *Facino Cane* and the analysis of "The Jolly Corner" are a few examples for this absence. Berthin, too, reads the secret of the secret in *The Castle of Otranto* through close attention to language. Examining "the lock that opens with a spring", we reach the conclusion that the wedding that should have taken place according to the story was not real, thus, "out-of-wed*lock* off*spring*" (15). Both Schwab (54) and Berthin (19) describe these linguistic devices as "figures that combine revelation and concealment" including metaphors, anagrams, and homophony.

It becomes then a necessity to understand these linguistic concealments to solve the patient's problems. As it is explained by Abraham and Torok and exemplified by Rashkin and Berthin, this exorcism depends upon language, called cryptonymy - the psychoanalyst has to be careful with such words that conceal and reveal. Collins Davis also draws attention to these linguistic devices and posits the phantom as having a deceitful nature:

> *[T]he phantom does not, as it does in some versions of the ghost story, return from the dead in order to reveal something hidden or forgotten, to right a wrong or to deliver a message that might otherwise have gone unheeded. On the contrary, the phantom is a liar; its effects are designed to mislead the haunted subject and to ensure that its secret remains shrouded in mystery. (58)*

Such deceit is always an unconscious attempt: the individual, under the effect of the phantom, does not really want to reveal the secret of a parental figure, wanting to preserve love and respect. However, at the same time, there exists the agony of the individual who also wants to eliminate the phantom, to be able to live in a state of equilibrium and thus the use of a language that discloses the secret and also hides it.

What, then, the analyst must do is understanding and talking. Abraham contends that "to exorcise [the phantom] one must express it in words" (188). This expression has to be conscious, aided by the psychoanalyst.

The implications of transgenerational haunting are not limited to the level of individuals and even larger families. As Rand observes, it is on the broader implications of this transgenerational inheritance that Abraham and Torok's work finds a sphere of influence. Through a psychoanalytic theory that emphasises ancestral knowledge (which remains unknown for the haunted individual), we come to "understand how the falsification, ignorance, or disregard of the past . . . is the breeding ground of the ghostly return of shameful secrets on the level of individuals, families, the community, and possibly even nations" (169). These encrypted words "become rules or values in the history, social practices, and traditions not only of families but also of nations and cultures" (Abraham, "Notes" 176). Trauma studies now consider the experiences of trauma to be affecting more than one generation, which amplifies the importance of transgenerational haunting or similar theories. A relatively contemporary example of this would be Lynne Layton, a renowned psychoanalyst, and her analysis of a patient who feels remorse in the face of Hurricane Katrina and constantly has nightmares about a Black woman whom she is unable to help. Grounding her analysis on dreams, Layton argues that the broader history of the USA inherently haunts, as in the case of this patient, both the sufferers and the perpetrators. The desires, hobbies, antagonisms, career, psychology - everything that contributes to a sense of self (of a White girl, as Layton gives the example of) will be determined by what the ancestral line conveyed. In line with this, if the ancestors have, unconsciously, relayed their crypts of any discriminatory nescience, the White girl's "sense of complicity" will turn up in dreams (114). To this radical reading of dreams in Layton's

study, the theory of transgenerational haunting adds the element of language and traditions. The transmission of complicity or suffering will mould communities through a transformation of individuals.

Moreover, Layton argues that there is an almost endless number of alternatives that could have existed in the history of the USA. Both these alternatives and the criminal alternative haunt the psychology and behaviour of all people who are part of this history (109). The alternatives that haunt have also been a part of Redding's reading of ghosts (7). Referring to Teresa A. Goddu, Redding argues that the Gothic emerged in the USA at a time when the contemporary representations of American history and identity were formed so as to exclude certain groups (3) and the culture has specifically turned to the ghostly to understand what other alternative could have been in this buried history. The ghost of alternative history, the promise of an imagined future: these concepts are, in fact, more informed by Derridean hauntology than Abraham and Torok's idea of the phantom, which is more noncommittal towards circular or imagined temporalities, and this will be the focus of the next section.

2.2. Hauntology and the Specter

Jacques Derrida's coining of the term "hauntology" in his work on Marxism and deconstruction, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (1993, translated into English in 1994), marks a pivotal point not only in political thought and philosophy but also in literary studies. *Specters* was originally a lecture given at the University of California, Riverside, in 1993, and not long after its publication, Derrida's work met both applause and criticism. *Ghostly Demarcations: A Symposium on Jacques Derrida's Specters of Marx* was published in 1999, offering readings of Derrida's hauntology and how deconstruction meets Marxism. Derrida's preliminary argument for hauntology, in his introductory chapter

to *Specters,* illuminates what will be explored in this part of this essay, as well as what hauntology inherently entails: "[T]his being-with specters would also be, not only but also, a politics of memory, of inheritance, and of generations" ("Exordium" xviii).

Hauntology can be defined through ontology first. Although it creates a sort of binary, defining hauntology in relation to ontology is a must, as its existence stems from a phonological similarity between ontology and hauntology, especially in French, as Derrida himself presents in his discussions (C. Davis 53). Broadly speaking, hauntology would be best defined as the past's or the future's bearing on our present, not necessarily on an individual level, but on the level of the political and the cultural. The returning aspect here is quite crucial. Pierre Macherey, too, defines hauntology in the collection mentioned above of essays as a "science of ghosts, a science of what *returns*" (18; emphasis added). Emphasising the ghosts' return through inheritance, Macherey also points out that the plural form of the word "specters", indicates not only the return of Marx but also of all the ghosts that returned to Marx. As Stirner haunts Marx, Marx haunts Derrida. However, when we speak of Marx's ghost haunting Derrida, for example, we cannot locate Marx himself as present, and neither can we deny that said presence; thus, Marx now is a ghost, a specter. If we give a cultural example from contemporary everyday life, although we cannot locate any threat to our existence through artificial intelligence, our comments about developments in science are somewhat clouded by a human-centric fear of it, such as in *Westworld* (both the movie and the television series), in which artificially created beings pose threats to human existence and morals. Because that which returns is not to be located within the empirical present, its existence, or rather the liminality of its existence, creates an ontological question. As Warren Montag says:

> *To speak of specters, the lexicon of ontology is insufficient. Ontology speaks only of what is present or what is absent; it cannot conceive of what is neither. Thus, it is replaced by a 'hauntology' adequate to the task of interrogating the spirit, that which is neither living nor dead. (71)*

Hauntology, then, is a rewriting not of history in a strict sense but of our temporality. Jameson is right to point out that spectrality is only interested in the past so far as it can, through the liminality of ghosts, threaten and shake "our sense of the past" (43) and that "the living present is scarcely as self-sufficient as it claims to be; that we would do well not to count on its density and solidity, which might under exceptional circumstances betray us" (39). The erasure of the past as a force that affects the present and the future, as well as the future as a force that can spook and form the present, leads to our fragmented present and disjuncture. Derrida famously quotes from *Hamlet*: "'[T]he time is out of joint': something in the present is not going well, it is not going as it ought to go" (27), and the burial, the absence, and the impalpability of the dead do not mean that their effect on the present, existing people is diminished or eliminated. It is at the moment of burial that the dead return as ghosts (Derrida, "Spectographies" 49). Elsewhere in *Specters,* he says that "when the ghostly body of the emperor disappears, it is not the body that disappears, merely its phenomenality, its phantom-being. The emperor is then more real than ever, and one can measure better than ever his actual power" (163). The dead return the moment we think they are buried and gone forever.

Derrida calls this a "law" of return, and in fact, this law of return disjoints the structure of the present if the "static present" (Atkinson 249) is a concept that can exist at all in Derridean hauntology. "The effect of the past on the present" fails as a phrase to convey what hauntology means. It is instead a melting of the past into the present. The more one denies the present's inability to account for certain phenomena, suffering, othering, and fragmentation, the more one is haunted, as was also seen in

the earlier parts of this chapter through Redding and Layton's arguments. In fact, as it will be explained later, Derrida advises us to speak to the specter (contrasting with Abraham and Torok's speaking "of" the phantom), to acknowledge its existence and haunting, so as to become scholars of worth.

Moreover, the past's presence within the present is also accompanied by the future. As Derrida explores death in relation to Pascale Ogier and the movie *Ghost Dance* (1983), he remarks that Pascale Ogier's saying, "I am dead" mirrors a future where it would be "a dead woman who said [so]" ("Spectographies" 37). To say that a specter could only come from the past would be an argument in favour of a linear temporality, which hauntology opposes intrinsically, with its understanding of a present that is forever "out of joint." In line with this, the haunted present is always haunted both by the past and the future, but not in a linear temporality: "[H]aunting is historical, to be sure, but it is not dated, it is never docilely given a date in the chain of presents, day after day, according to the instituted order of a calendar" (Derrida, *Specters* 3).

As the present is defined as a haunted entity, a melting pot of the past and the future, it becomes vital to understand that for hauntology, the main question and the event are the evaporation of borders. Jodey Castricano notes that "haunting … implies interiority" (22-23), and to this, it could be added that haunting also implies the compromising of interiority and hence the intrigue always attached to the ghosts, the monsters, the uncanny. The uncanny slippage of the outside into the inside creates the haunting effect, as in the case of transgenerational haunting, too: the way another's crypt dwells in the unconscious of a subject or the way a monster or a ghost from outside invades a house. Similar to how Castricano quotes Donna Haraway on the subject of monsters and how they draw a border around the definition of community

in Western society, it can be argued that a ghost, contrarily, blurs these borders. The Other's presence within points to an uncanny recognition that, after all, no such thing as a centre, a stable subjectivity, or even a safe, secure, non-haunted house exists. The function of a border, "which is protection against what is 'improper' or 'unclean'" (Castricano 91), collapses if we come to understand that the Gothic's use of such borders and the representations of their instability points to an understanding of being as something that includes non-being, too, or a representation of anxiety about such boundaries collapsing. Thus, the Gothic is both abhorrent about and reminiscent of hauntology. There is, after all, an emotional reaction to ghosts, who present to the reader the possibility of their own borders being transgressed, which would awaken feelings of abhorrence and fear. Someone, an Other, the past, the thing we, as a culture, have buried comes back in the form of a ghost. There is also the element in the Gothic that, similar to hauntology, supports the transgression of these borders. Ghosts, specifically in folklore and the Gothic tradition, can trespass walls and closed doors with the help of their air-like substance quality; they can come from the past to our present; they can pass the border between here and there - here and afterlife - in various religions at least. This transgression is sometimes, as shown, connected to a feeling of fear, but it is also supported somewhat subtly, seen as tools for a better understanding of self or the world. Ghosts are about crossing borders, be it spatial, temporal, or spiritual.

When we speak of hauntology as a point where being and non-being meet, it becomes vital not to fall into the trap of a paradigm that foregrounds consciousness as the road to understanding ghosts. In other words, we ought not to take ghosts as products of the imagination, as monsters that exist only concerning the characters that perceive their horrors. Redding touches upon this when he remarks that ghosts "refuse

fully to be explained away as figments of diseased or troubled imaginations. Further, just as ghosts trouble the boundary between life and death, they mark inter- and extracultural boundaries" (6). The difference between hauntology and ontology is that the former acknowledges and gives voice to ghosts as agents of their own. It is important not to return to an ontology that foregrounds human consciousness, as Martha Lincoln and Bruce Lincoln also remark:

> *To the extent that hauntology denies ghosts ontologic status and recodes the unquiet dead as persisting in texts, memory, and uneasy silences rather than spirit, it locates them inside the consciousness of those they "visit," rather than on the borders of the physical and metaphysical, thereby rationalizing, simplifying, and perhaps also distorting aspects of the phenomena it claims as its object of study. (196)*

As argued by Lincoln and Lincoln, claims about ghosts being fantasised objects and readings that focus on the haunted ones' minds, going as far as to interpret such minds as diseased because they see ghosts, are indicative of the reader's position, still, in the realm of ontology, rather than hauntology. To say that a ghost is only ever present in the mind of a living being is to claim that the past affects us as much as we consciously allow it – which clearly is not true. Perhaps it is important to explore the parallelism between the conventional readings of ghost stories and this distortion of hauntology. Reading *The Turn of the Screw* as the story of a mad governess would be, according to Martha Lincoln and Bruce Lincoln, denying the ghosts of Miss Jessel and Peter Quint an ontological status (such readings have been prevalent, as Scofield [2] also points out). This understanding of the Governess as mad and the ghosts as figments of imagination ignores even more powerful readings. It invalidates both women's agency and the possibility that an Other may be dwelling in the house. Furthermore, from a Derridean perspective, the comprehension of ghost stories as figments of imagination is logocentric at a very fundamental level. In its denial of an inexplicable and nonempirical existence, its rigid borders between natural and

supernatural, its linearity in temporal perception, and its organisation of space as full of borders, it is a reading of the present, consciousness, and spatiality as phenomena that can be understood fully by looking at things as if they can be separated from their surroundings - which is impossible, not only in Derrida's hauntology or deconstructionist readings but also in transgenerational haunting. The pains and joys of people and cultures can only be understood as a web of relationships between subjectivities.

Moreover, through hauntology, it is possible to see how the limits of personal versus public are being transposed, thus making it impossible to locate the political and the personal as separate areas of suffering or joy (Derrida, *Specters* 63). In this sense, the personal and the political hauntings are always interrelated as the past, present, and future, the inside and the outside, and "me" and "other" are.

One last definition or an explanation on hauntology in relation to ontology, can be found in Jameson:

> *[Marx] wants to get rid of ghosts, he not only thinks he can do so, but that it is also desirable to do so. But a world cleansed of spectrality is precisely ontology itself, a world of pure essence, of immediate density, of things without a past: for Derrida, an impossible and noxious nostalgia, and the fundamental target of his whole life's work. ("Marx's Purloined Letter" 58)*

Inheritance and debt are other essential concepts in Derrida's exploration of hauntology. For Derrida, ontology is insufficient to understand the present because of its lack of recourse to the past, and hence the need for hauntology. In this way, he echoes Abraham and Torok and their transgenerational inheritance of traumas as an element of consciousness. The arguments for inheritance and a disjointed temporality are, in essence, intertwined, as must be clear so far thanks to a discussion of the hauntological understanding of temporality. The concept of inheritance is peculiar

because it entails a responsibility for the inheritor to acknowledge and locate the inherited and because it is a precursor to being (*Specters* 67).

Macherey connects ghosts' ontological status and inheritance in the following way:

> *A ghost is precisely an intermediary 'apparition' between life and death, being and non-being, matter and spirit, whose separation it dissolves. And inheritance is also that which the dead return to the living, and that which reestablishes a kind of unity between life and death. (19)*

Inheritance, in Macherey's definition, is more about physical and economic goods such as houses or watches, in contrast to what was previously meant as an inheritance in the discussion of transgenerational haunting. Derrida argues that commodities and inherited objects are also the victims of haunting: "The commodity thus haunts the thing, its specter is at work in use-value" (*Specters* 189). The spectrality of money and how it haunts use-value are tied to what Europe, Derrida argues, has so far "accomplished" through "the living-dead secret of the specter" (Wortham 193). The haunted-ness of commodities will be a point of reading for this thesis, and thus commodities must be taken as elements that return. It is this thesis' argument and contribution to the field of hauntology (and Marxism to an extent) that the inheritance of objects and houses always includes a haunting element, both in the spiritual meaning of being the recipient of traumas and fears (tied to Abraham and Torok as well as Derrida) and in the economic sense of its use-value being haunted by its exchange-value (connected to Derrida) as well as what inheritance and the tradition surrounding it entails for the parts of the population excluded from such claims to inheritance. Money, and financial freedom, always haunt the subject and the object which has a use-value and an exchange-value.

While the definition of inheritance as a transmission of a commodity is valid and carries economic connotations, another definition of inheritance can be offered in

hauntology, which would remain in the realm of the economic, interestingly enough. In hauntology, a specter always comes back with an inheritance, a debt, or an unfinished business, that debt or inheritance being more about traditions, laws, and expectations. Moreover, inheritance, in this meaning, could be linked to what we owe to past generations in terms of our rights, as well as what unclaimed effect they have had on our consciousness today. In this sense, inheritance is also linked to transgenerational haunting. This inheritance, one that is more psychological and/or sociological, indicates, as said above, an economic relationship as well. Referring to Derrida, Esther Schor, and Michel de Certeau, Castricano argues that in hauntology, there is "the evocation of haunting and mourning in terms which suggest that our relationship to the dead is an economic one" (69). With or without a will, specters always come back with a debt to collect or an inheritance to leave. Thus, the relationship the dead have with the living is always economic in the sense that it evokes a feeling of responsibility towards either the past or the future.

Tom Lewis argues that *Specters* is a pessimistic work about the rise of the right in the face of the death of Marxism and that hauntology has very little to offer in a time when precarity is at its highest (161). However, it could be argued that Derrida's hauntology, albeit a work far from any practical solution to the current problems in economics and politics, offers us a reading of inheritance as a (social) responsibility. Derrida explicitly claims so when he argues that "there is no inheritance without a call to responsibility" (*Specters* 91). Lewis argues that this responsibility lies in the proper burial of Marx, an exorcism, so to speak and that hauntology inherently leads to a lack of action - action as defined in the many ways prior sufferers have protested for and earned their rights. In other words, Lewis interprets Derrida's arguments as more theoretical than practical and inconsiderate of the need for action in his time's political

climate. Nevertheless, it is my understanding from Derrida that the concept of inheritance entails action, pointing to what Lewis praises as the need of our time. To explore how inheritance entails action, we can turn to *Hamlet*.

The difference between Lewis' and Derrida's arguments highlights what is meant by inheritance. On the topic of *Hamlet*, in which the haunted son is unable to act, Lewis would argue that Hamlet is unable to act because he is too focused on a ghost (like he claims Derrida to be). However, Hamlet is not focused on the ghost at all: in fact, his inability to act stems from Hamlet's and the play's focus on making sense of the present by purely disregarding what was inherited. The argument of *Hamlet* as a haunted text is founded upon Hamlet's sense of responsibility to his father, whose presence is, in fact, non-observable. There is also Hamlet's responsibility to his values of justice, again non-observable. Hamlet denies both of these non-observable entities and tries to focus on the present and action when it is this fear and unwillingness to speak to the specter that paralyses the play and Hamlet, evidenced in the many ways characters deny the ghost free speech, for example. The preoccupation with ghosts or hauntology would be helpful in Hamlet's case and not at all detrimental.

Specters' existence and their inheritance remind us of responsibility which would be about action inherently. These non-observable entities remind us of the responsibility that comes with inheritance and how "we are prone to forgetfulness and need ghosts to remind us of our responsibility, if not to remind us that responsibility is always overwhelming" (Lucy 114). Lucy exemplifies the eight-hour working day as an inheritance because we have inherited not only the gift of humane (to an extent) working conditions but also the suffering that accompanies it. He adds that this is why we have a "double responsibility" to both preserve the eight-hour working day and also to give a similar or the same gift to those to come (75), defining the work of

mourning[3] as Derrida's call to "remember the others of the past who promised us a future in which others (like us) could come 'to be'" (75).

To conclude the discussion on inheritance, this thesis will use inheritance in the following way. The inheritance of ownership or authority, which would, in both cases, include a sort of financial freedom, is a haunting influence on women due to the transgenerational and cultural transfer of trauma and exclusion surrounding women's ownership and authority. It is to be revealed that the inability of the marginalised groups, specifically women, to have a direct relationship with money and inheritance is a haunting force. This is tied to Derrida's argument that use-value and exchange-value are always in a haunting relationship, and this haunting paralyses modern-day Europe. Moreover, inheritance is specifically important as a concept in the history of women's rights, as will be seen in the protagonists' responsibility towards other women in the selected novels.

After establishing the specter's position in modern day capitalist Europe, Derrida advises us of ways of dealing with the specter, especially about how to talk to it. He argues that attempts to exorcise only help consolidate the specter's presence and only work to put the specter out of sight, still working its effect on our time, just invisibly. Thus, if we cannot eliminate the specter, we must speak to it. If it still works when out of sight, we must at least try to understand it and how it affects us. Derrida uses *Hamlet* as an example of the inability of "speaking to the specter." Early in the play, Horatio is ordered to speak to King Hamlet's specter because he is a scholar and is deemed able to speak to ghosts for that reason. Horatio then orders the ghost to speak and "charges" him, and Derrida explains this as Horatio's attempt to "inspect, stabilize,

[3] "Mourning" is a concept widely explored by Derrida in other works and has completely different connotations; here, the work of mourning mentioned in *The Specters* is tied to inheritance only.

arrest the specter in his speech" (*Specters* 13). Horatio's attitude towards the specter pertains to ontology since it foregrounds the presence of the human before the presence of the unseen powers in our present lives. Horatio is not open to speaking to the specter; he merely wants to identify it so as to exorcise it. In fact, it is not only in *Hamlet*, in some distant time, that characters are unable to talk to the specter: this is the case in Daphne du Maurier's novel, *Rebecca*, too. In *Rebecca*, through many scenes of the protagonist and her husband discussing the topic of the dead wife, there is speaking "of" the specter but not "to". The characters do not want to acknowledge the specter of Rebecca, the dead wife; they believe merely mentioning the murder will suffice. Therefore, these characters are only able to speak 'of' the specter, to hush it and bury it deeper. In so doing, they do not mark any difference in how they deal with ghosts and the past from Horatio in *Hamlet* (Korkut-Nayki 30).

The difference between the Derridean way of speaking of or to the specter and Horatio's charging the specter is not easily obvious at first glance. Derrida gives a lengthy and insightful explanation for this when he observes that letting a ghost speak is "even more difficult . . . for what Marcellus calls a 'scholar'" (*Specters* 11) because scholars, in general, take observation as the primary means of handling the truth. For scholars like Horatio, the differences between the real and the unreal, the natural and the supernatural, being and non-being have to be defined sharply and strictly (*Specters* 12). This is why the future scholar would be better equipped to address Hamlet's father because they would not question or interrogate him but offer themselves as open to speaking to the specter instead of establishing a hierarchical order of being and non-being in the most basic sense. Derrida, on Marx and Stirner, argues that the common inclination when faced with a ghost is "to have it," and for that, "one must see it, situate it, identify it. One must possess it without being possessed of it" (*Specters* 165). This

is a significant part of "arresting" the specter and is actually impossible to achieve. A ghost is specifically there to blur this distinction between possessing and being possessed, which is an interesting point of consideration when we consider that commodities and inheritance can also be thought of in the same way.

Korkut-Nayki calls the characters of *Rebecca* "complete failures in dealing with the specter in a Derridean sense" (31) and asks why it would be necessary to speak in the Derridean sense at all. Why not bury the corpse and be done with it? The answer lies in the fact that the ghosts of stories, and the ghost of *Rebecca* in this specific case, are not just there to disturb the psyche of individuals and create a story. These ghosts in narratives stand for something bigger, mostly political and social. In the case of *Rebecca*, this is the character (or the ghost) of Rebecca "[exposing] . . . the hypocritical values of the dominant social patriarchal order" (Korkut-Nayki 32). In this regard, Lewis can be proved wrong. Hauntology offers us, both the contemporary reader and the reader, say, in late Victorian England, a critical understanding of the world that would inherently lead us to take responsibility for inheriting what is to be inherited and speaking to the specters. Without hauntology, we stand without a past and thus without any responsibilities (Jameson, "Marx's Purloined Letter" 58). All this is why hauntology is critical and why we, scholars, now have to learn how to speak to the specter. Derrida finishes *The Specters* in the following way:

> *[The scholar of tomorrow] should learn to live by learning not how to make conversation with the ghost but how to talk with him, with her, how to let them speak or how to give them back speech, even if it is in oneself, in the other, in the other in oneself: they are always there, specters, even if they do not exist, even if they are no longer, even if they are not yet. They give us to rethink the "there" as soon as we open our mouths, even at a colloquium and especially when one speaks there in a foreign language: Thou art a scholar; speak to it, Horatio. (221)*

Derrida asks the scholars to regard ghosts as independent of borders drawn between the real and the unreal, being and non-being and advises being open to

considering the Other, the non-existent, the "far" as phenomena that we can speak to, but without charging, without questioning, without arresting the ghosts.

Before moving on to the literary applications of hauntology (and transgenerational haunting), it is vital to understand how these two theories or concepts differ from one another to make use of them properly and address and refer to them correctly. It should be emphasised that the concept of "the phantom" refers to a transgenerational relay of familial trauma, and "the specter" in Derridean hauntology refers to the rather vague form of a ghost that can come from the past or the future in a more political sense. Spectrality is used as a concept to denote the general scholarship on the ghostly and ghosts and is therefore used to encompass both of these ideas on hauntings. However, these differences elaborated below, or defined here, do not necessarily mean that these theories are disjoined from each other. In fact, the opposite is true. They concur on the most significant fact that for both theories, it is impossible to imagine a present that is independent of a historical context and influence.

Nicholas Royle proposes in "Phantom Text" four ways that "hauntology" and "transgenerational haunting", or "specter" and "phantom", differ based on language, time and generations, exorcism, and time (temporality). For language, Royle argues that the word at the heart of the trauma or the phantom in transgenerational haunting is non-existent in hauntology, where language becomes somewhat elusive. Secondly, Abraham's tracing of ghosts in a successive line of inheritance is disrupted by Derrida's argument of skipping generations and families. I would also add to the argument of generations that Derrida does not emphasise any linear transmission of trauma, while Abraham does. Thirdly, exorcism becomes a point of difference, depending on if it helps (the position taken by Abraham and Torok) or detriments the haunting effects (the position taken by Derrida). Lastly, Abraham's phantom comes

merely from the past, while for Derrida, ghosts from the future are also possible ("Phantom Text" 281). This explanation offered by Royle helps us understand how literary analysis depending heavily on one of the two theories will inherently differ from a literary analysis founded upon the other. Wolfreys and Rashkin, for example, offer different readings for stories precisely because the former thinks language is too slippery to catch a word of reference, while the latter chases word after word to exorcise the ghost. Meera Atkinson also touches upon this difference in their stance towards exorcism. To put in other words, Derrida, as a philosopher, leaves an open space for the ghost and our understanding of it, while Abraham and Torok, as psychoanalysts, want closure, as they have to think of ways to help cure their patients (Atkinson 255). Atkinson also touches upon the language element previously talked of by Royle by arguing that the inexpressibility of the phantom comes from the fact that it has shame and stigma around it, while for Derrida, the inexpressibility comes from the lack of language available to us (262).

Another difference between hauntology and transgenerational haunting can be found in how these two theories treat *Hamlet.* While Derrida argues that Horatio's charging the specter to speak is an incorrect way to speak to it, Abraham, in his rewriting of the play, does what Horatio did. Fortinbras, in Abraham's rewriting, addresses Hamlet:

> *[King Hamlet's] shame is yours, you think. You think,*
> *to know would be death. Yet, wishing to tread in darkness nearly*
> *cost you your life. Trap him, he must answer. ("The Phantom" 197)*

Such trapping is highly reminiscent of what Derrida exemplified as how not to speak to a specter. Transgenerational haunting attempts – at least to a certain extent – to exorcise the ghost by talking about it, to heal the patient by portraying a kind of a border between my (un)conscious and another's crypt, although that border does not

strictly have to exclude the other's psyche. It mostly tries to point to the exact source of the ailment, and the decision on accepting or rejecting the phantom resides with the patient. Hauntology, on the other hand, is somewhat more open to speaking, understanding, and living with specters, in a sense, as it does not aim to reach an origin. Still yet, they both concur on the idea that there should be an attempt, from the side of the living, to acknowledge the ghosts: as Fortinbras tells Hamlet in Abraham's rewriting, trying to live without acknowledging the phantom/specter is almost deadly. Moreover, independently of our understanding of the contents of the phantom/specter, both concepts lead the patient/reader/human being to accept the existence of the Other, the Other's secrets, and the past.

To conclude this exploration of Derridean hauntology and Abraham and Torok's transgenerational haunting, it should be emphasised that although they differ in temporality, exorcism, and how they speak to the specter, they accede in the idea that it is close to impossible to have a present or consciousness without ghosts: "Humanity is but a collection or series of ghosts" (*Specters* 172). This study adopts the view that stories are also collections of ghosts, whether or not they have the observable spirits written into the story itself, which is an argument to be developed in the remainder of this chapter.

2.3. Reading through Hauntology and Transgenerational Haunting

After exploring a psychoanalytic theory and a deconstructionist concept, it is now time to return to the main event of this thesis, namely, literature. It could be argued that hauntology and transgenerational haunting are theories through which we could read any text. Moreover, based on the fact that both theories use Shakespeare's *Hamlet* as the starting point for their ideas, I would argue that literature, in fact, informs these theories. Literature informs them, and it is not only Gothic and ghost stories but also

those realist works that inform the theories of spectrality. As Julian Wolfreys poetically puts it across, all stories are ghost stories. Every narrative, independent of form or genre, is "haunted" (*Victorian Hauntings* 3). Reading as an act itself is haunted because there is a blurring between the real and the unreal at the moment of reading and because texts have traces of other texts in them and leave traces of themselves in other texts or readers. Thus, any narrative is a haunted and haunting influence on writers, readers, and other texts.

The application of transgenerational haunting and hauntology in literary studies has been a growing field. As early as 1984, the concept of the crypt was explored in Susan Winnett's reading of James's *The Sacred Fount*. In 1992, the seminal study of Esther Rashkin was published, using the concept of the phantom to analyse various short stories. The same year, Allan Lloyd Smith read Dickens's *The Mystery of Edwin Drood* through the phantom. The publication of *Specters* was also followed by various applications in literature and, in general, the humanities, such as *The Ghostly Demarcations* (1999). Rather shortly after the publication of *Specters*, in 2001 Wolfreys came to the front for his reading of Victorian novels through the Derridean lens, paving the way for a reading of ghosts in works that either use the Gothic and the ghost as comedic devices or do not make overt descriptions of hauntings.

There are, then, two significant names in discussions of the haunted nature of narratives. Esther Rashkin foregrounds transgenerational haunting in her literary analyses, whereas Julian Wolfreys focuses on hauntology as a way of understanding narratives. Their methods in analysing literature will be explored here as they will be implemented in the analyses of *The Turn of the Screw* and *The Portrait of a Lady*.

Rashkin, as explained briefly in the relevant subchapter, wrote her book *Family Secrets and the Psychoanalysis of Narrative* in 1992. Her analyses of narratives are founded on transgenerational haunting as she argues that the phantom "is a conceptual possibility" to understand narratives and characters (157). Therefore, her reading of significant works by Balzac, Poe, James, Conrad, and Villiers de l'Isle-Adam utilises a peculiar technique now associated with transgenerational haunting and phantom, namely cryptonymy, to unearth "words that hide" (Sugars). She looks at the words that are repeated or are mentioned at moments of high intensity, traces them phonetically and semantically, and points out the specific obsessions, traumas, or secrets of the characters' families. An example of her reading of Bianca is offered in the relevant subchapter: Rashkin links the name Bianca to the word *bianco* in Italian. *Bianco* means white and is linked, semantically and through connotation, to verbs such as shimmering and glimmering, and therefore, gold. She argues that the root word *bianco* and the protagonist's obsession with Bianca the character are related in the sense that the obsession is actually about material goods. Moreover, that obsession is actually a transgenerational secret relayed to him about a concealed heritage.

Another brief example of her reading could be her analysis of *The Fall of the House of Usher*. The most significant cryptonymy-reading of the analysis is the breakdown of "lady Madeline of Usher," which is revealed to be, in fact, "the lady (who) Made (the) line of Usher" (136). As might be known, the story follows that Lady Madeline is buried alive and escapes her tomb. Roderick cries the revelation, and Rashkin analyses this as follows:

> *"I TELL YOU THAT SHE NOW STANDS WITHOUT THE DOOR!" —> "I TELL YOU THAT THE LADY MADELINE STANDS WITHOUT THE USHER!" (from ustium = "door") —> "I TELL YOU THAT THE LADY MADE THE LINE WITHOUT AN USHER!" (149, capitals from the original)*

Thus, the secret haunting the Usher family is revealed: there has been an illegitimate birth, and the line of Usher, made by the lady who was abused (so Rashkin tells), was, in fact, made without an Usher. As exemplified, it is through grammar, phonetics, morphology, and even etymology that Rashkin reveals secrets. The name "Madeline" is separated into the words "made" and "line," in a grammatical division. Then, she looks at the word "Usher" etymologically: usher means the doorkeeper today, coming from the Anglo-French word *usser*, which comes from the word *ostium* or *ustium* in Latin. As the words change form, meaning, or even sounds, the secret becomes encoded within language. Linking them to archaic meanings or words with similar sounds reveals the secret, as it reveals the encoded words. Rashkin develops this analysis by looking at other inscriptions related to the story, such as the epigraph, and argues that such analysis is only made possible because "each text inhabits or haunts the others" (153).

She also reads James's "The Jolly Corner" through cryptonymy to reveal a phantom. In her reading, Rashkin uses cryptonymy and arrives at the conclusion that Spencer's inheritance of the jolly corner entails an inheritance of "the concealment of a fraud, perpetrated upon (or by) the dead, that is somehow readable in 'horns'" (101). The focus on palms (which is tied to card games and thus concealment) and "horns" reveals that Spencer is unconsciously preoccupied with a case of cheating in his family. In the final encounter between Spencer and what he thinks to be another version of himself, Spencer repeats the words "rear," "top," and "house" in his speech. Focusing on these words, Rashkin concludes that Spencer is talking about his grandfather here, the patriarch ("top") of the family while going on and on about the house and it is finally revealed that the grandfather was cheated on by his wife (109).

In an analysis of Le Fanu's "Carmilla," Michael Davis, too, sees the Gothic as a genre that thrives on the mechanism of enigmatic signifiers and seduces its readers into translating and mastering the traumatic messages that haunt the text (223). Rashkin's decoding system, it seems, has become a worthwhile method of close-reading of the ghostly. Rashkin reads narratives through their lexicon, looking for places in which a text betrays itself and reveals a secret. She also argues that it is in relation to one another that texts are able to speak to the phantoms. Both of these points are revelatory for James's fiction. Firstly, as it has been argued previously, James writes in an ambiguous tone and creates an uncanny atmosphere through his language. Thus, cryptonymy can and should be applied to fully discuss his narratives. Secondly, the novels in question, *The Turn of the Screw* and *The Portrait of a Lady*, in fact, reveal their secrets when read side by side and could be said to haunt each other as texts. Rashkin pays attention to unearthing a phantom by reading comparatively. In these regards, Rashkin's methods prove to be useful. Based on a shared belief with Michael Davis and Rashkin, this thesis will use such decoding systems as transgenerational haunting (and hauntology) to explore the ghostly in James's fiction and to understand what societal secrets are written into the two narratives.

The second important figure in hauntological literary analysis is Julian Wolfreys. Wolfreys published *Victorian Hauntings: Spectrality, Gothic, the Uncanny, and Literature* about a decade later than Rashkin, in 2001. His book takes Derridean hauntology rather than transgenerational haunting as its premise and focuses on how texts become haunted in Victorian literature. This reading is vital not only because it offers a possibility for literary scholars to read ghosts through hauntology but also because it reads a variety of narratives instead of abiding solely by the Gothic. The latter is what they share in common with Rashkin: both read realist stories, such as

Facino Cane, to understand the ghost in the realist fiction that was affected by the Gothic and the ghostly in earlier literary periods. Wolfreys offers the following explanation as to what kind of texts are studied through hauntology:

> *Responding in part to this, the present volume addresses through its readings what remains as the haunting spirit of the gothic throughout the nineteenth century, gesturing in conclusion towards the twentieth. Escaping from the tomb and the castle, the monastery and mansion, the gothic arguably becomes more potentially terrifying because of its ability to manifest itself and variations of itself anywhere. (Victorian Hauntings 9)*

Wolfreys focuses on Victorian literature since he claims that the formation of national identity during the Victorian era also shaped the Gothic. Instead of disappearing due to the emphasis in scientific distinctions between the real and the unreal, the Gothic became ingrained in English literature, perhaps through the atmosphere ("all that black, all that crepe, all that jet and swirling fog" [*Victorian Hauntings* 25]) or through an inward turn. In his work on vision and ghosts in Victorian literature, Smajic remarks that the ghost in Victorian literature "exposes the fragility of one's convictions about the fabric of the universe" while at the same time being an "anomaly" that scientifically should not exist (54-5). This explains why Wolfreys himself might have chosen to focus on the not-so-supernatural books in his reading of ghosts and why these pseudo-ghosts are inherently interesting to consider. While the Victorian era seems as if it should have moved on from the Gothic, at least when we consider the philosophical and scientific atmosphere, the Gothic (and the ghostly) persisted (which is also an important point of consideration when we think of James as writing in the late Victorian age). Wolfreys explains this by pointing out the Gothic's unstable and spreading identity if it could at all be said to have an identity. He argues that the Gothic is to be found everywhere, as a comic figure in Dickens's books, as a part of Christianity, or "in the very possibility of the novel in the second

half of the nineteenth century" (*Victorian Hauntings* 11). Wolfreys continues to explain the Gothic and the ghostly as follows:

> *The effect of the gothic as one phantom of an uncontrollable spectral economy is to destabilize discourses of power and knowledge and, with that, supposedly stable subject positions. The gothic operates through the blurring of vision and the anatomization of experience. (Victorian Hauntings 11)*

Wolfreys looks at the Gothic in works such as *Little Dorrit* or *The Mayor of Casterbridge,* following descriptions, atmosphere, or the mood that is Gothic. As such, these texts themselves, he argues, are "haunted" by the Gothic, and are thus rather unwittingly reflective of the more mainstream ghostly fiction; how and where these works are haunted become a point of consideration for Wolfreys. His reading of Thomas Hardy's *The Mayor of Casterbridge*, for example, exemplifies characters' descriptions as ghostly instances: "Newson is given a ghostly quality in relation to the question of the return . . . Specifically, he disturbs Henchard: '[t]he apparition of Newson haunted him. He would surely return' (*MC* 300)" (118). Certain repetitive instances, the non-linear temporality, or positioning of characters' presences as "apparitions" all point to *The Mayor of Casterbridge* as a haunted and haunting text. His is a rather deconstructionist reading of realist works, as he argues that writers' use of the Gothic as a comedic device implies their own position as haunted writers, so the text betrays itself.

In his "Afterword," Wolfreys looks at Virginia Woolf's "A Haunted House" as a work that exemplifies ghostliness. The story, to put it shortly, is the story of two ghosts, a couple. It is narrated through the present inhabitants of the house, again, a couple. Wolfreys argues that the narrative indicates to the reader their own death through the parallels between the inhabitants (*Victorian Hauntings* 143). The question of temporality specifically becomes useful to convey this sense of ghostliness, as the story is not clear about the context, and the ghosts in the house could very well be

coming from the future. Wolfreys explains that the haunting is within the house specifically. The story brings the house to the fore rather than the characters (ghostly or not), both at the start and at the end of the story, Wolfreys argues. As such, the most important entity in the story is the house:

> *[B]eing (consciousness), haunting (invisible on-going motion) and the home (figured metonymically by the door) are intimately implicated into one another. The conditions by which the haunting makes itself felt are through a simultaneity of the establishment of the normative or domestic and the destabilization and estrangement of those same conditions. (Victorian Hauntings 144)*

Wolfreys's reading, then, looks for instances, small shifts in mood and character, and certain descriptions and events to extrapolate to what degree a text is haunted. His argument is that all texts are haunted; they are haunted in their intertextuality if in nothing else. This thesis will also use his technique of reading the narrative closely to see ghostliness presented to the reader, especially because the texts in this thesis are chronologically in line with Wolfreys's choice of works. Moreover, Wolfreys's final argument is that reading is an act of response, which intimates responsibility, and that responsibility is witnessing (*Victorian Hauntings* 140). There is a political dimension to this argument, as with witnessing ghosts, we witness, mostly, the Other: the uncanny presence that is neither here nor there, whose effect can be neither evidenced nor diminished, i.e. a peculiarity. His reading of ghosts in Dickens's novels illuminates that those painted as haunted or haunting are those pushed to the periphery. This uncanny presence of peripheral subjectivities, as he argues, is indicated within the architecture of houses and any house, as any fiction, is haunted, at all times. We, as we read, witness these peripheral subjectivities. These ideas are to be implemented in *The Turn of the Screw* and *The Portrait of a Lady* as both narratives are explicitly or implicitly haunted by the Gothic, warrant a political reading, and are about women as Others within houses.

If we turn to James, it could be argued that, as evidenced by various studies on James and his ghosts, which were introduced in the "Introduction", spectrality is an intriguing field to explore his fiction through. While his more overt ghost stories can be found to provide ample focus on the function and the narration of ghosts, it is equally important that readers and scholars figure out that the disjuncture of characters, temporality, and space in fiction are also ghostly if not strictly Gothic. There have been various studies which link James's realist and proto-modernist novels to the Gothic. Miller is one of them in his linking *The Golden Bowl* to the ghostly. There are also studies which link *The Portrait of a Lady* to the Gothic and the ghostly, which will be elaborated on in the relevant chapters. However, reading a realist novel and a supernatural one comparatively through the lens of hauntology and transgenerational haunting, will be new. As such, this study will read James's fiction by utilising the theoretical background explained and discussed so far: Derrida's hauntology and Abraham and Torok's transgenerational haunting, specifically following Wolfreys and Rashkin's ways of reading. The question of this thesis, how the ghosts of inheritance and proprietorship haunt these texts, will be discussed principally through the framework of hauntology (and of the work of Wolfreys), which argues that our temporality, consciousness, and space are always already haunted by the past and the future. Transgenerational haunting (and Rashkin's methodology) will be of use, too, for the usage of cryptonymy and especially in our understanding of how the inheritance of authority or ownership is also indicative of being participants in upholding a tradition or culture full of nescient secrets. Furthermore, since Derrida argues that haunted-ness comes from the inheritance of a house, money, or tradition, inheritance will also be read through Derridean hauntology. The inheritance of ownership and authority will have a haunting effect on the protagonists of the novels in question,

founded upon an analysis that discusses the presence of a non-identifiable specter/phantom woven into the narrative. The next chapter will continue these analyses by focusing on *The Turn of the Screw*.

CHAPTER 3

GHOSTS IN *THE TURN OF THE SCREW*

3.1. An Overview of the Novel

The Turn of the Screw (1898) is a narrative of ambiguity. It could be argued that James's masterful, ambiguous, and haunting language manifests itself in its highest form in the novella. Published serially in *Collier's Weekly* from January to April 1898, the novella received many critical perspectives, some of which can be listed as follows: firstly as a ghost story purely made to terrify, secondly as the story of a mad governess, and thirdly as a work awaiting psychoanalytic analysis of childhood trauma and child abuse. One could even argue that *The Turn* is one of James's most celebrated and criticised works, perhaps along with *The Portrait of a Lady* and *The Wings of the Dov*e since it can be read and interpreted in rich ways. In fact, it was as recently as 2020 that a television series took up *The Turn* as its basis to retell James's various other horror stories, titled *The Haunting of Bly Manor*. *The Turn,* then, through its ambiguity, has subsisted. This chapter will look at *The Turn* as the story of a genuinely haunted governess, drawing on Davidson's article on the Governess's authority, and explore the questions of authority, precarity, transgenerational traumas, and houses as sites of hauntings.

The novella starts with a group of friends sitting by the fire, the unnamed narrator indicating that the group is sharing horror stories. Upon this, Douglas, one of the guests, promises to share the story of his sister's governess, which includes

children and the horrors that befall them, saying that children provide the effect of "another turn of the screw." Douglas reads the story from the manuscript and introduces the reader to a country house named Bly.

The novel, then, is a frame narrative and the innermost layer is the Governess's narration, which is included in the second layer of Douglas' manuscript and recital, and the third is the unnamed narrator's telling of Douglas' story.[4] The Governess's narration starts with her first interview with the uncle of two children. Unnamed as they are, the Uncle and the Governess discuss that the children, Miles and Flora, have lost their parents and their previous governess. Accepting the position that she was offered in the house, the Governess goes to Bly, meeting Flora and Mrs Grose, the housekeeper. There also exist unnamed and unmentioned staff in the house, such as a gardener and a cook. Still, the narrator focuses on these three as well as Miles, who is introduced when the Governess receives a letter from his school stating that he would not be welcome back after the holidays and yet not specifying the reason for the expulsion.

As daily life in Bly Manor continues, the ghosts' first sighting occurs. Returning to the house from a walk, the Governess spots a figure standing on the house's tower. Not a word or a sign is exchanged, and the man returns the same evening, looking in through a window. Startled, the Governess runs outside but finds nothing, and her own presence in the window startles Mrs Grose back. Now informing the housekeeper about this man and giving his description, the Governess learns that the man is Peter Quint, a former servant at the house. He is a ghost: both because he

[4] Similar to how James himself came to write the story. It has been argued that James heard the story from a friend, an archbishop, who had heard it elsewhere.

is dead and because he is described as holding enormous power in the house despite belonging to the lower class.

The second sighting happens when the Governess is at the lake with Flora. Across the lake stands a woman in black, who is also dead, revealed to be the previous governess of the children, Miss Jessel. Through the conversations between the Governess and Mrs Grose, it is inferred that Miss Jessel and Peter Quint had been "free" with the children and that the two had a relationship.

One night the Governess sees Miss Jessel's ghost on the stairs and turns to her room to find Flora looking out the window. Going to another room to see what intrigued her, she finds Miles outside, looking at the house. The Governess concludes from this instance that the children communicate with the ghosts. On top of this, Miles asks her when he will return to school and even subtly threatens her with writing to his uncle, who is unaware of anything in the house, including Miles' expulsion. Since the Uncle has asked not to be bothered, the Governess is unwilling to notify him about the events at the house, appealing to the Uncle's wishes rather than the situation.

The penultimate sighting of the ghosts, specifically the ghost of Miss Jessel, happens when the Governess and Mrs Grose follow Flora to the lake. When the Governess sees Miss Jessel, she asks Flora and Mrs Grose to look. Interestingly, Mrs Grose denies seeing anything, as does Flora. Upon this, Flora becomes upset and ill, and the Governess asks Mrs Grose to take her to her uncle so that she might escape the evil of the house. The Governess is then left with Miles and the few house staff. She sees Quint through the window again in the evening. Almost forcing Miles to see or acknowledge him, the Governess repeatedly asks if he sees Quint or if it is Quint at all. Miles then faints, and his heart stops. The novel ends here abruptly.

Martin Scofield summarises two distinct schools of reading *The Turn*. One is the traditional school of reading the novella as a simple ghost story, while the other questions the Governess's sanity and the validity of her narrative. He argues that both readings disregard the implied stories within *The Turn*, the chief of which is the implication of child abuse. The implication of Quint's being free is not only that Quint and Jessel were lovers but also that they abused the children sexually (100). The story, Scofield remarks, raised a moral panic about child sexual abuse during its publication, and this implication made the story a sensational hit because it provided a frightening effect in a moral way, if not in a supernatural one. Allan Lloyd Smith, in his seminal study of *The Turn* as a story of child abuse, argues that the hauntings of the story stem from the fact that the governess "fills in the spaces" for a story or a history that she cannot fathom due to her inexperience and due to the stigma around child sexuality prevalent during her time ("A Word" 60). Scofield and Smith point to a place of reading that is not focused on the individual, on sanity, or on mere supernatural horror. Theirs is a reading that is more social and political than the others and indicates a reading informed by transgenerational haunting and hauntology.

Other earlier readings focus on the novella as a reflection of a more widespread truth about society and culture, this time the truth being more akin to a collective unconscious than an overt tradition. A reading of *The Turn* through its authorial and gender-related issues is Shoshana Felman's "Turning the Screw of Interpretation." Felman argues that the novel is, in fact, reflective of the Governess's anxiety about informing the Uncle:

> *The story . . . is structured around a sort of necessity short-circuited by an impossibility, or an impossibility contradicted by a necessity, of recounting an ellipsis, of writing, to the Master, a letter about the head-master's letter, and about what was missing, precisely, in the head-master's letter: the reasons for Miles's dismissal from school. (144)*

Moreover, she argues that all the letters are written for the Master, the Uncle. This argument signifies that the knowledge subtracted is always to please the Master. This underlines the authority that a governess, due to her gender and social standing, would not even dream of having. The Governess and the children, as well as the other employees of the house, desperately want to inform the Master of the supernatural events of Bly while also being hesitant to do so. Felman argues that, by being the proprietor of Bly, the Master is a figure of Law and Power (144).[5] While this reading is not far from correct, I believe that underneath the desire to inform and to hide at the same time lies another anxiety: anxiety over perhaps unintentionally damaging someone's property, anxiety over having some sort of authority over someone's property, and an inability to understand what warrants such informative letters. As such, the Uncle embodies Law and Power because he, unlike the Governess, owns a property, is economically independent and stable, and thus, is not haunted by ghosts. It is interesting to consider that not one of the people involved in the tragedy in Bly can own anything due to gender, age, and economic situation. Similarly, damaging the property of the Uncle, the figure of Law and Power, might be terrifying, more so than damaging the property of someone from a lower-class background who inherently does not represent Law and Power. A reading that takes up this issue of proprietorship once again is Guy Davidson's "'Almost a Sense of Property': Henry James's *The Turn of the Screw*, Modernism, and Commodity Culture", which informs the readings of this thesis.

[5] Felman's reading takes up the Uncle/the Master as having a presence akin to the master signifier. This approach to the novel is an illuminating one. It might be thought that, in the context of this thesis, the master signifier is male, white, and rich – hence the difficulty of reaching him through speech or writing. This is a side issue for this thesis; however, future studies might consider poststructuralist readings of James's other novels, principally *The Portrait of a Lady*, through the lens of the master signifier.

Davidson takes *The Turn* as the story of "a struggle between the governess and the ghosts not only for the children but also for Bly" (460), and in his view, *The Turn* reflects the following phenomenon: "Women have not only been regarded in important respects as property; they have also, as a consequence of this construction, been excluded from the legal and cultural recognitions attendant upon property ownership" (467). Davidson follows Walter Benn Michaels' argument that ghost stories are always about ownership and legitimation. Therefore, his reading leads us to consider the ghost story as a reflection of the prevalent fear of changing property relations. Moreover, what is highlighted throughout this study is the Governess's situation as a homeless person. Davidson links this sense of house-related insecurity both to women's situation at the time and to James's sense of precarity (459). Davidson's focus is on property as a gendered notion, as well as the indications of individualism and modernism has for commodities. It is more concerned with male desire for and ownership of property, which, as it becomes magnified, blurs the lines between subjects and objects and thus creates "an illusory sense of empowerment" (467) and also challenges gender as a concept continuously in relation to commodities (by drawing attention to the fact of being owned by commodities, which is not the bourgeois masculine identity adapted during the novel's time). However, an essential argument Davidson makes is his claim that hauntings are, most of the time, about proprietorship, and the Governess, too, is haunted by proprietorship due to her homeless, precarious situation. Davidson's argument will form a basis for this thesis since I argue that both *The Turn of the Screw* and *The Portrait of a Lady* host women's sense of precarity, homelessness, and economic dependence and these are conveyed through ghostly language in the novels, which necessitates a reading focusing on the spectrality of such political and gendered issues.

In all its ambiguity, reading *The Turn* as a story haunted by proprietorship transforms the readings of other novels of James, principally *The Portrait*. In line with this, this chapter will analyse the Governess's sense of precarity in relation to the Uncle. The Uncle's authority and the Governess's precarity within the house undermines the Governess's sense of self and emphasises her liminality as an authority and in her economic situation. Secondly, reading into the transgenerational relaying of trauma seen in women, especially in governesses, will reveal that the sisterly line of this career is a haunting force for the Governess. Aware of the painful and horrifying experiences Miss Jessel must have gone through relating to her position and life, the Governess almost repeats her steps in a way that the familial sharing of phantoms repeatedly presents itself in transgenerational haunting. Thirdly, the haunted house signifies houses as sources of anxiety for subjects unable to manage a land. Therefore, Bly will be explored as a specter, and the reason why it is a specter will be read with a specific focus on proprietorship. Lastly, and somewhat in relation to the third point, all these ideas of haunting point to a reading of the Governess as a ghost that threatens the fabric of the universe in Bly, purely due to her insistence on holding power. This chapter will explore these four points successively.

3.2. Haunted by the Master: Economic Precarity and Inheriting Authority

The Governess is a haunted subject, independently of the so-called ambiguity about her insanity. If she is sane, there are observable, tangible ghosts, and we might discuss why Miss Jessel and Peter Quint are trapped in or choose to stay in Bly as ghosts. She is then haunted in the conventional sense of the word, and the ghosts are there because their servant positions inhibit them from going elsewhere, even after their death. If she is insane, she is dealing with a particular problem that causes hallucinations and is somewhat anxious about these former inhabitants of Bly. Thus,

she is haunted by whatever factor develops this symptom - perhaps a preoccupation with who has the legitimacy. In both cases, ghosts ask the reader to speak to them, specifically about what proprietorship and authority mean. Moreover, in a study that foregrounds hauntology, it little matters whether there are actual, physical appearances of ghosts: what is important in *The Turn* is that the story is haunted as well as the characters, and the character most haunted is the Governess. She is haunted by two people who are related to her position as a woman holding power to run a house and as an independent woman in terms of her financial status. The first of these people is the Uncle/Master, whose haunting power is tied explicitly to the Governess's financial weakness. The Uncle's haunting power could be divided into two related concepts: authority and precarity. His specter/phantom qualities are founded upon these two since the juxtaposition between the Uncle and the Governess is highlighted regarding only these two issues. Moreover, while Davidson mentions the Governess's precarity in relation to her ambiguous position in the house, I would argue that the precarity also comes from women's lack of property. Again, both Felman and Davidson argue that the Governess lacks authority because of her position. To this, I would add that she lacks authority because of a false sense of property. These will be the points of focus of this section, and I will analyse precarity and authority as specters.

The novella refers to a sense of precarity continuously. It introduces the Governess by focusing on her economic background, for instance, and portrays the Governess as "the youngest of several daughters of a *poor* country parson." She was "impressed" by the house in Harley Street, which is "*vast* and *imposing* - this prospective patron proved a gentleman, a bachelor in the prime of life, such a figure as had never *risen*, save in a dream or an *old novel*" (*The Turn* 11; emphasis added), which highlights her lower-class background through contrast. This first description

of the Governess presents, in fact, three things: she comes from a lower socioeconomic background, she finds the house fascinating, and she is attracted to the gentleman. Moreover, the gentleman and the house are both prominent in terms of their physicality and importance to the Governess, signified so through adjectives and verbs that denote amplitude. This introduction to the Governess implies her poverty is contrasted with the enormity of the Uncle's possessions. It can be argued, then, that right from the start, the Governess finds the employment she enters into overwhelming owing to her background, providing the first haunting and uncanny feeling for her. The Uncle's wealth and power, when introduced through such a contrast, highlights that the Governess's position is truly precarious enough to develop a feeling of awe for the house she would be working in (Davidson 460). Therefore, it can be argued that precarity exists for the Governess even before she accepts the job and is amplified by her experiences in Bly.

Precarity is also emphasised in the narrative's way of conveying a sense that the Governess is, in fact, not an indispensable presence at all. Quite the contrary, we would be looking at the fear of employees' stealing one another's jobs in the Governess's attempts to take complete control of the house. The ghosts of Miss Jessel and Quint are thieves for the Governess (and Mrs Grose, to an extent), ghosts that remind them of their replaceability in the labour world. Most generally, because the focus is on property and ownership, any act of stealing would be a cardinal sin for the narrator, the Governess. The issue of commodities, class, and stealing manifests itself in the descriptions of Peter Quint and his relation to the Uncle. The first of these issues is stealing. Peter Quint is coded as always reaching above and beyond, evident in the first sighting. After the Governess sees the ghost of Quint, she reports to Mrs Grose that she saw someone, describing him as having red hair, without a hat, and wearing

someone else's clothes. Upon this, Mrs Grose claims that Quint was seen wearing the Uncle's clothes:

> *'In somebody's clothes. They're smart, but they're not [Peter Quint's] own.' [Mrs Grose] broke into a breathless affirmative groan. 'They're the master's!'. . . '[Peter Quint] never wore his hat, but he did wear—well, there were waistcoats missed! They were both here—last year. Then the master went, and Quint was alone.' (The Turn 147)*

Stealing here is revealed to be the biggest crime that Mrs Grose, principally, can fathom. Furthermore, what is more concerning for Mrs Grose is that the victim of the theft is the Uncle. Elsewhere, she argues that Quint corrupted Miles; she also argues that the reason for Miles' expulsion is stealing, albeit not clothes but letters.[6] Here the narration leaves open a question: why does Mrs Grose think of the Uncle's clothes and does not mention any lost jewellery as well? If Miles's corruption is stealing letters, why has the narrator not mentioned letters in relation to Quint? Based on the emphasis on Quint's pretending to be a gentleman, the bigger crime, according to the narrator and Mrs Grose, is his attempt to misrepresent himself as from the upper class through his appearance. Stealing here is not merely committed for material gain but claiming an unrighteous authority or class within the house.

Another sin committed is the possibility of a relationship between lower and upper economic classes, again in line with Quint's aspirations. Although the events prior to the Governess's arrival remain mysterious, as has been gathered so far, there are two suggestions: Quint and Jessel were in a (sexual) relationship, and they abused the children. Moreover, in the conversation below, there is also the indication that it is immoral for different ranks to mingle and have a relationship, as Scofield claims (103).

[6] This is another important point if we follow Felman's line of thinking.

Mrs Grose defines Quint as "not a gentleman," as being from the lower class, and as having an improper relationship with Miss Jessel, a lady:

> *'There was everything.'*
> *'In spite of the difference—?'*
> *'Oh of their rank, their condition'—she brought it woefully out. "[Miss Jessel] was a lady.' I turned it over; I again saw. 'Yes—she was a lady.'*
> *'And [Peter Quint] so dreadfully below,' said Mrs Grose. (The Turn 159)*

The Governess's various sightings of the ghosts also point to a repetition of such a relationship. There are various scenes which I like to call "staircase" scenes:

> *The apparition [of Peter Quint] had reached the landing halfway up and was therefore on the spot nearest the window, where, at sight of me, it stopped short and fixed me exactly as it had fixed me from the tower and from the garden. (170)*

> *I just missed, on the staircase, nevertheless, a different adventure. Looking down it from the top I once recognised the presence of a woman [Miss Jessel] 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. (173)*

In these scenes, Miss Jessel's portrayal as sadly sitting on the lower steps of the staircase is contrasted by Quint's more confident standing at the top of the stairs. Quint is described as fixing his eye on the Governess, whereas Miss Jessel's position is almost of penance or regret. These staircase scenes reveal Miss Jessel to be of a lower position at least in terms of their power within the walls of Bly as well as indicating that Miss Jessel was subordinate to, so to speak, Peter Quint within their private relationship. Therefore, it is not merely stealing that Mrs Grose and the Governess abhor but trying to move between ranks and classes and an overturning of what they deem to be a natural hierarchy between a lady and a servant. In line with this, Quint is described as more corrupted than Miss Jessel, seeking a relationship with a woman who is worth more than he is, similar to his clothes. The Governess, then, reflects upon this relationship, perhaps by comparing it to her situation. In both cases, the person from lower class holds more power in the house. In both cases, the poor yet powerful

one is banished from the house emotionally, if not physically. She accepts that she could not have any relation with the Uncle and understands that she would not be the first or the last to have been fascinated by him. Her own aspirations are spooked by the reminder of their impossibility in the form of Quint. From another perspective, she could relate to the ghosts since she sees both ghosts on the stairs, a liminal space that denotes the three servants' liminal existence. Stairs remind both the Governess and the reader of liminality since the way they stand to be physical and metaphorical tools to go from a lower presence to a higher one.

This argument is further complicated when the Governess, unconsciously and even inconsistently, identifies with Jessel owing to their posts at least and finds Jessel writing "a letter to her sweetheart" (*The Turn* 195) on her desk right after discussing writing a letter to the Uncle. As Felman points out (144), all the letters are addressed to the Uncle in general, and the fact that Jessel is writing a letter to a lover immediately after the Governess's ruminations of writing to the Uncle highlights that the lover is, in fact, the Uncle. The sequence of these events illustrates the Governess's desire to write a letter to her imagined lover (Davidson 461) and also her understanding that she, like Quint and Jessel, is in an imbalanced relationship, however parasocial that relationship may be.

The imbalance in this imagined relationship is rooted, of course, in the fact that the Uncle is an ever-present figure due to the economic means he provides for the protagonist and the pseudo-authority that he bequeaths. His presence is amplified considering that the payment from the Uncle imprisons the Governess in the house, as leaving would entail a lack of money and a lack of a home, a dimension which does not exist in Miss Jessel and Peter Quint's relationship. The scene quoted below does not mention the Uncle yet is filled with his specter (representing the Uncle as the ghost

and as the specter of authority/proprietorship). Here, the Governess contemplates leaving Bly after her conversation with Miles concerning his schooling:

> *Tormented, in the hall, with difficulties and obstacles, I remember sinking down at the foot of the staircase suddenly collapsing there on the lowest step and then, with a revulsion, recalling that it was exactly where, more than a month before, in the darkness of night and just so bowed with evil things, I had seen the spectre of the most horrible of women. At this I was able to straighten myself; I went the rest of the way up; I made, in my turmoil, for the schoolroom, where there were objects belonging to me that I should have to take. But I opened the door to find again, in a flash, my eyes unsealed. In the presence of what I saw I reeled straight back upon resistance (The Turn 195)*

After opening the door to the schoolroom, she sees the ghost of Miss Jessel sitting down on her desk as if she had every right to the table as much as the Governess had. The Governess reports that Miss Jessel's ghost is using her pens and ink and "had applied herself to the considerable effort of a letter to her sweetheart" (195). There are three crucial points in this scene. The first is that while the Governess thinks of leaving, she sees the ghost of Miss Jessel, her predecessor. Consequently, a question of who has the right to a table, to a position, to money earned through labour arises in the form of Miss Jessel. The second is that this letter written by Miss Jessel can be imagined to be written to the Uncle as the scene also follows another one in which Miles asks the Governess if she has written a letter to his Uncle, which would lead to the conclusion that "sweetheart" for the Governess denotes the Uncle. The letter sequence is put in context through the Governess's fears about losing, be it a room or a chair, or a lover, also in line with Felman's arguments mentioned above and reminiscent of DeKoven's argument that her desire to write to the Uncle is manifested in Miss Jessel (Davidson 461). Writing as an act becomes essential in that the Uncle haunts this scene (and the novella) through the Governess's attempts to please a richer and more authoritative figure by informing or hiding. In these two significant vicissitudes, the Governess faces the specter of precarity and, to an extent, homelessness, an issue that Davidson

thinks she is always subject to due to her liminal position in Bly.[7] Thirdly, upon seeing the ghost of Miss Jessel on her table, the Governess screams, and the ghost leaves. The Governess then is filled with "the sense that [she] must stay" (*The Turn* 196). Leaving, then, would mean leaving her property (table, schoolroom, Bly) to a less worthy, perhaps, Other. It would lead to disappointing the Uncle, disrupting her own money flow, and leaving a secure residence. As such, in all these fears, what is highlighted is her sense of precarity, that her post might be filled by another person quickly, similar to the way she filled the post of Miss Jessel, and that her proprietorship of the commodities in Bly is also precarious and that she must stay regardless of the surrounding circumstances. The Uncle, then, becomes the perfect specter, as he denotes himself as the figure of power and the anxiety-inducing circumstances, although his name or presence are not mentioned, and there are not any overt concerns about commodities voiced in the narrative. This spectrality of the Uncle emphasises the fact that the Governess, of course, imagines their relationship (hence the parasocial status). Furthermore, it presents that this imagination of such a relationship and such big claims to Bly and the objects in Bly is one of the reasons why the Governess is haunted.

The parasocial status of the relationship is, then, crucial to understand why the Uncle is such a haunting figure. One could say that it is because of the Governess's imagination of such a relationship, or even the possibility of one, that the hauntings happen. She is haunted by the specter of an irredeemable desire for a higher rank. Quint's presence in the house is, in fact, a reminder of the existence of the Uncle and her status in relation to him. As Davidson puts it, Quint and the Governess relate to

[7] Davidson also relates this sense of homelessness to modernity in his reading of modernity in *The Turn.*

one another due to their servant-like positions and enormous power in the house (460). I, however, would add that they relate to one another as they have a romantic/sexual relationship with someone of a higher rank, although the Governess's is an imagined one. It is through marriage that they could hope to move onto a higher class, and the Governess may genuinely believe that to be possible since she is expecting a novel-like adventure. The suggestion that marriage and class (money) are related to one another in such intimate ways will be read also in relation to Isabel in the next chapter too. It will be argued that Isabel tries to subvert the trope of a powerful man saving a woman from poverty, whereas the Governess' unwavering belief in a saviour-lover drives her narration forward. Although their aims regarding marriage and money are completely different, both Isabel and the Governess are bound to fail because the relationship between marriage and class is doomed in itself.

The Governess, then, has been described to relate to Quint in his servant position, his love for a person of a higher rank, while at the same time being haunted by the specter of a lack of economic means. This lack of economic means haunts the Governess by reminding her of her duty to protect the children's and the Uncle's property. In fact, the Governess's hamartia lies in her misplaced sense of duty and inability to face her specters. Moreover, this argument about her misplaced sense of duty ties in with the theme of authority, as this misplaced sense is based on an inherited sense of authority.

As Davidson and Felman emphasise, the Uncle is a representation of authority, which he establishes by explicitly asking to be excluded from Bly and the narrative. If Bly signifies a place of precarity and fear and the narrative itself is framed within Bly, the mere fact that the Uncle can be excluded from both Bly and the narrative by his own will indicates that his economic power and authority are established firmly

enough to be excluded from such scenes of horror. In short, his richness places him outside all three narrative frames. His relation to the Governess concerning the theme of authority lies here. By being excluded from the narrative and Bly, the Uncle wills the Governess to have the authority both to tell a story of Bly and to manage Bly itself. However, as exemplified above in the juxtaposition between the Governess's poor background and the Uncle's house, the Governess, seeming to acquire both authority and economic power in Bly, in fact has none of them. She is somewhat unsuccessful in maintaining this authority that she inherits in Bly. She is also unsuccessful in her inherited narrative as the story is locked away, as Douglas reports at the start of the novel, and does not achieve the end aim of "being told". In line with this, my argument, based on Davidson's focus on authority, is that the Governess (falsely) inherits the Uncle's authority and that such inheritance makes her life more difficult, although it is expected to contribute to her sense of well-being. Moreover, she is repeatedly pushed to face the specter of her precarious authority, similar to how a precarious line of work complicates her economic well-being.

The Governess's sense of authority is reinforced in some descriptions, which are always followed by this sense being shaken. This makes it both a problematic inheritance and a haunting influence. For instance, as it has been described previously, the Governess sees Miss Jessel's specter in the schoolroom following the Governess's conversation with Miles, in which she admits to feeling that "there was something [the Governess] was much afraid of, and that [Miles] should probably be able to make use of [her] fear to gain, for his own purpose, more freedom" (193). Similarly, in another instance, the Governess reports to be proud of herself for being good at her job and wishes to be publicly acclaimed for this, imagining meeting "someone." Then she sees Peter Quint at the top of the tower, which indicates her feelings of pride are shaken by

this apparition. Upon not recognising Peter Quint, her reaction is to turn to her sense of duty: "[M]y office seemed to require that there should be no such ignorance and no such person" (137).

Her authority is continuously threatened by the specter of the Uncle and by the phantoms, which remind her of her line in servanthood, which will be explored further in the following section. The question of where this specter of precarity and authority culminates can be answered by referring to the scene where the Governess is filled with a sense of duty following her encounter with Miss Jessel. This sense of duty might highlight that she feels this duty to the children and herself. The argument that she feels a sense of duty to the children could also be strengthened through the many scenes where she claims she is trying to protect the children. Although Davidson argues that the Governess is in a struggle with the ghosts for Bly and the children (460), implying that the Governess has a misplaced sense of property, I would argue that the Governess is also concerned about protecting Bly itself and other commodities.[8] Therefore, her duty to children is not to ensure their physical and emotional well-being as much as it is to protect their rightful property. Moreover, she has a duty to herself to ensure her earned place in Bly is protected. This is founded upon the argument that her gendered, precarious, and liminal job is a specter.

[8] This is emphasised and described in various metaphors of "sea." She repeatedly imagines herself at the helm (*The Turn* 127, 223) of a boat or a sea. The Uncle is also associated with the sea, ships, and overseas travel: he loses his brother in India, and his house is full of "the spoils of travel and the trophies of the chase" (*The Turn* 120), coding the brothers as more like colonisers rather than businessmen. Nemerov draws attention to the fact that *The Turn's* publishing coincided with the news of the death of 266 sailors in a shipwreck in Havana, and thus the novella became haunted by the loss of control in the sea, so to speak (530). This instance is somewhat connected to the Governess's and the ghosts' attempts to colonise Bly and the importance of total control in the colonies, which could lead to the following interpretations: All the servants act as figures of colonialism, and their possessive act leads to the children being abused; thus, unjust possession or proprietorship, represented through the imagery of ships and loss of control, is coded as abusive. Like many other characters in James's novels, such as Mr Osmond or Prince Amerigo, the Governess and the Uncle can be seen as representatives of the imperial mindset and, therefore, gain proprietorship of others' properties. This, it seems, might be the true horror of Bly.

Throughout the novel, the Governess ignores and avoids this specter of precarity and liminality, hoping to fulfil the duty she feels towards herself: to own and control a house, concepts unimaginable to a poor woman in the nineteenth century in general, but especially to the poor woman looking amazed at a Master and another house in Harley Street.

The Turn, therefore, is concerned with many questions and anxieties about proprietorship. The haunting force for the Governess is the Uncle himself due to his authorial presence within the house and also his physical absence. Again, this presents the employment itself as a specter for the Governess: her position in between an authority figure and a servant, her precarious situation, and her socioeconomic background. Moreover, the Uncle's haunting power is repeated in Quint's apparitions, paralleling different inter-class relationships and protection over commodities. The question of Miss Jessel's position arises in relation to this specter of precarious employment. While the Uncle and Quint become more ambiguous and perhaps evil specters for the Governess, Miss Jessel stands as a phantom from a sisterly line of governesses: she becomes both an ideal and a nightmare, a reminder of what has happened before and a more cultural ghost related to not only women's proprietorship but also commodities in general, children, and secrecy.

3.3. Haunted by Miss Jessel: The Inheritance of a Phantom

Miss Jessel's history is ambiguous, as many other characters' are in James's novella. Miss Jessel is reported to have been young, beautiful, and to the liking of either the Uncle or Quint or perhaps both and probably had an affair with Quint, per Mrs Grose's reports, and she died prior to the events of the novella. The sightings of her ghost further complicate this scarce information about Miss Jessel. For instance, the first time the Governess sees her is at the lake, and Miss Jessel is described as "a

spectator . . . an alien object" (*The Turn* 154) and "a figure of quite as unmistakeable horror and evil: a woman in black, pale and dreadful—with such an air also, and such a face" (156). These descriptions, along with the fact that Miss Jessel was probably seen as part of the small family of Bly, complicate the matters precisely because it seems as if the Governess positions Miss Jessel as an alien, a stranger, while she defined her sighting of Quint "as if [she] had always been looking at him for years and had known him always" (142). What, then, makes Miss Jessel such an outsider? I argue that the Governess tries to place Miss Jessel outside the house and therefore suppress the phantoms, turning whatever was relayed to the Governess into a nescience because Miss Jessel's position as a predecessor to the Governess makes the former a contender for the property of Bly and also indicates an almost familial secret that the Governess does not want to uncover. Therefore, in following each other in the same position and same house, the governesses form a sisterly line of secrets. The contents of the phantom are the main discussion points for this section, as Miss Jessel further strengthens the earlier arguments about replaceability, precarity, as well as marriage, and its relationship with economic prosperity. These phantoms are represented through Miss Jessel and haunt the whole novella. Moreover, Miss Jessel's presence leads the Governess to explore phantoms as a general existence and truth in the universe of Bly.

To start with the first argument, it is possible to claim that Miss Jessel's existence in the house leads to the Governess's anxieties about someone more capable, worthy, or simply senior taking her job from her. This issue is further complicated when the reader learns that Miss Jessel was a lady with a good upbringing, contrasting with the Governess's situation as coming from a vicarage with little knowledge about life. Even at the level of the background information, there is a sense of an economic difference between the two governesses. To add to this sense of economic difference,

there is also anxiety on the Governess's part that Miss Jessel might steal, so to speak, her job. The two governesses are contenders, then, for economic means. This competition is branched in two different means of ownership: their job and their (potential) marriages to wealthy men.

The Governess has an apparent anxiety about her job being stolen from her, especially by Miss Jessel, evidenced in instances such as the one below:

> *Seated at* my *own table in the clear noonday light I saw a person whom, without my previous experience, I should have taken at the first blush for some housemaid who might have stayed at home to look after the place and who, availing herself of rare relief from observation and of the schoolroom table and* my pens, ink and paper, *had applied herself to the considerable effort of a letter to her sweetheart . . . she had looked at me long enough to appear to say that* her right to sit at my table was as good as mine to sit at hers. *While these instants lasted indeed I had the extraordinary chill of a feeling that it* was I who was the intruder. *It was as* a wild protest *against it that, actually addressing her—You terrible miserable woman!—I heard myself break into a sound that, by the open door, rang through the long passage and the empty house. (The Turn 195-6; emphasis added)*

As can be observed in the emphasised expressions, the Governess feels the need to stress the fact that these are her pens, ink, and paper, her schoolroom, and her job. She screams almost bizarrely and is aware of the wildness of the feeling when she has the sense that Miss Jessel's apparition is claiming a right to her place in Bly. These feelings are accentuated when Flora protests against being with the Governess upon the latter's insistence on the former seeing the ghost. In both instances, Miss Jessel's ghost fills the Governess with fear about commodities being stolen or claimed, and the children, who are seen as commodities, as argued by Davidson, prefer someone else to do the Governess's job. The Governess, in short, is genuinely anxious about her already precarious place in Bly and her already precious job. Miss Jessel stands out as a better alternative for the post of governess, which unsettles the Governess.

Moreover, in the quote above, there also exists a dimension of attachment or relevance since the Governess's narration is unreliable for understanding the subject

and object of perception. In other words, the Governess as a subject sees Miss Jessel as an object, but it is also the case that the Governess is looking at herself as an object, too, especially in the way that she feels she is the intruder. The Governess is disgusted not only with Miss Jessel but also with herself for resembling Miss Jessel. The sensation that the Governess is looking at herself is rooted in the fact that she sees a part of herself within Miss Jessel, indicating that they are related to each other on a level that transgresses chronology or family. The disgust, the fear that the Governess herself may become Miss Jessel at one point, a specter roaming the corridors of Bly, strengthens the argument that a transgenerational relationship is the focus here. Miss Jessel, then, spooks because she reminds the Governess that her job (and her life, too) is precarious. This resembles Derrida's elaboration on Pascale Ogier who had said "I am dead" in Ghost Dance; as Derrida says, Pascale Ogier is announcing her death while alive, but also speaking from a future in which she would truly be dead ("Spectographies" 37). Therefore, hauntology is at work here with Miss Jessel and the Governess, too. This perception mirrors a future in which it would be the Governess who would be a specter in the schoolroom. In other words, Miss Jessel represents precarity and she does this firstly through seeming to steal the Governess's schoolroom, and secondly through unsettling the subject-object relationships and therefore presenting an unwanted future for the Governess.

Davidson's argument that the ghosts and the Governess are competing for a claim to the children can be reframed to argue that they are competing for a stable job rather than the children. This concern was non-existent with Peter Quint as his career line was significantly different from that of the Governess and was of a lower position. Thus, Miss Jessel becomes a phantom/specter for the sense of replaceability. By creating such a phantom, the Governess also glimpses into a future where

replaceability and precarity would be the norm in the twentieth and twenty-first centuries, thus further strengthening the sense of spectrality in the novella. Claims as to James's being a proto-modernist and being affected by the sense of the upcoming industrial changes are also validated in such a reading and draw attention to the way his fiction is complicated and applicable throughout history and politics.

Differently from the twentieth and twenty-first centuries, such a precarious existence could be salvaged through marriage in the nineteenth century.[9] Although governesses' positions in their various posts are mostly chosen due to economic need, social persecution, or other inevitable reasons, they could hope to rise in the social rank by marrying someone of a higher, mostly passive, and achieved-through-inheritance income. As exemplified in the previous section, the expectations of the Governess (and perhaps of the unnamed narrator, Douglas, and the reader) align with this option. There is a hope that she may have a romantic affair, and a consequential marriage, with the Uncle. This has been exemplified so far through the Governess's words and Douglas's[10] claims that she fell in love. However, this option also presents a competition. A conversation between Mrs Grose and the Governess reveals that Miss Jessel is a contender, too, in this method of economic freedom:

> *'The last governess? She was also young and pretty - almost as young and almost as pretty, Miss, even as you.'*
> *'Ah then I hope her youth and her beauty helped her!' I recollect throwing off. 'He seems to like us young and pretty!'*
> *'Oh he did', Mrs Grose assented: 'it was the way he liked everyone!' She had no sooner spoken indeed than she caught herself up. 'I mean that's his way—the master's.'*
> *"I was struck. 'But of whom did you speak first?'*
> *She looked blank, but she coloured. 'Why of him.'*

[9] If we take the novella's context to be the earlier nineteenth century, this becomes even more valid.

[10] Douglas is the person whom the first narrator is speaking to at the start of the novel. The Governess's narration starts after Douglas brings out her letter and reads it to his friends. Before doing that, Douglas comments that she was in love. The Governess's narration seems to support this, exemplified in the quote.

'Of the master?'
'Of who else?' (The Turn 130-1)

This sequence illuminates that whomever it was Mrs Grose was talking about, be it the Uncle or Quint, the Governess and Miss Jessel are not only contenders for their job but also for romantic love (or at least a relationship in which physical appearance would bring one of the parties some favours in their career). The schoolroom scene, too, reveals this competition for the Uncle's romantic favour. To recap, the scene preceding this apparition included Miles' interrogation of the Governess and why she still had not written a letter to his uncle. Immediately after this scene, the Governess sees Miss Jessel claiming a right to her commodities and writing a letter to a "sweetheart." Thus, the letter's recipient can be interpreted as the Uncle in the narrative's framework. It is also important to pay attention to the word "intruder," which, when translated into French, would be "pénétrer," which denotes a sexual meaning on top of intruding.[11] Therefore, the Governess is disturbing the schoolroom and the intimate act of writing a letter to a sweetheart. The Governess's shock and rage at this scene are directed, then, not only at Miss Jessel's claims to objects but at romantic love; her existence proves to be a threat to the Governess in terms of her marrying someone from higher class, implied through sexuality and letter-writing (which connotates each other for the Governess, per Felman's reading perhaps), and having a relatively more stable income than a governess would have, signalled through an emphasis on objects.

The phantom quality of Miss Jessel, in fact, lies in this anxiety about marriage and social rank. Miss Jessel becomes a phantom in the psychoanalytic sense, especially

[11] The French translation of the word is given because of the interaction and history of English and French. It might be also considered that the Governess and/or the children know some French due to its popularity during the time.

when the Governess is caught up in her pseudo-authority. The phantom disrupts these moments of security. In fact, the (general) moments of haunting usually follow a crisis of the Governess's feelings about her position in the house. For instance, she sees Quint on the stairs after she narrates her feelings regarding Miles and his expulsion. She meets with Miss Jessel on the staircase after asking Miles and Flora about their whereabouts at night. While Quint appears in these instances as a reminder of her lack of authority and property in a more general sense, Miss Jessel spooks the Governess by reminding her of a secret. It can be said, then, that Miss Jessel leaves or is herself a phantom to the Governess, especially if we consider that they form a generational line in their following one another. Moreover, it can also be argued that the Governess fails to acknowledge the phantom and thus suffers from the anxieties mentioned above.

Miss Jessel's presence has the haunting power of reminding the Governess of a historical secret. Since the novella is structured around the governess novels of its time, the phantom is related to the expectations concerning the fate of the Governess. The story is in fact a subversive version of governess novels since it does not overtly present the Governess as marginalised or a victim of female rivalry (although the Governess herself creates this rivalry in her psyche). It can be argued that the phantom that haunts the Governess is the expectation in the Victorian novel that the governess would eventually marry the master and thus achieve a higher position.[12] The Governess, herself very much dependent on novels to understand life, has to acknowledge this phantom from the past: a woman in the eighteenth century could hope to rise in the social rank only through marriage or a paternal inheritance, which

[12] This, in fact, is not a general expectation in the governess novels in the Victorian age. However, *The Turn* frequently references other Victorian novels which, while not being strictly governess novels, have governesses as characters striving towards marriage. For instance, *Jane Eyre*, a novel which was itself inspired by the job, sets the tone for the Governess's expectations.

are, in fact, possibilities that do not always exist in practice. As will be touched upon in the following section, the fact of the Governess's background inhibits her from any dreams about inheriting property. Her realisation that her job at Bly signifies almost nothing if she cannot find a good marriage prospect, i.e. the Uncle, is then represented through Miss Jessel. Moreover, as will be emphasised in the analysis of *The Portrait of a Lady*, marriage is a dangerous ground on which to lay all hopes of economic freedom. Although the novella was serially published in 1898, and the exact time of the events in the novella is uncertain, it could be argued that James wrote the novella with the governess novels of the 1840s in mind (Duperray). Thus, it would be the case that there were almost fifty years until the Married Women's Property Act, which provided married women with the right to own property in their own right. In such a context, even if she married the Uncle, the Governess would not be able to own property. Thus, the phantom of Miss Jessel acts as a constant reminder of the impossibility of economic freedom for the Governess.

The chances of the Governess marrying the Uncle and leaving her precarious job are almost non-existent, indicated when Douglas reports she continues in her post as a governess in other houses after she leaves Bly. On the other hand, Miss Jessel is described as a lady, a title quick to be pulled away in the mere romantic interaction with someone of lower class, such as Peter Quint. Thus, a relationship in which one person, by status, subordinate to the other is either doomed or never expected to start, as in the case of Miss Jessel and Quint or the Uncle and the Governess. Yet, however difficult it might be, this upward mobility through marriage is necessary, expected, anticipated, and written about so extensively that the possibility of it not working is the most horrifying outcome imaginable. Therefore, the phantom that haunts the Governess and the novella is that her only possibility of social mobility depends upon

a marriage, if not a job. In summary, as the Governess is well aware that her position at Bly, although it promises so much authority and property, is inconsistent and precarious, the only viable option left would be to marry the Uncle, the nearest rich man in the novella. However, this option is also quite tricky, with the social rank differences and the fact that Victorian novels such as *Jane Eyre* (which the novella implicitly mentions), have given the Governess a false hope, which manifest themselves in the ghostly presence of Miss Jessel and the general outline of the novella.

The novella, like the Governess, has its share of phantoms in its setting and mood and the way it creates expectations. As the Governess becomes unsuccessful in facing her phantom, which is that her position promises only a fleeting sense of proprietorship and authority, and she would be ineligible for these if she did not marry, the novella itself is acknowledging, and speaking to the specter. *The Turn*, then, is haunted by the governess novel tradition in line with Rashkin and Wolfreys's arguments about texts being haunted. In fact, what makes the novella uncanny for the reader is the fact that the text acknowledges the existence of the specter by employing various forms from the haunting genre itself (the governess novels/Gothic). The Governess may be unsuccessful and unable to speak to the specter, but the novel itself is quite Derridean in its formal qualities and the way the plot is structured. In the end, it is realised that the promised ending is not true; there is nothing a woman can do independently to ensure economic stability. The phantom of a transgenerational truth about women's place in economics is revealed and acknowledged, which can be listed as follows: Women have been Others in terms of ownership, economic stability, and social mobility; their privileges and suffering are only momentary; social mobility is both too fast and possible and too slow and impossible.

The next question on this issue, and the last concern of this section, would be how the phantom of Miss Jessel, as well as the phantom of the governess novels, organises the novel and primarily the Governess's actions – an organisation which would indicate an intertextual haunting.[13] The novella is haunted in that it typically follows the governess novel conventions and Gothic conventions, which have been explored both implicitly and explicitly so far. These are, for instance, the general descriptions of Bly, the helplessness of the Governess, the frame narrative, and the overt references to novels such as *Mysteries of Udolpho* and *Jane Eyre*. Moreover, the novella introduces the idea of intertextual and transgenerational haunting (in the case of literary history, perhaps they happen simultaneously) through the Governess's experience of meeting phantoms. In other words, another way that the phantom organises the novella is that it becomes possible for the Governess to understand that she, after all, could never exist separately from her surroundings and culture, although the Governess's success is problematic in this regard.

The Governess, then, almost realises that Bly, and the people in it, are also full of phantoms. In meeting her own phantom in the form of Miss Jessel, the Governess, very much like Isabel in Rome in *The Portrait of a Lady*, unwittingly realises that everyone is within a generational line of haunting, which is a nescient truth for her. For instance, phantoms also exist within the job itself, that is, teaching. On top of teaching, being a governess leads to transgenerational haunting since a governess sincerely becomes a part of the household's life, more so than a teacher in a school could become. Kalliopi Nikolopoulou argues that the Governess has the most

[13] Rashkin, as discussed in the previous chapter, argues that it is sometimes only possible to understand a text's phantoms by looking at texts comparatively, reading *The Fall of the House of Usher* through the epigraph, for example. There is no epigraph to *The Turn*, strictly speaking, but the Governess's narration mentions *Jane Eyre* and *Mysteries of Udolpho* at the start. Therefore, following Rashkin, I would take these two novels to be in an intertextual relationship with *The Turn*.

elementary role in haunting. If we follow Nikolopoulou's reading of teaching as a haunted profession, it could be interpreted that it is not only one another that the teachers haunt but also the children and the readers. The governesses' haunting power is communicated through their relationship with the children. As the Governess reports, the children are intrigued by the Governess's life story:

> *They had a delightful endless appetite for passages in my own history to which I had again and again treated them . . . They pulled with an art of their own the strings of my invention and my memory; and nothing else perhaps, when I thought of such occasions afterwards, gave me so the suspicion of being watched from undercover. (The Turn 185)*

As seen here, the Governess repeats her life stories, even the little parts of her background, without seeming to know why. Although the children's curiosity is not unexpected, the fact that the Governess finds herself being watched points to a ghostly sharing of secrets. Telling stories is also indicative of the Governess's transmission of phantoms, as is writing a memoir and giving it to Douglas, who retells the story to other people. In line with this, Nikolopoulou presents that the Governess's story is locked away safely rather than handed down to the children. This, in turn, causes more suffering: "Letting the past appear with all its distortions, its phantoms, its lies, and its lures: this may be the belated lesson and the equivocal truth she learns through her autobiographical exercise" (19). However, as Nikolopoulou says, it is "belated." The Governess's locked-away narrative is more of an attempt at concealment or shunning. Therefore, concealment becomes part of what makes the plot and the form uncanny for the characters and the reader.

Abraham and Torok argue that a hushed story, a crypt, comes back to the other generations as a phantom, and it is only by unearthing and understanding those phantoms that we come to "exorcise" them. However, the reader is not to know of the trio that affected the children and their life before Bly; thus, we are, as readers,

perpetually haunted by an untold past in the Governess's, Miss Jessel's and Peter Quint's histories. Moreover, the children at least know about the shared parts of their caretakers' lives. The reader is left in the unknown even as to this. To repeat, in a deeper layer, though, the children are also in the unknown about something as they are haunted. They see the ghosts of Jessel and Quint, and according to the Governess, they even communicate with them. Thus, it can be interpreted that Miles and Flora have a phantom in their psyche, most likely translated from their governesses.

If we return to the argument of the children, the theories that consider their previous caretakers to be the haunting forces should be entertained. However, it is here that the theory of transgenerational haunting is reversed and rather subverted since the novella's formal qualities do not indicate, at least in the analysis made in this thesis, any relaying of trauma to the children but indicate an infliction of trauma. As Allan Lloyd Smith argues, the events in Bly point to the fact that the children could be the victims of child abuse, and thus the ghostly presence of their caretakers would be crypts for them rather than phantoms. In turn, these crypts would be translated into phantoms for the Governess. Thus, if we look at the novella as an exploration of transgenerational trauma, it becomes clear that the haunting here actually does not follow a linear succession: the children's crypts turn into phantoms for the Governess and the readers as they do not know of the abuse (because the children have tried to bury it and conceal Jessel and Quint). On a more social level, the centuries-long silence about child (sexual) abuse evokes uncanny feelings. What provides the turn of the screw is the understanding that this phantom has existed for centuries. What the reader and the Governess are asked to do to continue their existence is to face the specters/phantoms.

Therefore, we could argue that the Governess's relaying of the secrets of her life to the children mirrors a parent-child relationship and a reversed version of this relationship. Miles and Flora become the recipients of the governesses' and the servant's crypts linearly, while the governesses themselves have a transgenerational haunting between them. Moreover, the children's crypt about the abuse also haunts the Governess, and it is another phantom. Thus, we can argue that in addition to the phantom relayed from Miss Jessel to the Governess, the whole setting of Bly is a haunting place emotionally. In this way, the Governess and the reader are surrounded by the fact that all history and individuals are haunted, and all places are full of phantoms.

The Governess and the reader, then, are offered a chance to face the phantoms of women's lack of financial stability, its relationship to marriage, and child abuse. They are also shown a haunting in the historical and literary senses.[14] The Governess, in fact, is quite acquainted with the idea of a past and the comforts it offers. The following quotes point to the Governess's desire and interest in the past, and most specifically, the secrets of the past:

> *"[Flora] showed [the house] step by step and room by room and secret by secret…" (The Turn 127)*
>
> *"[Their] gingerbread antiquity, from a romantic revival that was already a respectable past. I admired them, had fancied about them . . ." (136)*
>
> *"Was there a secret at Bly - a mystery of Udolpho or an insane, an unmentionable relative kept in unsuspected confinement?" (138)*

Here, the Governess imagines that Bly has the potential to host a ghost, a secret, or a monster, most significantly in a literary sense, which would take the reading back to

[14] It will be argued that the Governess does not show any improvement in her understanding of specters as much as Isabel in *The Portrait of a Lady* does. As to the reader, one can only say that James and the narrator offer them a chance to understand the specters – to what extent different readers of different ages and places will understand specters is another question.

considering the novella itself as full of phantoms of the Gothic and governess novels. In these instances, the Governess is also more open to understanding her historical place. We could argue that her narration starts with an understanding of ghosts more akin to that of Derrida or Abraham and Torok. If she continued that way, she would be successful in maintaining her balance and understanding the world around her. However, she slowly steers away from this understanding. She becomes resistant to analysing and facing her own specters/phantoms and starts repeating a pattern reminiscent of, so to speak, the breaking rocks story of Abraham and Torok.[15] In the end, she occupies a somewhat ambiguous position. The next chapter will argue that Isabel in *The Portrait of a Lady* becomes successful and strong enough to face the specter/phantom and to own her duty and responsibility regarding her inheritance. It is not with complete confidence that one can say this for the Governess.

We could also argue that the Governess's persistent questioning of Miles at the end, which leads to his death, is an example of exorcism in a Derridean sense. Exorcism and trying to eliminate specters never work, as also shown by Derrida. They will always exist and haunt us as long as we conceptualise things within the boundaries of a linear, non-causative temporality. In this sense, as the Governess aims to keep Bly as a place without ghosts, she is exorcising - which is faulty not only for hauntology but also for transgenerational haunting, especially in the way that it is conducted, if not as a concept. This is an indication that she has not fully grasped the meaning of facing the specter and inheritance, and this is why, while *The Portrait of a Lady* will end with a hopeful tone (Henrietta's "Just you wait"), *The Turn* stops suddenly (with the word "stopped"). Although we know that the Governess continued her career,

[15] This example is given on page 18 in the second chapter. The story is about a patient's hobby which resembles the death of his mother's previous lover. This death was concealed from the patient, but the lover showed up as a phantom in the patient's life, through his hobby.

being Douglas' sister's governess at one point, we are well aware that she failed at protecting Miles and Flora since the former is now dead, and the latter's situation is left ambiguous. She secondarily fails in the transgenerational sense: she tells this story only to Douglas, and the story is strictly kept a secret until after the Governess has died. The story's phantoms, then, are acknowledged and exorcised only with another generation of readers. As Felman argues, death moves the narrative chain forward (129) from the sociological narrative of precarity presented in the form of Miss Jessel (and Quint and the Uncle) to the Governess to Douglas to the unnamed narrator, to us. It is now the readers' responsibility to unearth the specters/phantoms, and hence the need for such a study.

To sum up, it can be argued that Miss Jessel acts more like a phantom in reminding the Governess of her position in the historical line of women's labour, in acting as a threat to the Governess and thus emphasising her anxieties about work and financial independence, and in representing the near-impossibility of social mobility for lower class women in the nineteenth century. Miss Jessel's phantom also organises the novel in such a way that the Governess is surrounded by the phantoms around her, not only about her place within history but also about child abuse, historical debt, and inheritance, with a nescient understanding that is somewhat unconscious and expectant but not accepting, which is why she fails both in the hauntological and transgenerational sense; she is given a nescient truth which she cannot bring to her conscious. The position of Miss Jessel and Peter Quint, and their threat or reminders about inheritance and property, lead to a more specific reading of property relations in *The Turn.* Houses and real property, it is revealed, are the most anxiety-inducing and hence haunting elements in the Governess's life, which could in turn lead to the

subversive reading of the Governess herself as a ghost. The following sections will explore these issues further.

3.4. Houses and Anxiety

As discussed in the previous sections, *The Turn* is loaded with specters/phantoms. The Uncle is a specter because he is both the giver of economic means and the sole controlling figure, so to speak, of the said means. Miss Jessel also acts as a phantom for the Governess since she threatens her income and ownership and reminds her of the relationship between marriage and economic means. Moreover, a closer reading exhibits a more specific anxiety about real property, i.e. houses, on top of these general themes of economic precarity and authority. In fact, the novella's background implies that this anxiety might be reflected in the narrative. Ayres argues that James wrote *The Turn* so that he could afford his lease on a house, for example (139). Davidson also draws attention to the fact that homelessness was a concern for James (459). Therefore, this focus on houses and how haunted it is to be on the margins of ownership is raised in *The Turn*. This section will read the novella with a particular focus on the proprietorship of real property and will explore Bly as an uncanny space on its own and as a specter/phantom. I will analyse the inherent spectrality of Bly and how its spectrality conveys or is about a sense of proprietorship. This discussion will include questions about governesses' liminality, their lack of resources, and their inability to acquire and hold onto the property, and how this is connected with the contextual and historical truths about women's positions in houses.

3.4.1. Bly as a Specter

Throughout the novella, Bly is subtly referred to be as much an uncanny figure as the ghosts are. Bly is haunted, of course, by the previous employees, but more

interestingly, Bly itself acts like a phantom, evidenced in the way that the Governess both wants to retain love and respect for it and is plagued by the secrecy surrounding it. In other words, the Governess has a relationship with the house as if it were a living, breathing entity deserving of respect and capable of inflicting pain due to its secrets. This mirrors the parent-child relationship signified by Abraham and Torok, especially in the way a child hushes the phantoms to be able to continue the relationship on familiar, perceived-to-be-safe grounds. In line with this, the Governess's impressions of Bly move from warm and accepting to dark and uncanny. Its secrets, as revealed by Flora, are narrated lovingly in the first chapters. However, when the Governess looks back on Bly, she realises that she was, in fact, being deceived. Even at Bly, she seems subtly aware that she is under influence, that the children and Bly could not be as flawless as she thought: "Of course I was under the spell, and the wonderful part is that, even at the time, I perfectly knew I was" (*The Turn* 141). Therefore, the Governess has a relationship with Bly akin to a phantasmal relationship. Andrew Smith similarly draws attention to this in his discussion of houses and their haunting nature ("Haunted Houses" 130).

The phantasmal quality of Bly can be further expanded by considering the novella's references to other novels, precisely Gothic ones. Through these references and analogies, the novella establishes Bly as a convenient place to be haunted in a literary sense, indicating an intertextual haunting. Moreover, the Governess also picks up on this, placing expectations on Bly by resembling it to fictional houses. She thinks the house has a deceitful nature in itself, that it resembles houses from literary history and evokes feelings of horror at the same time: "Wasn't it just a storybook over which I had fallen a-doze and a-dream? No; it was a big ugly antique but convenient house" (*The Turn* 127). She fantasises about the house at the same time. For instance, she

finds the towers beautiful for their history, for their "gingerbread antiquity… [with] a respectable past" (136). Moreover, the novel portrays Bly as an inherently evil or secretive house through other descriptions similar to Gothic novels of the early nineteenth century. Along these lines, Bly is described through "empty chambers and dull corridors, . . . crooked staircases that made [the Governess] pause, . . . [an] old machicolated square tower that made [her] dizzy" (127), and high windows, qualities which resemble Gothic castles and big, ghostly manors. When she sees the ghosts, she emphasises her surroundings, an example of which would be the "glimmer in the high glass and another on the polish of the oak stair below" (170), which has a resemblance to another Jamesian house – Gardencourt[16] descriptions of which will include oak.[17] The stairs and their material would draw the reader's attention to the fact that Bly and Gardencourt are inspired by one another in their descriptions and thus are haunted by one another as well as the Gothic stories prevalent around the time. This allusion to intertextual ghosts and the emphasis on the antiquity of the house is haunting precisely because it reveals a more historical secret within the text about houses and women's place in them.

3.4.2. Underneath the Spectrality of Bly

Bly, then, is full of secrets, and these secrets, in other words, the contents of the phantom/specter, are about proprietorship, specifically of real property. In a sense, Bly's inherent uncanniness stems from the fact that the Governess comes to manage a house that she would never own. As briefly explained earlier, the two options, marriage and inheritance, through which she could own a house, are, in fact, entirely

[16] Gardencourt is Isabel's aunt's house in *The Portrait of a Lady*.

[17] Oak as a material is included also in James's ghost story "Owen Wingrave," which indicates the question if his other ghost stories have houses with oak stairs.

useless. As the events of the novella are supposed to be taking place before the Married Women's Property Act, it can be argued that those two options were bleak. In the case of inheritance, it would be coming from her poor family of many siblings – making it rather impossible. Even if she were to inherit, by chance, a whole house through her family, marriage would make her only part of a proprietorship as her property would become joint, and she would be subordinate to the husband. In fact, a divorce could even take away the property. If she married a wealthy man and obtained a joint proprietorship, again, she would be subordinate to her husband. In other words, the impossible marriage between the Governess and the Uncle is, in itself, not useful for proprietorship, which is what the Governess truly desires, evidenced in such instances as her feeling "a sense of property."

The closest she comes to owning a house is through her job, which grants her a false sense of ownership, and authority at Bly, then. She has a more senior position than the servants, such as Mrs Grose, and is directly reporting (in this case, choosing not to report) to the Uncle, putting the Governess in almost a proprietor's position. Davidson explains this in the following way:

> *[T]he governess's homelessness is complicated by her peculiar relation to her employer's property - the country house of Bly. She is notionally in charge of Bly, indeed notionally in possession of it, and her sense of this "supreme authority," combined with her sense of her class status, propels her attempt to "master" the situation at Bly. (459)*

As the Governess is in charge of Bly, endowed with a more supreme authority than a regular governess, she perhaps deservedly has a sense of property. However, her sense of proprietorship is constantly undermined by her specters, such as Peter Quint. The house also belongs to the Uncle or the children, which makes it harder to exercise her power and keep the peace in Bly. This juxtaposition between her legal inability to own

Bly and her sense of property and admiration towards it is presented in such instances as her seeing ghosts following a moment of doubt regarding her place in Bly.

Her sense of proprietorship, then, is magnified because the Uncle leaves his power. Therefore, she virtually becomes obsessed with Bly because she could not find another house to manage with such a sense. Of course, she tries to stay in Bly and become as successful as possible because she loves the children, but throughout the novel, it becomes clear that she operates with a sense of property rather than a sense of duty for her job or the children, in such instances as below:

> *[H]ouse, embodying a few features of a building still older, half-displaced and half utilised, in which I had the fancy of our being almost as lost as a handful of passengers in a great drifting ship. Well, I was strangely at the helm. (The Turn 127)*

> *I should say, the day lingered and the last calls of the last birds sounded, in a flushed sky, from the old trees - I could take a turn into the grounds and enjoy, almost with a sense of property, that amused and flattered me, the beauty and the dignity of the place. (134)*

In the quotes above, the Governess emphasises her feelings of authority and proprietorship, focusing on her emotional and authorial control of Bly as well as her ability to appreciate the house in its physical features. Furthermore, her insistence that her office requires certain control over who comes in or goes outside, her attempts to master the narrative by asking to keep it locked, and her almost frantic attitude towards the children when she considers them as aligning with the "outsiders" (i.e. ghosts), also furnish the novella with an anxiety about homelessness and proprietorship. The most frightening issue in Bly is not the corruption of children, at least for the Governess, it seems. It is a loss of control, specifically of loss of Bly's control. Such a sense of property is a haunting influence, then – a strange, uncanny experience precisely because leaving Bly would mean homelessness – not in the sense that she

could not find another job, as she finds it in Douglas's house, but in the sense that Bly, in its magnitude, bestows upon her a sense of total control.

The Governess, then, is haunted by houses, specifically Bly, due to her employment status and gender (Davidson 467), both of which are quite liminal. This liminality is a specter, and her presence within the house is surrounded by references to her "rank," indicating such liminality in terms of class or employment status. Flora, for instance, shows her the house "step by step;" the children ask her to recount "passages" from her life; she sees the ghosts twice on the "steps." "Passage" here is a crucial word, as it could be traced to the word pass, which comes from the Latin word *passus*, meaning step, pace (Weekley "Passage" 1048). Therefore, the sightings, the house, and stories from the past are related to the word "step," the etymology of which can be traced to the word "stamp" by both words being cognates (Weekley "Step" 1415). "Stamp" could, in this case, refer to letter writing, an action that occupies the Governess and brings her closer to the Uncle, the owner of Bly. On the other hand, it could suggest the meaning of character, quality, or even rank and class. As such, the children and the house specifically push the Governess to consider rank and class as notions that affect her place in the children's, the Uncle, and Bly's life. Her status, in both meanings of stamp, is dependent on her understanding or moving closer to a specific class of people. Therefore, Bly is perceived through a lens that presents its various stairs and rooms on a class/rank basis and encourages the Governess's self-perception to be based on class or her position (in between servant and lady) in Bly.

Moreover, she does everything in her power not to let in the specters inside the walls of Bly, reflecting her anxiety about keeping Bly to herself. Remarkably, she notes the ghosts as being seen "in strange places and high places, the top of towers, the roof of houses, the outside of windows, the further edge of pools" (*The Turn* 182)

and as wishing to enter the house as if the ghosts could not easily come inside since the literary and folkloric definitions of ghosts emphasise their transgression of physical borders. By pushing the ghosts to the periphery, she is, in fact, pushing the Other within her, the servant woman, to the periphery as well, in a futile attempt to belong to the class in the centre. It is also notable that her first angry, loud act of defiance is when she thinks Miss Jessel's ghost is mocking her by "owning" her schoolroom, which could be an example of her attempts to master Bly so that she may move into the centre. Furthermore, her trying to own or "have" Bly is reminiscent of the way Horatio, a scholar (and the Governess is also coded to be knowledgeable, given her occupation), tries to arrest a ghost. Both Horatio and the Governess are unable to deal with the specter because of their beliefs about the ghosts (the non-existent) being subordinate to the scholars (the existent). Therefore, there is a parallel between commodities and ghosts, between humans' attempts to own commodities and trap ghosts, evidenced in the above-mentioned similarity between the Governess and Horatio. What is haunting in the presence of Bly or the ghosts is a reminder that she is an Other, which is contrary to the Governess's attempts to have Bly, with her enormous authority, and to eliminate the ghosts, so that she may have the centre and eliminate the marginal within her, so that she may trap or arrest the Other. The Governess, then, is haunted by Bly, which is a specter, reminding her of the historical marginalisation women have faced with regard to proprietorship. She is also filled with a sense of duty at this inheritance and inherits, along with the power at Bly, an unspeakable secret about herself and women: her proprietorship and authority are only fleeting, bound on speech (since her proprietorship could not be legal in the early nineteenth century, thus not written), and frankly impossible.

If we take her as simply imagining the ghosts, then she imagines them in a way that still exacerbates her sense of ownership, and she might be anxious about her ownership of Bly itself. On the other hand, if she is not imagining the ghosts, and they are physically present, the ghosts realise that there is another authority figure in the house and are hesitant to enter. The latter would indicate that there is a struggle concerning ownership and that she is an uncanny figure because she is claiming Bly despite legal and social hindrances. These hindrances exist alongside her inability to leave. Any figure that does not quite belong yet cannot leave can be regarded as a ghost. Therefore, the Governess, who is in a similar position, could be said to haunt Bly back.

3.4.3. The Governess as a Ghost

At this point about the Governess's anxieties over her ownership of Bly, it is necessary to turn to the interpretation that it might be the Governess that haunts Bly due to her desire to be a proprietor and authority in the house. In fact, many interpretations posit the Governess as the actual threat, such as Edmund Wilson's 1934 reading of the story in which he argues that the hysterical manifestations of a sexually repressed governess take hold of a whole house. In a more recent reading, Alexander Nemerov also argues that "what is alien and disturbing is actually within the governess: the call, as they say in horror movies, is coming from inside the house," evident in the ending of the novel in which the Governess supposedly kills Miles (534). Although Nemerov links this, in a more concentrated and specific way, to La Farge's illustrations to argue that "the protector is also the killer" (534), there is ample discussion that considers the Governess as the actual threat – this is not a claim to be

ignored.[18] However, I argue that there is no sexual repression or desire for the Uncle that prompts her to project her imagination onto the children and lead to their demise. Such a reading would inherently point to a reading of ghosts as products of a mind and therefore would prioritise empirical reality and ontology. These readings focus on the Governess's sanity and miss that the Governess is a threat/ghost for entirely different reasons. She is a ghost because she signals for the nineteenth-century reader a future where her relentless desire for ownership would be the norm. The Governess is also a figure who disrupts Bly since it is her arrival that propels the appearance of the ghosts as well as her insistence on her authority being accepted by the children, and she disrupts Bly through her "undeservingly" asking for property and authorship, threatening the Bly residents, who are all economically in a more prosperous situation than her.[19]

Although the Governess's arrival at the house is by no means spectral, her presence as a figure walking the halls late at night, her creating chaos in Bly, and her frightening the children are points where we can take her presence as spectral. The first instance in which the reader is introduced to the idea of the Governess as a ghost is a scene following the apparition of Quint:

[18] These arguments are strengthened if we consider the earlier representations of the Governess as seeing herself in Miss Jessel in the schoolroom and standing before the window like Peter Quint, representations discussed in pages 68-9 and 88-9 respectively. The subject and the object of seeing and spooking are rather interchangeable, so to speak.

[19] Esther Peeren's study *The Spectral Metaphor: Living Ghosts and the Agency of Invisibility* touches upon how certain characters are portrayed through ghostly metaphors. Her study is focused on dispossession (of agency, specifically) and on the fact that these ghostly characters are often marginalised. She notes that servants constitute a big portion of ghostly characters, even likening their responsibility to grant the wishes of their masters to the responsibilities of "the genie-in-a-bottle" (30). She briefly mentions how the Governess's narration in *The Turn* needs external (male) validation and authorisation (84). This reading, albeit quite interesting and illuminating, cannot be given more space in this thesis due to the limited focus on proprietorship. However, readings such as Peeren's might pave the way to understand servanthood as a spectral status in James's novels and should be given more focus.

> *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. … She saw me as I had seen my own visitant; she pulled up short as I had done; I gave her something of the shock that I had received. She turned white, and this made me ask myself if I had blanched as much. She started, in short, and retreated just on my lines . . . (The Turn 143)*

In following what she does not know to be a ghost, the Governess goes outside and spooks Mrs Grose in the same way as she was spooked. Her ghostly nature is emphasised again when she finds herself sitting on the stairs precisely like "the spectre of the most horrible women" (195). She spooks Flora, too, in the scene outside the house. Upon insisting Flora has seen Miss Jessel, Flora screams: "I don't know what you mean. I see nobody. I never have. I think you're cruel. I don't like you!" (214-5). She also scares Miles into confession so much that Miles's heart stops. In all these instances, she is spooking those with more legitimacy, title, or ownership. Mrs Grose, by virtue of being married, could be speculated to have ownership elsewhere; she also has been in Bly longer than the Governess. Miles and Flora are both the actual inhabitants of Bly and possible inheritors. Therefore, throughout the novella, she mimics the ghosts and spooks others. If we take the specters of Quint and Miss Jessel to haunt her because there is a fight for Bly, we could also argue that the instances in which the Governess seemingly haunts exist because she is also fighting for Bly, for full authority and proprietorship, when she does not have any right to do so.[20] There is an insistence that she, as a woman who is certainly not the legal mistress of the house, has all authority – the insistence that even leads her to kill Miles, so to speak.

In fact, all three servants, the Governess, Miss Jessel, and Peter Quint, haunt Bly and harm people due to their desire to own and rule over Bly. Peter Quint is even

[20] This was a point of consideration for the ghosts of Miss Jessel and Peter Quint earlier. What is spooky about these ghosts is that they claim to have a right to Bly, although they are mere servants.

presented explicitly as a man that stole the Master's clothes and ruled the house – his is the name that Mrs Grose thinks of when the Governess subtly refers to the Uncle: "[The Uncle] seems to like us young and pretty," says the Governess and Mrs Grose answers by saying "Oh he did" (130), thinking clearly of Quint, painting him as a master in an uncanny way. Miss Jessel similarly moves in the house with an air of ownership, such as in the schoolroom. In a way, the Governess's spectrality is even more disturbing both for the characters in *The Turn* and the nineteenth-century reader, then, because she stands to be the only one out of the four servants not to "deserve" a property: Quint is "at least" a man who could own, truly, real property on the off chance that he could afford it, Miss Jessel has a more affluent background, and Mrs Grose might be, hypothetically, part of her husband's property.

As a specter, the Governess spooks because she signifies both the past treatment of women (and precisely governesses) and a future where such claims to land or money would be acceptable and expected. She signifies the newly-rising, single, middle-class women and the readers' and other characters' debt to women and their marginalised existence. There also exists a reading that focuses on the future. The Governess is a specter because she is uncanny in her passion for moving from the margins to the centre and signals hope for those in similar situations. Both readings, one based on the past, the other on the future, present only one way to live with the specter. The reader, even if they are afraid of the Governess, has to acknowledge and speak to the specter to understand the historical condition of women and proprietorship, even in the twenty-first century so that they may understand the historical conditions of today, following Derrida's arguments of speaking to the specter.

This chapter has focused on a reading of *The Turn* through spectrality and aimed to extrapolate what kinds of specters/phantoms haunt the novella. Three main hauntings have been specified: the haunting presence of the Uncle as the controller of economic power and authority, and as the specter of women's deterrence from proprietorship; Miss Jessel's phantom as a reminder of women's history of ownership, what the future promises for them, and a sisterly-line of governesses; and lastly, houses, specifically Bly, as a more specified ghost about real property. All these are interrelated in that they are concerned with women's position in the issue of ownership and its relation to marriage and class. The Governess, in all instances, would have to marry someone of higher class to be able to own any property, liquid or real, and this is presented as a problem through descriptions of Quint and Jessel's relationship. She is, then, in a dilemma, and the only way out seems to be leaving. Yet she does not leave. One argument could be that the Governess fails tremendously in completing her duty, but the novella becomes successful as she fails: it truly pushes the reader to face the specters, and its uncanniness is, indeed, subjective since it depends on different degrees of resistance – resistance to face the specters. However, another argument could be that the Governess herself becomes a haunting figure, the specter itself, as a woman who decidedly wants control over property, disturbing the fabric of nineteenth-century Victorian society and signalling suggestions about the future. All these hauntings are tied to the Governess's (lack of) economic power, control or ownership of properties, and her place in women's history, which could indicate to the reader today either hope for the future or remorse for the past. The following chapter will explore these issues in relation to *The Portrait of a Lady* to present the diverse body of spectral work about women's proprietorship.

CHAPTER 4

GHOSTS IN *THE PORTRAIT OF A LADY*

4.1. An Overview of the Novel

The Portrait of a Lady (1881) is one of the monumental works of both British and American literature and is considered one of the best works in James's oeuvre. This chapter will study *The Portrait* as a novel haunted by financial freedom, inheritance, and real property, in a way similar to *The Turn*, which is haunted by precarity, authority and real property.

The Portrait of a Lady traces the story of Isabel Archer through her adventures in Europe. Her maternal aunt, Mrs Touchett, on her annual travel to the U.S., visits the Archer sisters and is intrigued by Isabel's independent and intelligent outlook on life. Mrs Touchett proposes that Isabel come to Europe to help her become even more cultured and knowledgeable. The plan is for them to stay at Gardencourt, the Touchett family's residence near London, and then to see the rest of Europe. In Gardencourt, Isabel meets her uncle, Mr Touchett and her cousin, Ralph Touchett, and she immediately becomes close friends with both. A friend of the Touchetts, Lord Warburton, also enters the picture, falling in love with Isabel. Isabel is then proposed to by Lord Warburton and her American admirer Caspar Goodwood, who follows her to Gardencourt from America, and she refuses these proposals. The narrator indicates that the reason is that she believes that marriage would discourage her intellectual growth.

Mr Touchett and Ralph are both introduced as either ill or sickly, which provides the turn of the novel when Mr Touchett, with deteriorating health, bequeaths a large portion of his will to Isabel upon Ralph's request to his father to give his portion of the heritage to Isabel, wanting to "put wind in her sails" so that she might be free and Ralph may observe her adventures. It is during this time that Isabel is introduced to Madame Merle. A long-time friend of Mrs Touchett, Merle visits Gardencourt during Mr Touchett's illness and meets Isabel, forming a solid relationship. Learning about Isabel's fortune, Merle executes an elaborate plan for Isabel to marry Gilbert Osmond, an old friend of Merle's. Protesting against Mrs Touchett, Ralph, and her friend Henrietta's warnings, Isabel accepts Mr Osmond's proposal and moves to Rome.

After their marriage, the novel continues with a time-lapse, showing the reader that Osmond and Isabel have come to resent each other after three years of marriage. The central conflict in their marriage is rooted in Osmond being indifferent to Isabel: she is merely a fund and a hostess, expected to fulfil her duties. Isabel's independent and intelligent nature, a feature that made Osmond desire her at the start, now bugs him: he wishes her to be a doll with ideas not of her own but Osmond's. In the meantime, Pansy, Osmond's daughter from a previous marriage and Rosier, an old friend of Isabel's, want to get married. However, Osmond strictly opposes Rosier's relations with Pansy since he considers Rosier a rather dim prospect. After visiting Isabel at one of her weekly dinners, Warburton, too, indicates he is interested in Pansy. Considering Warburton's wealth and position as the highest, Osmond insists on Isabel arranging a marriage between Warburton and Pansy, an idea that becomes further emphasised by Madame Merle's encouragement. Isabel feels stuck, and the main breaking point comes from this difference in their imaginations for Pansy's future.

Osmond sends Pansy back to the convent and accuses Isabel of sending Warburton away deliberately to hurt himself.

Shortly after, Isabel gets the news that Ralph is dying back in Gardencourt. Voicing her request to go to London, Isabel fights Osmond. Countess Gemini, Osmond's sister, consoles Isabel and reveals to her that Pansy is, in fact, not Osmond's previous wife's child but the product of a decade-long affair between Osmond and Merle. Merle had pushed Isabel to marry Osmond so that she would provide a good model for Pansy, as well as a handsome dowry. After this reveal, Isabel leaves to see Pansy for the last time, and there she comes across Madame Merle, who then informs her that Ralph is the source of her inheritance. Now loaded with all these secrets she had felt but also suppressed, Isabel leaves for London. At the end of the novel, after Ralph's death, Isabel and Caspar Goodwood meet again, Caspar asking Isabel to allow him to help her, based on Ralph's request of Caspar to do whatever he could for Isabel. Still in love, Caspar kisses Isabel. Two days later, Caspar learns from Henrietta that Isabel has started for Rome. A hurt and disappointed Caspar is about to leave when Henrietta calls out to him: he should just wait. The novel ends here, offering a half-hopeful plea for the reader not to lose hope as to Isabel's rescue from her marriage.

What makes *The Portrait* so intriguing and the focus of a thesis about "ghosts" when the main story could be argued to follow realism more closely? The answer lies partly in the two climactic moments in the novel which are "haunted." The first is Chapter 42, labelled by critics and James as "Isabel's vigil," in which Isabel ruminates on her marriage and her sufferings and is haunted, so to speak, by an image of Madame Merle and Osmond in close association. The language used in this chapter is ghostly:

> *[H]er soul was haunted with terrors which crowded to the foreground of thought as quickly as a place was made for them. (The Portrait 424)*

> *Her mind, assailed by visions, was in a state of extraordinary activity, and her visions might as well come to her there, where she sat up to meet them, as on her pillow, to make a mockery of rest . . . But even then she stopped again in the middle of the room and stood there gazing at a remembered vision-that of her husband and Madame Merle unconsciously and familiarly associated. (435)*

This chapter is arguably the most important one in the novel, not only because it hints at the unknown of the novel but also because it is a proto-modernist attempt at understanding consciousness, formulated through a ghostly form. Returning to the plot itself, the second instance of the spectral should be elaborated. The second happens at the end of the novel but is connected to the day Isabel first came to Gardencourt. Upon her arrival, Isabel asks Ralph if there are ghosts in the house since Gardencourt resembles those houses from such novels. Ralph answers that there are, and she might see them only after she has suffered, which really happens as Isabel sees Ralph's ghost while he is dying a few doors down. This second instance also suggests that the novel itself is haunted by the Gothic. The ghost's nonchalant presence in the novel, unquestioned and noncritical, points to a Dickensian England that accepts ghosts without giving them much thought.

Therefore, following a line of thought similar to Wolfreys's in his *Victorian Hauntings: Spectrality, Gothic, the Uncanny and Literature,* it could be argued that the novel is haunted by the Gothic genre. For instance, Elsa Nettels argues that James criticises, subverts, and utilises the Gothic genre in *The Portrait*, evidenced by the fact that most characters and situations resemble those of more conventional Gothic novels, such as those of Ann Radcliffe, without the Gothic resolution granted at the end. This lack of resolution (81), matched with psychological violence bestowed upon Isabel by various other characters (76), presents that *The Portrait* is stylistically rather closer to

Northanger Abbey, than it is to *Mysteries of Udolpho,* Nettels indicates.[21] The formal qualities in *The Portrait* suggestive of the Gothic genre signal that it is a haunted novel in that, as a literary work, its realism is haunted by supernatural inclinations. This resembles Wolfreys's argument regarding Dickens' works – he claims that Dickens denies any stable belief in the supernatural but seems unable just to eliminate it from his fiction.[22] James is even more in tune with the supernatural and uses it frequently in his fiction to embellish a truth or an experience that could very well happen in real life.

Moreover, a novel's tone, ambience, and mood could also be haunted. As such, the mere descriptions of Gardencourt and Isabel herself are more similar to Bly and the Governess rather than Dorlcote Mill and Maggie Tulliver of *The Mill on the Floss* (1860) by George Eliot.[23] Martha Banta, for instance, claims that "Mrs Ann Raddcliffe would have been quietly pleased with the components of *The Portrait of a Lady*" (174) and compares Isabel to the conventional Gothic heroine, who draws attention to herself through her innocence and her meeting with evil, trapped in a castle. She also portrays Osmond and Madame Merle as conventional antagonists, Pansy as the "secondary victim", and Gardencourt and Europe, to an extent, as the Gothic prison in the form of a haunted manor and a place with "centuries of civilised cruelty" (174). I would add to these haunted places even more houses, such as Osmond's house, which will be explored in the last section of this chapter. The fact that James constructs Isabel's

[21] Nettels draws attention to the fact that James masterfully infuses two inclinations in the Gothic novel: to write about the Gothic rather conventionally (as Raddcliffe does) and to make a parody of it (as Austen does). Although the character arcs and the plot are more similar to Austen, he takes the Gothic more seriously, similar to Raddcliffe.

[22] I believe that a comparative analysis of Dickens and James would inform scholars of the more prevalent ways that the ghostly has haunted Victorian literature - which Wolfreys explores in his *Victorian Hauntings* principally and in other works.

[23] James has also been influenced by George Eliot, hence the comparison.

(economic/social) suffering within the haunted manor image displays such suffering as hauntological and necessitates such a reading.

Darlene Unrue's analysis of the metaphors in Isabel's vigil also points to how James uses the Gothic to express more significant truths. Isabel muses on Osmond and her presence within his life by considering both the past and the present,[24] reminiscent of a hauntological temporality. Osmond also strives to have or create a tradition or a past for his family, asking Isabel to "march to the stately music that floated down from unknown periods in her husband's past" (*The Portrait* 431), thus creating a present based on the past. Moreover, the metaphors used to describe Osmond, "shadows, darkness, the gulf, the evil eye, the moon" (*The Portrait* 203), illustrate Osmond as having some dark power which can influence others through supernatural manipulation. The reason for that, and the reason why James draws from the occultism and mesmerism prevalent during his lifetime, can be explained in two ways: the first is that the evil of Osmond cannot be described adequately in a purely realist and scientific fashion, and secondly, because painting Osmond as an example and practitioner of mesmerism further complicates the question of Isabel's free will, which is a central theme of the novel (Unrue 201). In other words, Unrue argues that Isabel's realisation that she cannot act upon her free will is thus conveyed through these occult metaphors. Moreover, it could be argued that the Gothic element serves the purpose of genuinely making Isabel a prisoner in a way that draws attention to women's struggles during the time. Women's entrapment in houses without any means of being independent and the gravity of this situation could only be relayed through Gothic conventions, similar to Unrue's argument about Osmond's evil. We could say that the Gothic conventions draw attention to the fact that women could not practice free will

[24] Unrue argues that temporality melts in this chapter (203).

because of their lack of economic freedom, which was almost a taboo topic of its time and thus could not be stated openly. Instead, James opts to explore this issue of freedom through the imagery of the ghostly and the supernatural.

It could be argued that *The Portrait*'s atmosphere and characters are haunted by the central theme of "inheritance" because the schemes and secrets surrounding the protagonist are, in one way or another, related to her inheritance. Without the inheritance plot, the whole novel would crumble and dissolve. Yet why inheritance? The narrative could very well grant Isabel her economic freedom and trap her inside the Osmond-Merle scheme by presenting her as a rich American woman even at the start of the novel, before her meeting with Mrs Touchett. However, the narrative is precisely founded upon Ralph's bequest as the source of her economic power. Inheritance is the crucial point here, similar to how the inheritance of authority is the central point in *The Turn.* In *The Turn*, it is the quality of being inherited that makes the Governess connect to Miss Jessel. Here, similarly, inheritance is central because it signifies an inheritance of secrets and inheritance (as an economic relationship) as haunting for women. The concept of inheritance is represented as haunting firstly through Ralph, based on the sense that the sacrifice of Ralph signifies a subversion of the gender-related indications of inheritance and economic power and portrays "money" as suffering.[25] Secondly, through Madame Merle, inheritance (primarily of properties) is represented as constantly relaying a ghostly element from women's historical conditions.[26] The concepts of "house" and "property" are fundamental in

[25] The arguments regarding this will be expanded in the next section. However, it is important to remember that it was not truly "feminine" to have the type of money Isabel has, without feeling bound to a man for such economic power. Therefore, Osmond and Merle prey upon her, leading to her suffering.

[26] This will be explored in the third section of this chapter.

discussing hauntings, too, and are often sites of ghosts for Isabel. The houses in *The Portrait* are always described as haunting. This is because even when Isabel likes the place, her ownership of and presence in houses are precarious and somehow uncanny since such an ownership or presence was uncommon in the nineteenth century. While Ralph and Madame Merle's hauntings express how inheritance is always woven with ghosts, the more general idea is that Isabel is haunted, not only by Ralph and Merle but by the prevailing socioeconomic system that excludes her as an Other. Lastly, when she insists on (economic) freedom, Isabel becomes an uncanny force, haunting the readers. The rest of the chapter will explore these ideas successively.

4.2. Haunted by Ralph: Inheritance and Economic Power

Isabel is haunted by two people, both of whom are, in one way or another, entangled with Isabel's inheritance through a secret. Although the contents of the secrets and the intentions of their interests are the main differences between the two people, they are similar, too, in that they push Isabel to face a specter/phantom. This has also been a point of consideration for *The Turn*. The Uncle, who has given the Governess her economic power and handed down his authority, has turned into a specter of authority; the same could be said for Ralph, but instead of authority, his spectrality is more rooted in economic and social freedom. This section will explore Ralph's involvement in Isabel's inheritance and the indications this involvement has for Isabel's being haunted by economic power. It will also look at the formal qualities of the narrative to show how these issues are represented through haunted, ghostly language – hence supporting the main line of argument here.

Ralph Touchett is a character that orbits Isabel's life from the start to the end. Initially described as wholly devoted to his father, Ralph does not care for material developments for his or his family's estate. Upon meeting Isabel, Ralph finds

something to live for other than Mr Touchett. In fact, after his father's death, the desire to change Isabel's future fuels Ralph enough to hold on to life for three or four more years. Nevertheless, the question of what Isabel will do with her life is very much bordered by what Isabel can do given her social and economic circumstances. In line with this, a look at her circumstances at the start of the novel is necessary and illuminates Ralph's importance as a character in itself and his impact on Isabel's life. Isabel is very much the girl of straitened means coming to Europe from America. Her father is reported to have used all his estate on Isabel and her sisters while he was alive; hence, the money left to Isabel is quite scarce. Mrs Touchett even tells Ralph that Isabel is unaware of her poverty and thinks she will be travelling to Europe with her own money when in fact, Mrs Touchett is funding the whole ordeal. As suggested above, if she were to live on the money she has acquired through her father's inheritance, her life would be framed by the scarcity of the said money. Thus, Isabel's prospects are meagre in a nineteenth-century context: she will either charm and marry a rich man or continue living in straitened circumstances. Ralph aims to offer her a third option, the option to have money but not be subordinate to a man; therefore, he gives her enough money to not only survive but thrive on her own, making her rich without the added burdens of married life.[27] Not asking for Isabel's love in return, or even mere affection, Ralph asks his father to secretly give his portion of the heritage to Isabel.[28] This, then, comprises a big portion of Ralph's character development, not only because it is the only action truly taken by Ralph, a generally quiescent person,

[27] This would be drastically different even in the ten years succeeding the novel's time, marking the novel as a pivotal study at the brink of social change.

[28] Ralph does this because he truly cares for Isabel and would like to see her prosper. Of course, the novel might be said to indicate his illness and his general inclination to draw himself away from the world as other reasons. However, Ralph states his affection as his only reason.

but also because it will disrupt Isabel's present through its unforeseen, crushing consequences as she becomes prey to Madame Merle's scheme of marrying her to Mr Osmond. Isabel is, then, in many ways haunted by Ralph. She is haunted by the fact that Ralph's secret inheritance changes the currents of her life and by the more general fact that inheritance and financial power are specters for women anyway, especially during the novel's time.

The fact that Mr Touchett's inheritance, which was intended to free Isabel, turns her into a prisoner in Rome points to the way individuals repeat certain acts not because they believe in them but because these acts are rather things women unintentionally repeat due to internalised and inherited patterns. This will be studied closely in relation to Isabel's marriage in the following section. Ralph's bequest, however, plays a crucial part in the novel, and it is a specter precisely because, as Derrida defines and frames it, it affects Isabel's present and disjoints it. In fact, this momentary act of Ralph asking his father to leave half of his heritage to Isabel, as a plot device, becomes the driving force of all the other significant plots, such as Isabel's marriage to Osmond or the revelation of Pansy's parentage, or even Henrietta's eventual liking of Caspar Goodwood. Thus, Ralph's influence in the novel is magnified by triggering the primary plot device which is somehow concealed under all these seemingly more important-looking events.

The narration actually presents Ralph as a ghostly figure. Inhabiting Isabel's life as a figure that is always present but never placeable, whose power and influence are certainly felt but not observable, Ralph acts as Isabel's specter in various scenes. For instance, Ralph's sharing his inheritance is foreshadowed at the start of the novel. The first meeting of Isabel and Ralph is almost a ghostly scene signalling a future commodity-splitting, becoming a hauntological glimpse into the future:

> *The girl spoke to Ralph, smiling, while she still held up the terrier: 'Is this your little dog, sir?'*
> *'He was mine a moment ago; but you've suddenly acquired a remarkable air of property in him.'*
> *'Couldn't we share him?' asked the girl. 'He's such a perfect little darling.'*
> *Ralph looked at her a moment; she was unexpectedly pretty. 'You may have him altogether,' he then replied (The Portrait 17).*

Moreover, in the quote below, he observes the innocent beneficiary, Isabel, and the conspiring thief, Madame Merle, in a manner that evokes the ghost imagery in a Gothic novel. The scene is also complemented with the dark weather that enveloped the London area in the Gothic's heyday:

> *Poor Ralph Touchett, as soon as the autumn had begun to define itself, became almost a prisoner; in bad weather, he was unable to step out of the house, and he used sometimes to stand at one of the windows with his hands in his pockets and, from a countenance half-rueful, half-critical, watch Isabel and Madame Merle as they walked down the avenue under a pair of umbrellas. (The Portrait 189)*

This scene helps the reader make a connection between *The Portrait* and *The Turn*, as Ralph resembles the two men from Bly, the first of which is Peter Quint. In this scene, Ralph can be considered quite similar to Quint, watching the arrivée[29] with a careful eye from a high place in the house, further emphasising Ralph's position as a ghost by reminding the reader of the way Quint was also on top of a tower, watching the Governess. Moreover, Ralph is reminiscent of the Uncle from *The Turn*. The fact that Ralph is absent from Isabel's life for most of the novel and has an untraceable and abstract effect on her is parallel to the effect of the Uncle, principally because of the economic power they provide and represent. Moreover, their similarity is further pronounced in the way they are absent from the protagonists' physical proximity, yet ever-present in their lives through the said economic power. Although their presence

[29] A social climber who has literally arrived in Gardencourt just recently.

is only subtly perceived by the protagonists, it is felt and is an integral part to further the plot and change their life.

It is possible to suggest various reasons why Ralph is painted as a specter. Ralph's drastic effect on Isabel's life, in fact, begins with his not letting Isabel know of his help. Ralph conceals his act of goodwill for the reason below:

> *'Her marrying—some one or other? It's just to do away with anything of that sort that I make my suggestion. If she has an easy income she'll never have to marry for a support. That's what I want cannily to prevent. She wishes to be free, and your bequest will make her free.' (The Portrait 183)*

In Ralph's heroic act lies his desire to improve Isabel's condition, of course, but also the social commentary that a woman who lacks money would, eventually, have to marry for support – this is the fate that Ralph does not want to see for Isabel. As explained in the previous chapter, marriage is the only viable option for economic betterment, which would bring many societal responsibilities and restraints. According to the narrator and Ralph, these would be severely unjust for a woman of Isabel's disposition. For instance, she would be restricted in her travels, her readings, and after some time, in her thinking. He also wants to keep this a secret so that she would only feel grateful to Mr Touchett, for whom she could have no practical responsibilities, because of his social standing as an already married man, his fatherly attitude, and his death. This is a point which, when complemented with the argument against marriage, further presents the idea that it is essentially Isabel's freedom that matters to Ralph. Therefore, when Isabel receives the inheritance, she is freed from any insistence that she marry someone, anyone, of fortune (which has been the fate seen fit for her, as evidenced by Mrs Touchett's insistence that she accept Lord Warburton's marriage proposal). Yet this does not lead to a free life as imagined by Ralph. When she receives the fortune, she feels that she can choose to marry Mr Osmond. Because she has her own money money, she now feels that she can make choices based on romance rather

than economics; if she did not have the money, she would not be able to make the romantic choices and would be hindered from marrying Mr Osmond due to his lack of means. The true motivation behind this marriage is still economic since Mr Osmond has, in fact, married her because of her money. This motivation is also informed by economic freedom and its ties to personal development on Isabel's end, as she argues that she would like to help Mr Osmond achieve his true self by providing money for him. In the end, Isabel cannot diverge from the conventional expectations for women in her time: she marries, although in a subverted way, for money (Thurschwell), followed by suffering emotionally, being unable to run away (despite her economic power - which she has actually lost by marrying). Ironically, therefore, Ralph's past act of concealing the truth, because he thinks he could free Isabel by doing so, pushes her again in the same old traditional direction, in what could be called an act of repetition on Isabel's part. This parallels Abraham and Torok's description of the way concealing something might be repeated in another person's psyche.

Ralph's concealment expands into another parallel between the Uncle and Ralph, seen in instances of informing. As Felman has noted in this issue (144), all the letters were written and unwritten for the Uncle in *The Turn*. It has also been revealed that most of the novel circles back to the question of informing someone of a more affluent background about the possible damage done to their property, and throughout the novel, the Governess is answering (or not) to a man who provides her with something resembling economic freedom. With the Governess, this informing/answering process is more on the surface as the economic transaction itself is obvious and previously agreed upon, and she is hiding from the Uncle by not sending letters and in a way that emphasises the hierarchy between the master and the servant. Isabel's behaviour, on the other hand, is more subtly affected. Ralph and Isabel do not

knowingly interact on the same level as the Governess and the Uncle do because Ralph has decided that Isabel's lack of knowledge about the inheritance would free her from answering any man, let alone himself. In spite of this, she is answering men in general and Ralph specifically in two ways, in a fashion parallel to the Governess' answering to the Uncle. The first is that she is answering to Ralph when she is ashamed of her unhappiness in her marriage and hides it – her whole arc in Rome revolves around avoiding Ralph so that he might be spared of the tragedy of Isabel's marriage, i.e. the haunted Osmond residence, paralleling the Governess's not informing the Uncle of Bly's situation. Therefore, it could be argued that the Governess and Isabel try to hide from their benefactor how a house has become a suffocating place. The second is that she is answering to Osmond in her marriage life. For instance, she cannot leave Rome to go to Gardencourt without Osmond threatening her and cannot support her stepdaughter in her choices without repercussions from Osmond's end. This is a direct consequence of Isabel's having Ralph's money since she would not have married Osmond if she were to remain poor. The Governess and Isabel seem to be under the scrutiny of men who hold economic and/or social power.

Throughout the novel, Isabel is unable to face the specter of the impossibility of making choices independently of her economic situation. The secrecy is again the culprit as it shrouds a crucial fact about financial power: it is not divorced from the prevailing social system and her community. This affects the trajectory of her life. In other words, she is unable to understand the specter, and thus her present is disjointed; if she were to understand the specter of women's marginalisation from economic power, she would perhaps understand the consequences of marrying Osmond and make another decision regarding her marriage. In another line of thinking, she can hardly be blamed for her lack of consciousness about her responsibility when the

tragedy of Isabel's life, her marriage, is actually the result of Ralph's concealing his involvement in the inheritance. She is unaware of the effects of financial power and refuses to even see it as an important part of life even when the narration presents her personality as what could be called "possessive" from time to time.[30] This juxtaposition is rooted in the fact that financial power, or the lack thereof, is a nescience for Isabel. An example of this nescience would be that she always chooses her friends and her husband by focusing on their lack of property almost as an act of solidarity.[31] Her "chosen" social circle consists not of rich people but of those without property, such as Henrietta, Osmond, and Rosier, which implies that she sympathises with the ghost of her past self; the girl who would travel with her aunt's money. This draws attention to the fact that Isabel looks for people from her class rather than people such as Lord Warburton, even if she admires such wealth. Moreover, all property-related, possessive, and controlling behaviours seen in Isabel or endured by Isabel are related to her financial power.[32] Isabel's talking of Osmond as her property points to how she wants to possess whatever she can, founded upon her origins as a woman without any possessions. When she claims that material commodities are not indicative

[30] The fact that Isabel might be considered to have a possessive or at least material view of the world is elaborated later in this section.

[31] Colodeeva argues that Isabel does in fact choose her friends and husband from rich people: "[T]he author makes fun of Isabel, for when she made the most important choice of her life she was certainly attracted to her partner by these very aspects: his appearance . . . and possessions" (96). Later on, Colodeeva goes on to argue that her choosing Osmond because he is poor is "intended to show the whole world that she does not care for material possessions, leads to her failure" (102). Colodeeva's argument could be valid if we consider Osmond alone; however, when we look at Isabel's wider social circle, it might be the case that she is attracted to these people because of their lack of possessions, contradicting Colodeeva's emphasis on Osmond's possessions such as his cabinets. However, her later claim is applicable in this discussion, as Isabel's act of solidarity does lead to her failure. Colodeeva's article will be studied in its other aspects in the section titled "Houses and Anxiety."

[32] Reading *The Portrait* through the lack of a mother, Ash argues that Isabel is constantly seeking authority figures to have a mother, and thus we observe her submission to Osmond; in fact, Ash says that Isabel sees Osmond as an extension or a property, and this comes from Isabel's lack of a mother (152). While this is an essential reading, I would instead relate it to her economic past.

of her personality, unlike Madame Merle's views on the topic, Isabel is in denial of the space financial power occupies for her. Alternatively, perhaps, Isabel is still concerned with financial power but favours a lack of it, whereas, for Merle, an abundance of it is a positive influence. Thus, for the more significant part of the novel, Isabel seems to avoid the specter of property and ownership, which in turn amplifies their haunting power. She is, then, unaware of the way money affects her life, and thus, money becomes a specter for her. The specter is an undercurrent in the present that one cannot locate precisely. Money similarly affects Isabel's life, not only through her inheritance but also through her history with it, constantly changing her attitude and her life, always present in her unconscious but without a trace in her consciousness.

She is also unaware of her debt or responsibility, i.e., her "inheritance" in the Derridean sense. Hauntings indicate a debt or responsibility to an inheritance, and this is another way in which Isabel is haunted: she is unaware of her debt to the specter (Ralph himself), unaware that she ought to speak to it (the specter of economic freedom for women), unaware that when a woman inherits freedom in the form of money, she is inherently breaking down a particular interpretation of womanhood as vulnerability. To re-quote Derrida, Isabel's inheritance entails an understanding of its origin (Ralph) because her inheritance, whatever she has been avoiding speaking of (money, at all times for Isabel), is, in fact, not separable from her being (*Specters* 67). This state of mind is somewhat challenged when Isabel learns, from Madame Merle, about the origins of her fortune. This is why Isabel sees Ralph's ghost upon this: she is finally reminded and taught about her economic relationship to her inheritance. Finally, she can face a ghost, and she does this without fear ("She was not afraid; she was only sure" [*The Portrait* 597]). Isabel is to speak to the specter instead of unknowingly avoiding and discarding it. She is to live a life that would honour her and

Ralph's dreams about her independence. It is unclear whether she chooses to follow the path to the future and honour her inheritance as a chance not given to many women, but the indication is at least there, at Henrietta's "just you wait" to Caspar Goodwood. This, however, should not be taken as Isabel's running away from Osmond for another, more prosperous man, that she will reunite with Goodwood. In fact, for the narrative present, she is back in Rome, possibly with Mr Osmond, but more likely with and for Pansy. This could be interpreted as her paying her debt to the long inheritance of women's financial powerlessness by going back to Rome for Pansy so that she might free another woman from the tyranny of economic marriages, which will be explored in the following section. Moreover, Isabel should look at the future and her inheritance, which could be analysed as Isabel's debt to the future (Pansy) to provide whatever has been provided for her (Lucy 114). Such suggestions are missing in *The Turn of the Screw*. Therefore, part of what makes *The Turn* tragic is that the Governess does understand the origin of her inheritance (the Uncle) but is unable to observe that it carries a specter about economic power and her liminal experience. However, we could entertain the possibility that the Governess is more similar to Pansy than she is to Isabel. In that case, we could turn to Miss Jessel as the party who did not pay their debt, which left the Governess in such a tragic cycle of poverty-stricken existence.[33]

Moreover, Isabel is generally haunted by economic power, possessions, and proprietorship in another less emphasised way. Elaborating on the revisions made in 1908 and discussing the differences between *The Portrait* of 1881 and 1908, Torsney

[33] The Governess could be likened to Pansy in the way that they both follow another woman who has suffered. The Governess comes to Bly after Miss Jessel has suffered in her own vocation and her own romantic love; Pansy comes to be Osmond's (and Merle's) victim in their treatment of marriage as an economic bond after Isabel has suffered due to this mindset. Isabel returns to Rome (or so it is implied) for Pansy, but Miss Jessel does not warn or break the cycle for the Governess – and Miss Jessel is actually physically unable to do so, as she is truly a ghost.

shows that the exploration of Caspar Goodwood[34] is itself a representation of how America, like Caspar in the 1908 version, becomes stronger, harsher, and more expansive. Moreover, Caspar's kissing Isabel, described as an "act of possession" in the 1908 version, is also an imperial act (Torsney 99-100). Thus, Isabel is possessed in these two instances. Moreover, Isabel as possession is presented as follows:

> *She only felt older-ever so much, and as if she were 'worth more' for it, like some curious piece in an antiquary's collection. (The Portrait 326)*
>
> *He was immensely pleased with his young lady; Madame Merle had made him a present of incalculable value. (The Portrait 350)*
>
> *When had it even been a guarantee to be valuable? Wasn't all history full of the destruction of precious things? Wasn't it much more probable that if one were fine one would suffer? (The Portrait 562)*

Not only Osmond and Merle, but Isabel also sees herself as a commodity. Isabel is like a piece of land to be conquered, with money or sources to extract. She also squanders herself on Osmond and her money because she does not want to manage it (Izzo 37). Isabel's presence then serves to help, elevate, and increase the value of those around her, marking her as a possession.[35]

The tone and ambience of a specific novel or a scene could be haunted (Atkinson 258-9); I would also like to look at how inheritance is conveyed through ghostly language. The inheritance is, in fact, introduced in a language and theme that

[34] Isabel's admirer from the USA; he is insistent on earning Isabel's favour and proposes to Isabel early in the novel. After Isabel's rejection, he quietly draws away from her life, but his affection does not come to an end. He is still in love with Isabel at the end of the novel.

[35] Moreover, there is also the idea that Isabel, like the Governess, is described as being possessive, in a reading that contradicts the previous one. In *The Turn*, this idea that the protagonist is an imperialist figure is developed through sea imagery. The same imagery is present in *The Portrait*. For instance, Ralph describes leaving his inheritance to Isabel as putting wind in her sails, indicative of ship imagery. What this, in turn, indicates is an imperialist view of the world that focuses on material commodities, as Torsney discusses. She reads James's portrayal of possession, gold, and glory as drives that perpetuate psychological violence caused by not only these characters but also by Britain and America's imperialist policies. Isabel also represents imperialism. For instance, she thinks of herself as possessing Osmond: "The finest-in the sense of being the subtlest-manly organism she had ever known had become her property" (*The Portrait* 428). Therefore, there is a link between *The Turn* and *The Portrait* in this respect as well.

is more Gothic and haunting than realist. In line with this, Isabel's inheritance is continually coded as haunting and haunted. The inheritance is haunting for Isabel, as in London, three days after Mr Touchett's will has been opened, Isabel is described as "pale and grave" (*The Portrait* 210); she is reported to have burst into tears after learning of the will. After her sister learns of the inheritance, the narrator describes Isabel's fortune as "so uncanny a result of so exhilarating an incident" (*The Portrait* 321). Afterwards, Isabel walks through "the foggy London street" in the "early dusk of a November afternoon" (*The Portrait* 332) – all part of the Gothic/ghostly imagery. Isabel's position as a proprietor, a beneficiary, and an owner, is, at all points, a haunting force for the narrator, the reader, Mr Osmond, and Madame Merle, while the inheritance itself puts almost a punitive atmosphere around her. This last issue will also be a point of discussion in the last part of this chapter, but it is important to note here that no matter if Isabel is haunting or haunted, inheritance is coded as a ghostly affair.

The haunting power of Isabel's inheritance could also be exemplified in Mrs Touchett's conversation with Madame Merle about Isabel's receiving Mr Touchett's inheritance. The conversation is constructed as if the two friends are talking about something uncanny:

> *'A fortune!' Madame Merle softly repeated.*
> *'Isabel steps into something like seventy thousand pounds.'*
> *Madame Merle's hands were clasped in her lap; at this she raised them, still clasped, and held them a moment against her bosom while* her eyes, a little dilated, fixed themselves on those of her friend*, 'Ah,' she cried, 'the clever creature!' (The Portrait 208; emphasis added)*

Madame Merle's reaction upon hearing of the fortune is similar to a scene from *The Turn* wherein the governess meets with a ghost for the first time:

> *[H]e slowly changed his place—passed,* looking at me hard *all the while, to the opposite corner of the platform. Yes, I had the sharpest sense that during this transit,* he never took his eyes from me*, and I can see at this moment the*

way his hand, *as he went*, passed from one of the crenelations to the next *(The Turn 29; emphasis added)*

During these two instances, Madame Merle and Peter Quint assume a ghostly role. Quint is, by the narrator, has the physical appearance of a ghost – it is as if what the Governess sees is factual; Madame Merle, then, can be likened to a ghost because she behaves similar to Peter Quint. Here, Madame Merle is established as an intruder of some sort, a threat to Isabel with the imagery of her gaze and hands. The gaze of Merle and Quint is significant here in that the observation of the haunted being is a crucial element of the specter. As Derrida points out, with the specters, "one feels oneself looked at by what one cannot see" (*Specters* 170). Here, Merle and Quint are described as looking, fixing their gaze, creating a feeling of being uncannily observed in the Governess and Mrs Touchett. Moreover, the narrator's emphasis on the hands could be traced back to the inheritance issue. "Handing," especially the movement of the hands as passing from one space to another, alludes to the way authority, money, and perhaps the ability to move freely within "spaces" are being "handed down" to our haunted protagonists who are thus being threatened by our two ghosts – Quint and Merle who, strikingly enough, also wished for the authority or property the protagonists achieved.

To summarise, it has been argued that Isabel is haunted by her financial power in many intertwined ways. These haunting elements could be listed in an order that focuses on their thematic importance. The first is that she is haunted by her responsibility to be independent so that she might pay her debt to Ralph and to a long tradition of women who fought to have the power Isabel has. She is unable to do this because she is unaware of the origins of her inheritance, and she is unable to meet the specter of Ralph when she does not know the origins of her inheritance. When she meets the specter, she returns to Rome so that she might help Pansy, too, a topic to be

elaborated on in the following section. Secondly, Ralph's act moves the plot forward while taking Isabel back to the old world in which she would have to answer to men as their subordinate, a view neither the narrator nor Ralph supports. Inheritance itself is a specter, too, as described by the narrator, and inheritance is raised as a contesting issue. Lastly, she is haunted by Ralph himself, who embodies all these for Isabel, and whom the narrator, most often, depicts as a ghost in his paleness, observance, and absent-but-felt presence. The novel's language, ghostly and Gothic-like, also highlights these points. These have been explored in parallel to *The Turn* and the Uncle's hauntings, with subtle differences. What is an overarching theme is that both works embody women's historical inhibitions concerning financial power. All of these are traumatic elements in Isabel's life, and James describing them through a ghostly language indicates a spectre in the novel: the specter of property. Madame Merle, too, is painted as a ghost in relation to Isabel's property. However, instead of being a beneficent ghost that reminds Isabel of her responsibility to uphold her values (such as being an independent woman), Merle is a reminder of the reality of the women's situation as well as the entrapment women feel concerning their matrilinear responsibilities, and a specific link between marriage and economics is provided through Merle's schemes.

4.3. Haunted by Madame Merle: The Inheritance of a Phantom

Madame Merle is, from many perspectives, an ambiguous figure. She is a frenemy of Isabel, and her secrecy, ghostliness, and ambiguity inform the novel in a way that draws attention to women's precarious situation in the nineteenth century. Moreover, as Isabel becomes a closer friend to Madame Merle, she comes to be haunted by her secrets. The reading of Madame Merle in this section will draws on transgenerational haunting. It will be seen that, firstly, Madame Merle establishes a

transgenerational phantom when she gives birth to Pansy secretly, and through this phantom, she haunts Isabel as a contender for Osmond's attention and money, similar to Miss Jessel. Secondly, in their closeness, Isabel inherits a phantom from Merle. Thirdly, through this secret, Isabel is pushed to understand the cultural and communal phantoms around her. As will be seen, Madame Merle and Miss Jessel both haunt the protagonists through their own experiences, although due to its more overt exploration of Madame Merle, *The Portrait* could be said to have more material regarding this. Moreover, while Miss Jessel is indeed a ghost, Madame Merle, alive and healthy, is haunting in the sense that she relays a phantom. Madame Merle stands as the epitome of the ghostly in *The Portrait*, as almost all the other characters and the narrator are aware. Osmond warns the reader and Isabel: "Don't talk of her too much; it seems to bring her back" (*The Portrait* 404).

To go back to the first argument, Pansy's birth itself is, initially, a phantom in the novel. As Countess Gemini reports, Madame Merle and Osmond has had a decade-long affair while their spouses were still alive. During this time, Madame Merle has given birth to Pansy but could not pass on the girl as her own daughter as she and her husband had been separated for some time, her husband having left to go abroad, and it would be obvious that Pansy is the child of an affair. Just in time for this, Osmond's wife dies in the Piedmontese mountains where they travelled so that her health could develop. Osmond then moves to Florence with Pansy some time afterwards and tells everyone that Pansy is his daughter from the now-dead Mrs Osmond. The decade-long affair supposedly continues after this but stops some time before Osmond's marriage to Isabel. Despite the affair's end, Merle is described as always helping and working for Osmond, partly because of their past but primarily because of Pansy, which is evident even at the introduction of the Osmond family. When the reader is first

introduced to the family, Pansy is back from a convent, and Osmond is receiving her back home from the Catholic sisters. However, this chapter serves more as a function than as an introduction to Osmond. Here, it is quite possible to detect the secret of Pansy's parents in such lines and language as Madame Merle's sentence, "[Pansy] doesn't like me" (*The Portrait* 242) or her interest in making her look presentable, which are interesting concerns to have about a young woman one barely sees. Madame Merle's selfless friendship with Osmond is also a testament to the truth about the two's relations.

Another important chapter in the novel, Isabel's vigil, also informs the reader about the nature of the relationship between Mr Osmond and Madame Merle. A nescience is conveyed to Isabel in the form of a vision in this chapter. Although she knows in her unconscious that this impression is serious and mostly likely implies a shrouded history, she seems unable to bring it to her consciousness, which makes her narrative in this chapter almost a study on nescience. This transmission of such a nescience also points to the fact that Isabel has at last become part of the phantoms of the family:

> *[T]he reason for her doing so being that she had received an impression . . . There was nothing to shock in this; [Mr Osmond and Madame Merle] were old friends in fact. But the thing [the scene where Isabel sees them communicating closely] made an image, lasting only a moment, like a sudden flicker of light. Their relative positions, their absorbed mutual gaze, struck her as something detected. But it was all over by the time she had fairly seen it. (The Portrait 408)*

The choice of words in this chapter, such as Isabel's "insights," "visions," and "terrors" upon her observing the pair in close communication, indicates ghostliness. This suspicion of Isabel's, as well as other impressions of hers, are narrated as if it was a supernatural experience, a scene that Isabel is not supposed to see, or a glimpse into a private affair:

> *[H]er soul was haunted with terrors which crowded to the foreground of thought as quickly as a place was made for them. (The Portrait 424)*
>
> *It was as if [Osmond] had the evil eye; as if his presence were a blight and his favour a misfortune. (424)*
>
> *Between those four walls she had lived ever since; they were to surround her for the rest of her life. It was the house of darkness, the house of dumbness, the house of suffocation. (429)*
>
> *[S]he nevertheless assented to this intimation that she too must march to the stately music that floated down from unknown periods in her husband's past. (431)*

The fact that Isabel is portrayed as being "haunted" by the vision of Madame Merle and Mr Osmond highlights that although there is nothing unjust or wrong in the pair's relationship, there is a sense that things are uncanny. Osmond's supernaturally evil presence and his familial tradition and history, as well as Isabel's perception of the house as a prison, are conveyed through a language that evokes feelings of Gothic imprisonment. Therefore, Osmond and Merle's relationship is coded as a phantom, which is also evident in the way that the topic of Pansy's mother is always hushed up and unspoken about. The question of why Mrs Osmond is never mentioned can be answered through a family's attempts to hide their secrets to avoid societal persecution. In this way, Pansy's presence and her birth mother are crypts for Merle and Osmond since they try to bury it, similar to Abraham's patient, whose grandmother had caused the death of her mother's lover. However, again like Abraham's patient, this social persecution of Merle and Osmond's affair resurfaces as a phantom. Therefore, it is a nescience that Pansy is the daughter of Madame Merle, and everyone, including the narrator and the characters, are affected by this. Even Isabel, at the moment of Countess Gemini's revelation, understands the truth: "She had spoken no name, yet Isabel could but check, on her own lips, an echo of the unspoken" (*The Portrait* 543). While the indications of Pansy's phantom(s) can be discussed in

elaborate detail, if we return to our protagonist, we can also see that phantoms can be inherited when an outsider comes into a family, as Isabel becomes a part of the adultery phantom when she marries Osmond. As Kelsey Llewellyn points out, the phrase "Madame Merle had married her," uttered in Chapter 49, serves two functions: the first is that Isabel understands Madame Merle had planned and executed Isabel's marriage to Osmond; the second is that in marrying Osmond who is spiritually bonded with Madame Merle, Isabel had also married Madame Merle (39). In so doing, Isabel becomes a part of not only Osmond's psyche but also Madame Merle's and inherits a phantom.

One could also argue that Madame Merle's influence is even more substantial, considering the nature of their relationship even before Isabel's marriage. Both friends and enemies, Isabel and Merle are reported to share quite a lot of ideas and emotions during Mr Touchett's illness, their travels, and their correspondence. Isabel even finds "herself desiring to emulate [Madame Merle's qualities]" (*The Portrait* 189). This closeness enacts an instance of transgenerational haunting. To Isabel, Merle is a parent, and she is the daughter who does not want to know the details of her mother's secrets but cannot help feeling them in her psyche, a phenomenon repeatedly showing up in Abraham and Torok's work. The following quote is an example: "she had lost the desire to know this lady's clever trick. If [Isabel] had troubles she must keep them to herself, and if life was difficult it would not make it easier to confess herself beaten" (*The Portrait* 402). Isabel stops asking Merle for advice and sharing her troubles. After all, it is better not to know a parent's tricks so the daughter can retain respect and love for her.

This is also similar to the way the Governess in *The Turn of the Screw* views Miss Jessel. Both Miss Jessel and Madame Merle are figures that act as a mother/sister

figure since the protagonists view them in such a light that evokes both admiration and aversion. Another way that the two are similar is in why this feeling of aversion arises. Although Isabel has indeed been in love with Osmond at one point, and her feelings of haunting might be due to jealousy rather than economic precarity, both Madame Merle and Miss Jessel emerge as ghosts stealing from the protagonists, which conveys the sense of the uncanny along with the fact that they relay phantoms. In *The Portrait*, stealing is truly stealing since Madame Merle, in marrying Isabel, has taken her money to give it to her daughter Pansy. Miss Jessel evokes similar feelings of stealing, as she appears to be writing a letter to a lover/Uncle and thus threatens the economic prosperity marriage or their job could offer the Governess. Therefore, romantic jealousy is fuelled further by economic injustice or theft. This economic injustice is intertwined with the cultural phantom relayed to the protagonists.

The second argument of this section claims that while the adultery issue is worthy of attention, Merle also relays another secret to Isabel: a more cultural and historical secret about commodities and marriage. The historical secret is evident in how Isabel signifies the new woman who is more independent, while Madame Merle signifies an aged, traditional womanhood. The following passage from the novel clarifies this idea:

> *[Isabel] liked [Madame Merle] as much as ever, but there was a corner of the curtain that never was lifted; it was as if [Merle] had remained after all something of a public performer, condemned to emerge only in character and in costume. She had once said that she came from a distance, that she belonged to the 'old, old' world, and Isabel never lost the impression that she was the product of a different moral or social clime from her own, that she had grown up under other stars. (The Portrait 324)*

This passage shows that Madame Merle has air of secrecy and ambiguity surrounding her, and Isabel specifically relates this to Madame Merle's origins, her society, and morals and "growing up differently." This points out that the narrator emphasises the

cultural and social context in Merle's secret. The perception that there is a curtain never lifted, followed by an emphasis on Merle's belonging to an older world, indicates that the secrecy is specifically about the old and the cultural. The narrator also shows that Isabel feels removed from the old world of Madame Merle, understanding that she is the product of a new age. However, Isabel also becomes trapped within this old world when she becomes close associates with Merle, unconsciously accepting the cultural patterns she consciously abhors.

Isabel's coexisting fear and admiration of commodities and properties, then, are an extension of Merle's psyche, which consists of the will to possess. Merle is relatively poor, living as a guest in many places, and values commodities and sees them as extensions of one's personality. She is ambitious, not only for herself but for her daughter, obsessing over marrying Pansy to Lord Warburton and claiming that Pansy is made for worldly, expensive, beautiful things. Merle's crypt is that she has failed in her ambitions and ended up in a worse condition than she has envisioned for herself. Isabel is consequently affected by Merle's crypts – they are manifest as phantoms in Isabel's psyche. Merle, then, turns Isabel[36] into someone who also unconsciously cares for these things – not because she manipulates her, but simply because she cannot help sharing her crypts. Beneath all this lies a phantom about money and inheritance, not for men but for women, since the plot comes from the fact that a woman inherits money, and another wants that money for her daughter and from the lack of economic prospects for a woman and its ties with marriage. Merle's care for material things itself is a phantom, too, but cannot be separated from the phantom/specter that women are forced into horrible marriages and houses because of

[36] Perhaps Pansy, too, but not within the framework and scope of the novel.

their lack of economic resources. Isabel is unable to leave the Osmond residence, pushed into a marriage purely because she would be able to provide a handsome dowry for Pansy and sources for Mr Osmond. Her leaving would mean leaving behind her inheritance. What is more is that her leaving also would put another woman, Pansy, into a marriage of money. Shortly, she finds herself living at the whim of a man, a fate Ralph has seen unfit for her, and quite unable to save a loved one from this fate, even if she could save herself. In this way, in this marriage, she does not have any difference from a woman who has married a wealthy man for his money because she shares the same rights and the same burdens. Furthermore, she does not have any difference from Madame Merle, although she likes to believe she does: both are penniless, unhappy in their (past) marriages, care for material things, and drift through Europe.

How Isabel inherits this phantom is seen in her character development. Isabel cares very little for money, does not want to be a materialist and refuses this as an aspect of her identity. She also refuses to believe in a correlation between marriage/love and money. This is her personality on the surface level.[37] Moreover, because she refuses to see this correlation and she is unable to understand her phantom, which is a fear of being poor and lonely like Madame Merle, she is repeatedly thrown into a pattern wherein a relative (Mr Touchett and Ralph) dies, and she has to deal with an inheritance, followed or preceded by a marriage offer (Lord Warburton and Caspar Goodwood). The first of these happens at the novel's beginning when Lord Warburton and Caspar Goodwood, quite rich people, ask her to marry them; she refuses, wanting to be free. Shortly afterwards, Mr Touchett dies and leaves her a fortune, and she goes and marries a relatively poor man. This first sequence seems to be a riot against

[37] Isabel's care for material things will be discussed further in the section titled Personality, Lack, and Houses: The Uncanniness of Being an Other. It has also been touched upon briefly in the footnotes in page 107.

Madame Merle's old-world values since she is now married to a man from a lower class. However, in fact, she still makes choices based on economic well-being, this time of Mr Osmond's. The second sequence, the repetition, happens at the end of the novel. She leaves the poor man so that she can be free spiritually and not financially; Ralph dies and leaves her Gardencourt (for a year); Caspar Goodwood kisses her, asking her to run away with him. When Isabel and the reader become aware that she repeats these practices in another way, it becomes clear that Isabel's actions are more in line with Madame Merle's than intended. Interestingly, while the repetition happens, Isabel pays attention to the materials in the scenes; the scene below preceding the repeated sequence is significant since Isabel realises that it has a familiar but different feeling attached to it, which can be called uncanny:

> *He was dressed just as he had been dressed on that day, Isabel remembered the colour of his cravat; and yet in spite of this familiar look there was a strangeness in his figure too, something that made her feel it afresh to be rather terrible he should have come to Rome. (The Portrait 491)*

As seen in this quote, Isabel is also aware of the repetitive nature of the events, the way her temporality is disjointed or the way she is repeating a harmful practice. She remembers, for example, the bench she sat on when she received Caspar's letter and was offered Warburton's proposal:

> *[I]t was that on this spot something important had happened to her-that the place had an air of association. . . It was indeed an historical, an interesting, bench; she stood and looked at it as if it might have something to say to her. She wouldn't sit down on it now-she felt rather afraid of it. (The Portrait 586)*

The past repeats itself and will repeat itself in the form of proposals and inheritances, then. However, there is a difference in the repetition, stemming from the fact that Isabel has now learnt the secret of her inheritance. After seeing Ralph's ghost in her room (as well as seeing the specter), Isabel is pushed to face her phantoms and help a

woman (Pansy) break out of the cycle that cost Madame Merle and Isabel their happiness.

The argument that Madame Merle relays a phantom to Isabel is further strengthened when we consider that the three women have become a family, not only because Merle is the birth mother and Isabel the stepmother but also because the secret about marriage and inheritance is a phantom affecting precisely three generations. Isabel then returns with the realisation that while she cannot help Madame Merle, her mother figure, she can help herself and thus Pansy, her daughter. She becomes aware of a phantom which would haunt Pansy, too, if she herself did not face it. Isabel has repeated Merle's crypt, acting for and with her phantoms in her way but will do her best to help Pansy out of this cycle. At the end of the novel, Isabel is finally free,[38] and her freedom will inherently help Pansy as well. When she returns to Rome, the reader can only hope it is for Pansy, to whom she had promised to come back. To emphasise Pansy's also repeating Madame Merle and Isabel's steps, one only should look at where the novel has left Pansy. At the end of the novel, Osmond has sent Pansy back to the convent so that she may reconsider her wish to marry Rosier, a man of rather straitened means. At some point in the novel, then, both are physically stuck in a place designated by Osmond, by a system designated to push women into marriages done for money, marriages that "trap." Although Isabel has had the opportunity to free herself by running away with Caspar Goodwood at the end of the novel, she returns to Rome. This signifies that Madame Merle, Isabel, and Pansy share a phantom that can only be relieved by Isabel helping Pansy. This is an act of inheritance and debt, and Isabel, to follow Derrida, has to honour her responsibility to free another woman. After

[38] The reader is inclined to think so. However, there is not any explicit closure in terms of Isabel's fate in the novel.

all, Pansy's name comes from Old French *pensée*, and pansy, as a flower, represents memory and remembrance: Isabel remembers her debt to Pansy. This is reminiscent of the specter since the specter always returns with a debt or an inheritance (Lucy 114) and is more collective and communal, requiring one to be in solidarity with others.

Moreover, these socioeconomic, historical, and cultural issues lead Isabel to connect with even more phantoms, especially evident in in the way the novel is narrated almost like a ghost story, observable especially in the tone and ambience of various descriptions, word choices, and settings. The setting becomes critical in relaying such a haunting sense of Isabel's situation, which will be explored in detail in the section "Houses and Anxiety." For instance, each time Isabel feels vaguely uncanny about Madame Merle or Mr Osmond, she is led to a more cultural phantom/specter. The fact that this happens in Rome is also significant since Rome, a historical city, provides many opportunities for her to connect to history. In fact, Isabel even feels connected to Rome in quite a personal way:

> *From the Roman past to Isabel Archer's future was a long stride, but her imagination had taken it in a single flight and now hovered in slow circles over the nearer and richer field. (The Portrait 288)*
>
> *[S]he dropped her secret sadness into the silence of lonely places . . . she could almost smile at it and think of [her sadness'] smallness. Small it was, in the large Roman record, and her haunting sense of the continuity of the human lot easily carried her from the less to the greater. She had become deeply, tenderly acquainted with Rome; it interfused and moderated her passion. But she had grown to think of it chiefly as the place where people had suffered. (518)*

As the Governess is pushed to understand individuals' place in history and the inevitable sense that they are part of a web of phantoms/specters,[39] Isabel becomes aware of this sense of continuity and haunting. As Joel Porte argues, Isabel develops a "ghost-sense" (17), by which he means that Isabel stops being detached from

[39] To what extent the Governess herself is successful in understanding the specters is another question.

temporality and space and starts seeing herself as part of a collective history and space.[40] He also points out that on top of Isabel's understanding of this temporality, the collective horrors and terrors associated with Italy are also portrayed, and Isabel's ghosts, he claims, come from the repression of her phantoms. For instance, at the beginning of the novel, Isabel is strikingly unaware of the possibility of a nonlinear temporality (even while she wants to connect to history), much like Mrs Touchett who claims that "what if"s and the past have the same effect on her presence – which is none (323). In other words, Mrs Touchett denies any temporal space other than 'now.' This is an ontological framework of thinking, which hauntology opposes by emphasising a non-linear temporality in which the past and the future constantly haunt the present. Before her marriage, Isabel is similar to her aunt in her perception of temporality; she, too, is relatively unsuccessful in speaking to the specter and perceives the past as a distant place, an embellishment in beautiful houses. It is only during her residence in Rome that she comes to be aware of a history that surrounds her, and only after she has unearthed some secrets about her marriage and her inheritance that she comes to acknowledge – as discussed in the section above about Ralph – a debt, and to break a harmful pattern, as analysed here. *The Portrait* is a study of learning about ghosts, in a way – a bildungsroman that describes the protagonist's spiritual and emotional process of maturation.

A few other characters also feel a sort of connection to the past. For all of them, this connection is not a satisfying and inspiring one, but one that is founded upon repeating their pains and thus reminds the reader of Isabel's interpretation of the past,

[40] Porte's term "ghost-sense" is more akin to hauntology or transgenerational haunting; therefore, one could say that Isabel develops a hauntological approach to life and a transgenerational understanding of her own psyche when she is in Rome, hence her movement from a strictly individual to a more collective understanding of life and her own psyche.

of transgenerational haunting. James's language also conveys this as quite a "haunting" influence. Below are some examples concerning some characters:

> *[Lord Warburton] left the theatre and walked homeward, without knowing his way through the tortuous, tragic streets of Rome, where heavier sorrows than his had been carried under the stars. (The Portrait 300)*
>
> *But Rosier was haunted by the conviction that at picturesque periods young girls had been shut up there to keep them from their true loves, and then, under the threat of being thrown into convents, had been forced into unholy marriages. (365)*
>
> *There was a ghostly presence as of dinners long since digested, of table-talk that had lost its actuality. This hint of the supernatural perhaps had something to do with the fact that his imagination took a flight and that [Ralph] remained in his chair a long time beyond the hour at which he should have been in bed; doing nothing, not even reading the evening paper. I say he did nothing, and I maintain the phrase in the face of the fact that he thought at these moments of Isabel. (139)*

It is striking that two of these three examples occur in Rome. It is also striking, to repeat, that James chooses words such as "ghostly," "haunted," "supernatural," and "tragic," and likens it, clearly, to Gothic novels with prisoner-princesses. Evidently, *The Portrait* is haunted, very much like these characters are haunted by the old and the traditional.[41] Reminded of a more extensive history in architecture, these characters feel that their sorrows are not isolated; they are repeated throughout their cultures. Their sorrows are even more pertinent since they are quite liminal beings: Rosier, Isabel, and Ralph are in between America and England, in between the nineteenth and twentieth centuries, in between richness and poverty, or life and death. The reader should also be reminded that this novel is not isolated but rather haunted by other works. Rosier is aware that Pansy being shut up in a convent is more or less the same story as women being locked in dragon-infested castles, and this is a nod to the way

[41] James also considered Rome a space where temporality and space moved in unexpected ways, as evidenced in *Italian Hours* (Gutorow). He conveyed this sense for Isabel Archer, as well as for Edward Rosier and Lord Warburton.

literary history is to repeat these stories as long as they are repeated in the psyche of human beings.

To summarise, Madame Merle as a ghostly figure stands out in two ways: the first is that she provides the main secret of the novel, the plot twist, so to speak, by being Pansy's birth mother. This is tied to the fact that inheritance for women is a heated issue, and the plot of Madame Merle using Isabel's inheritance for Pansy signifies women's lack of economic prospects. Madame Merle also suggests a deeper specter/phantom again: the specter of money's relation to marriage for women in the nineteenth century. When Isabel cannot understand this, she repeats a cycle of death, inheritance, and marriage. Conversely, when she acknowledges this specter, with the help of Countess Gemini's revelation and Ralph's ghost, she returns to Rome to help another woman break out of this cycle. These two specters/phantoms are, in fact, extensions of each other, ending in the same conclusion for Isabel. Moreover, the fact that these revelations all happen mainly in Rome signifies a more extensive meaning of cultural or communal specters, helping Isabel connect with a more extensive line of historical sufferings.[42] Not only Isabel but also various other characters feel this sense of continuity in their sufferings. All these are significant in themselves. However, when they are represented as supernatural and ghostly instances, as the narrator describes them, they become topics of discussion from a hauntological perspective and indicate literary haunting as well. All the characters, but Isabel mostly, must learn how to speak to the specters instead of running from them, and the ghost of women's economic struggles are addressed and, hopefully, resolved for Pansy, if not for Isabel

[42] All the characters mentioned above have epiphanies regarding their place within history in Rome, seen in pages 125-6. The setting of Rome, thanks to its historical and cultural significance for the nineteenth-century reader and James himself, provides an opportunity for them to develop a hauntological perception of life.

and Madame Merle. The significance of Rome has been addressed in this section; in line with this, spaces, real commodities, and their ties with the specters/phantoms of Ralph and Madame Merle will be discussed in the last section of this chapter. I will look at a more specific commodity, that is, houses, to understand the significance of hauntings and houses, which will hopefully lead to further implications of why haunted houses occupy Jamesian fiction and of the importance of space as a tool to understand the uncanny in literary representations of women's economic suffering.

4.4. Houses and Anxiety

As discussed so far, the spectrality of Ralph and Madame Merle is tied to one central theme: inheritance. Ralph is the giver of the inheritance, acting as a figure that tries to subvert the gender-specific economic conditions. At the same time, Madame Merle is the taker, so to speak, acting as a figure that reminds Isabel of her place in this matrilineal economic suffering. The scope of "inheritance" in these discussions has been limited to liquid money. However, houses are the main interest for the narration, as Donatello Izzo also explains: "Countless metaphors run through the whole novel (a feature which will characterise James's late works); among them, houses and gardens constitute perhaps what is the most conspicuous group, both quantitatively and qualitatively" (45). Houses constitute not only a big part of the metaphors but also most of the hauntings, as the language used to describe houses is spectral, especially when put alongside characters on the margins of ownership. Thus, the question of why the ownership of houses is a haunted business arises, as well as why and how it is linked to inheritance. This section will focus on these issues, tying them with the other two ghosts of the novel analysed above.

As Bly was explored as haunted in its own essence, the various houses in *The Portrait*, especially Gardencourt, are also haunted. For instance, the most memorable

conversation in the novel is Isabel and Ralph's conversation about whether Gardencourt is haunted. In fact, the first few chapters in the novel specifically focus on houses, both Isabel's childhood house and Gardencourt. The same few chapters also reveal that many characters are described through their houses. These signify three points in parallel with *The Turn*. As argued before, Bly's haunted nature stems from the fact that the Governess was unable to acquire property at all, restricted by social and political norms. This is to be repeated in *The Portrait.* The first is that for women like the Governess and Isabel, houses are uncanny spaces precisely because a sense of entrapment, such as a Gothic heroine might feel, is mixed with an inability to master or own the place of entrapment. The second point is the link between personality, mood, and houses, and there exists a liminality in terms of women's personalities because they have been Others in ownership.[43] Lastly, Isabel's "will to property" is itself a specter for the other characters of the novel and for the reader, as the Governess's desire for Bly was. Therefore, it can be seen that, regardless of their formal qualities, James's works host many haunted houses, which is an argument that can be made now that works from different subgenres have been analysed. Firstly, I will explore the haunted atmosphere and mood prevalent in the houses in *The Portrait*. This will be followed by an exploration of the liminality of personality regarding houses, the property values of houses and their signification for women, and lastly, women as haunting the houses.

4.4.1. Houses as Specters: Descriptions, Mood, Atmosphere

It is known that Gardencourt, the most important residence in the novel, is a haunted house. The reader is made aware of this firstly through the playful banter

[43] This has not been a discussion in the analysis of *The Turn.*

between Ralph and Isabel, which allows two interpretations. Ralph has suffered and seen a ghost, and this ghost-sighting happened in Gardencourt:

> *Then in a moment, to change the subject, 'Please tell me—isn't there a ghost?' she went on.*
> *'A ghost?'*
> *'A castle-spectre, a thing that appears. We call them ghosts in America.'*
> *'So we do here, when we see them.'*
> *'You do see them then? You ought to, in this romantic old house.'*
> *'It's not a romantic old house,' said Ralph. 'You'll be disappointed if you count on that. It's a dismally prosaic one. . . (The Portrait 47)*

The descriptions of Gardencourt also emphasise that it is a house full of history; it is, for Isabel, quite the Gothic castle. She even fashions herself as a heroine from a Gothic romance:

> *It suddenly came upon her that her situation was one which a few weeks ago she would have deemed deeply romantic: the park of an old English country-house, with the foreground embellished by a 'great' (as she supposed) nobleman in the act of making love to a young lady who, on careful inspection, should be found to present remarkable analogies with herself. (104)*

This romantic house is, on other occasions, described through its "broad, low, wide-armed staircase of *time-blackened* oak" (45; emphasis added) as having "*deep, dim* chambers" with "the *dark* ivy [clustering] round the edges of the glimmering window" (497; emphasis added), as a "sovereign" place (65). These italicised phrases are descriptive of Gardencourt as a rather dark place for Isabel: she, however, imagining herself as a heroine, takes these qualities as part of Gardencourt's richness. This is parallel to the Governess's perception of Bly earlier, in which Bly is described as dark and antique and made of oak. Moreover, the italicised words and the repetition of darkness, deepness, dusk, and blackness also point to Gardencourt as an almost mysterious place. Muffled sounds, peeping greenness – these point to a hushed up or barely seen presence in or of the house. For Isabel and many other characters, Gardencourt represents a place of withdrawal and quietude, and a person who has been

to Gardencourt certainly carries the air on themselves, as Isabel tells Henrietta: "you look like a person who has been to Gardencourt" (*The Portrait* 563). The rather lengthy quotation below describing Isabel's perception of Gardencourt indicates to the reader that the narrative values the dark, deep, dusky atmosphere of Gardencourt with special care attached to its being a property, again. This perception is similar to the way the Governess perceives Bly, which makes both Isabel and *The Portrait* uncanny in their likeness to more conventional Gothic elements. For Isabel, a place with such rich details, and a place that is also expensive in financial sense, is almost impossible outside of imagination; Gardencourt becomes a holy place for her because of this:

> *Her uncle's house seemed* a picture made real*; no refinement of the agreeable was lost upon Isabel; the rich perfection of Gardencourt at once revealed a world and gratified a need. The large, low rooms, with* brown *ceilings and* dusky corners*, the* deep *embrasures and curious casements, the quiet light on* dark, polished panels*, the* deep *greenness outside, that seemed always peeping in, the sense of well-ordered privacy in the centre of a '*property'*—a place where sounds were felicitously accidental, where the tread was* muffled *by the earth itself and in the thick mild air all friction dropped out of contact and all shrillness out of talk - these things were much to the taste of our young lady, whose taste played a considerable part in her emotions. (54; emphasis added)*

The descriptions that denote darkness, deepness, and silence present Gardencourt as a universe in itself, a space that cannot be, physically, disturbed. Therefore, the narrator describes Gardencourt almost as a holy place as well as a place from fiction, dreams, or imagination. The Governess, too, relates Bly to the old houses from novels; she, too, feels that she is running the place now (emphasis on authority), while Isabel feels it has an air of property (emphasis on ownership). Therefore, both their own background and their own specters significantly alter the protagonists' perception of Bly and Gardencourt. In turn, the houses themselves also alter the protagonists' psyche and haunt them through their inherent belonging to men. Gardencourt, which can be expected to be a warm and conventional house, is described in terms more conventionally used when discussing Gothic houses such as Bly. Through such a

description, the novel unsettles the perceptions of Gardencourt. In other words, the problematisation of property is achieved through this resemblance.[44]

Another place briefly described as representing importance for Isabel is her grandmother's house. For instance, Isabel and her sisters find a particular passage in the house lonely and strange (*The Portrait* 23). This experience is significant as the place described is liminal – it is a gateway, an arch. Moreover, for Isabel, the library, or her grandfather's office, is also peculiar and strange since the entrance to the room from the house is quite hard for a little girl, and another door leads to the street. Isabel, the narrator presents, finds no need to go out on the street, though, for she thought going out "would have interfered with her theory that there was a strange, unseen place on the other side" (25). Contrasting this with Gardencourt, it could be argued that Isabel does not find the outside appealing in her grandmother's house since she feels she has a right to the place, especially to the library, where she is alone and where she feels a certain air of property, whereas Gardencourt represents an unachievable dream. Moreover, the fact that Isabel finds passages and doorways intriguing and uncanny points to the liminality of Isabel's experience within houses. Always passing from one house to another but never entirely belonging in one as much as she belonged in the house in Albany, Isabel almost foreshadows her existence as a liminal being: masculine money with feminine limitations, American in Europe, a new woman with old beliefs.

No other house, though, can compete with the Osmond family residence in Rome and in Florence in terms of being a specter. At the start, Isabel claims that she likes houses and places full of experiences, even if those experiences include deaths

[44] I have talked about how Bly itself is described as a Gothic house in the section titled "Bly as a Specter" in page 81.

or sorrows (28), like the Governess, who takes grand houses to be literary and enchanting. However, Osmond's house is, like Bly, more sinister than the protagonists have thought. Frequently described as being dark and blank, a prison for Isabel, a house of suffocation, any house that Mr Osmond lives in is quite haunting. The narrator even notes about the house in Florence that "[t]here was something grave and strong in the place; it looked somehow as if, once you were in, you would need an act of energy to get out" (253). Isabel would, in the end, truly need an act of energy, which Ralph and Countess Gemini would provide. In line with this description, the house is described as being outright haunted: "[The front of the house] was the mask, not the face of the house. It had heavy lids, but no eyes; the house in reality looked another way - looked off behind . . ." (226). The description follows with the house looking at the afternoon light and the hilltops and the valley, which could be interpreted to be positive; still, the house having an agency, with eyes and looks, is an uncanny quality attributed to it. This uncanny representation of the Osmond house is indicative of the way that Isabel will hope to connect with the past through Osmond's house, but in a way that she is not prepared for and that she will be unwillingly trapped in Rome and preyed on and haunted by Osmond and his family's phantoms, again, exactly like the Governess.

Houses, then, become specters for the Governess and Isabel for mainly two reasons, elaborated on in order of importance. The first reason is that their being trapped within the house with quite a significant authority or money is an uncanny experience in terms of personality. The second is that houses purport a certain feeling of spectrality in line with their Otherness because of women's inability to run or run away from them.

4.4.2. Personality, Lack, and Houses: The Uncanniness of Being an Other

This sense of entrapment is conveyed as a problem also in establishing a sense of self, which contributes to the liminality and disjuncture women feel in houses. If people (ghosts) haunt houses, it is true that houses also haunt people. What is meant by this is that in *The Portrait*, a house significantly influences a person's emotions, personality, and values. In her article titled "The Jamesian Material Self: Show Me Your House and I Will Tell You Who You Are!" Lillian Colodeeva traces William James's conception of self, represented in *The Portrait,* through the character of Madame Merle. She points out that both William James, Henry James's brother and renowned psychologist, and Madame Merle believe that commodities represent one's character and thus place a high value on those, while Isabel refuses to believe in such a conception of self. Despite such disbelief, Isabel chooses to marry Osmond because of his appearance and commodities, as discussed in the section above on Ralph. Most importantly, for this quality about houses, Colodeeva draws attention to the fact that many people are described through their houses, and it can be said that Osmond is among these people also. The fact that Osmond's house is blank and full of cypresses, for example, is indicative of the trait of being empty and sad, shared by the house and Osmond (Colodeeva 99). Similarly, Isabel's transformation is also reflected in her marital home. The dark and massive house, described as a dungeon and a fortress, represents Isabel as a prisoner. In this way, houses and 'things' that one owns represents the personality and mood of almost all characters in the novel. As Davidson argues about Madame Merle's speech on commodities, property, in fact, "helps found identity" (467), a phenomenon continuously under scrutiny when one considers modernism and property relations. To this argument, I would add that houses act as haunting influences for several characters and shape their personality in this way, too.

The first character to be described in their relation to a house is Mr Touchett. In the very first chapter of the novel, Mr Touchett is described as looking at the house, turning towards it, and being delighted to tell the reader about the name and history of the house (*The Portrait* 6). He is also protective of his house, as when it is compared to Lord Warburton's residence, and he tells his son not to devalue Gardencourt (*The Portrait* 19). Colodeeva draws attention to the fact that the house reveals Mr Touchett's character to include qualities such as "authenticity, maturity, success, and experience" (97). Moreover, with Mr Touchett, the reader gets a glimpse into what it means to have a "residence" when he has a conversation with Isabel concerning their living situations: "There's room everywhere, my dear, if you'll pay for it. I sometimes think I've paid too much for this. Perhaps you also might have to pay too much'" (114). This sentence has a double meaning in terms of "room" and "paying." If room is interpreted as a place in one's community, "paying" would be interpreted as suffering or sacrificing for having such place/room. In another sense, a room would be a physical room, a place of residence, and Mr Touchett would be said to have paid too much economically. Moreover, combined, it could also mean that a social rank requires money, or having a residence requires a certain amount of suffering. Therefore, the fact that Mr Touchett, in his wealthy, historical, and privileged residence, feels that both material and social ranks come with suffering, and economic privilege is significant. In an environment where even the mighty Mr Touchett has suffered, Isabel truly does not stand a chance. The novel, then, puts an uncannily high value on houses and rooms, highlighting the relationship between economic and emotional pain, in a similar vein to Ralph's argument that one would see a ghost when one has suffered. Therefore, one would have money (and see a ghost) when one has

suffered. It is striking that the father and the son put suffering as a prerequisite for two very much related things (property and ghosts), at least in this novel's universe.

Ralph, too, feels a specific attachment to space and houses. As quoted in the third section above, he is reported to feel the presence of ghosts in his London residence. Ralph is aware of a presence within houses, including Gardencourt. He even returns to Gardencourt as a ghost for Isabel, but his ghostliness starts long before that. One reason for this is that, as he accepts the history of places and identifies with Gardencourt, he becomes a rather wise figure[45] who can speak to the specter and even exorcise phantoms. Ralph returns to Gardencourt when he is dying so that the ghostly, dark, deep Gardencourt and the ghostly, secretive, and deep Ralph can reunite.

As the Uncle in *The Turn of the Screw* is also represented through his house, especially in his first meeting with the Governess, it can be said that men are represented explicitly through their houses. This is haunting for men, obviously – such a material way of perceiving personality could be said to have detrimental effects on an understanding of selfhood, not only in the nineteenth century but at any time. Then again, however detrimental it may be, it is a norm to be described and perceived through commodities, and women's exclusion from such representations of personality ought to be traumatising and haunting, as it inherently leads to a description of selfhood as a lack.

Moreover, Isabel's identity is also made liminal through such notions of having property. Isabel's financial power could not be separated from her time in which

[45] Similar to how Colodeeva argues Mr Touchett's house Gardencourt denotes qualities of authenticity, maturity, success, wisdom, dignity, and experience (97-8). If Ralph lived, he might have emulated those qualities of Mr Touchett and Gardencourt, too.

money connoted manhood[46], and as such, financial power in Isabel's condition would entail a masculine identity. By receiving Ralph's inheritance, Isabel comes to "[occupy] a liminal space between man and woman" (Llewellyn 36-7). However, this liminal space does not bring her any happiness. Marrying a man for their money is an act that Isabel strictly opposes, but it is an act that her peers and contemporaries suggest by agreeing to certain social constructs. Isabel subverts this and becomes a woman whom a man marries for her money, but such a position does not bring her any of the benefits of her masculine identity. For one, she cannot manage her money (Llewellyn 36-7). She is not free to leave Rome to see Ralph, either. Thus, she is equipped with the tool to become as independent as a man with her money would be but is quite unable to act upon such independence. At one point, she even thinks of sacrificing her money to Osmond and wonders if he would let her go when he has her money since all he cared about from the start was Isabel's fortune. However, poverty, too, would not bring her the independence so desired by her, as then it would deprive her of the advantages of travelling and meeting people as freely as she could during her first moments as a rich woman. These are the actual, underlying problems beneath Isabel's financial power. She is now, in short, with the financial power to become as independent as a man but without social freedom. On top of being trapped inside Osmond's mind, she is trapped inside her financial means in a liminal space, similar to the Governess, who has financial power so long as she succumbs to the power of a man and stays in the house.[47] In both instances, one through marriage, the other

[46] For certain classes rather than in general.

[47] This is because the novels take place before the Married Women' Property Act. The Governess has to rely on her job for financial security; Isabel has to rely on Mr Osmond. Colodeeva also touches upon this briefly (96); she argues that Isabel does not leave Mr Osmond because she cares for money. However, it might be the case that she needs money more than she cares for it.

through a job, women become trapped in a house because they are economically powerful but not socially powerful enough to leave the house and have an independent life.

As seen in the two points of this exploration into personality, the distinction between men and women in these novels is that the former has ownership or authority, whereas the latter do not or do so in an uncanny way, as Colodeeva and Llewellyn argue. This points to ownership itself as a specter both because it has the power of setting limitations on the perception of selfhood (and therefore acts to eliminate selfhood as a reliable element of making sense of the world for women) and because it limits the behaviour of women by turning the notion of ownership itself into a gendered issue. The second limiting factor can even be further studied with specific attention to the historical details, which will be the point of focus in the following section.

4.4.3. Underneath the Spectrality of Houses

Women in *The Portrait* are those who are most haunted by houses, and by this, again, I do not mean that they only feel a certain presence within the house. I rather mean that houses, physically and conceptually, are uncanny figures for them in themselves: in their structure and furniture, in the possibility of ever going out of, owning, or running them. The argument of Jamesian houses being haunted and Colodeeva's argument about people being represented through their houses tie in with the fact that houses are an incredible source of joy and comfort for men like Mr Touchett, Mr Osmond, Lord Warburton, and Ralph and the Uncle, but they stand to be haunted for Isabel and the Governess (and Ralph to an extent in some respects[48]).

[48] Ralph's disability also positions him as an Other in various ways.

This is because all these men own their houses. One could say that a house is a trivial matter when one considers Isabel's fortune. However, because the events in *The Portrait* take place before the Married Women's Property Act in 1882, it could be argued that the chance of Isabel ever owning real property, such as land or a house, was very slim. In her marriage with Mr Osmond, that chance was rather strengthened yet still weak, as she would legally own the property along with Osmond but, in the case of a divorce, she would have to abdicate. Hence, if she ever wants to own a house, Isabel has to remain within the house, accept her unhappiness in marriage. Similarly, in *The Turn*, the Governess's authority is valid so long as she stays in Bly. In both instances, the protagonists are to serve. Moreover, this trade, upon which women's relationship with houses is founded, has precarious terms and conditions. In *The Portrait*, this is directly related to how much money Isabel brings in; in *The Turn*, this is tied to how much the Governess labours. Therefore, women's existence has an exchange-value that haunts the house's use-value (for women). In other words, houses turn into complete commodities with an exchange-value, abandoning houses' main utility of serving as a shelter and stability. This use-value is made unstable because the exchange-value is precarious, and therefore the use-value can be said to be haunted.

Going out of the house and leaving Osmond would mean Isabel would be "homeless", which is a label most likely the Governess is also afraid to embrace. Thus, Isabel and many other women in the novel, as well as the Governess, are preoccupied with land and houses. Isabel, for one, cares for houses; living in Mrs Touchett's Florence residence is described as "holding to her ear all day a shell of the sea of the past" (*The Portrait* 247). Mrs Touchett is the only woman described as holding a house on her own, and this house in Florence is, in fact, so historical and archaic that Isabel's imagination is kept awake by the "vague eternal rumour" (247), signalling to the reader

that the only woman who can own a house is that one woman who is repeatedly reported not to own up to her marriage responsibilities, a relatively marginal identity for its time. Desiring such a house but unable to live with the freedom Mrs Touchett so luckily had earned, Isabel lives, as a guest, in the houses she adores.

Isabel is haunted, then, not only by Ralph and Madame Merle but also by a more extensive specter, i.e. the specter of womanhood and poverty, especially concerning land ownership. She might find, firstly, her first residence haunting her because it is to be sold and the money to be shared between the sisters. The house has a haunting influence in the way that her only real chance of proprietorship slips away from her. Gardencourt is quite unlikely to go into Isabel's hands in the context of the novel, though she earns quite a fortune in her name. The Rome house is alienating for her, a prison house, but this time not only because she cannot own it but also because she cannot leave. Albeit a problematic figure for Isabel's happiness, Madame Merle best exemplifies women's situation when she utters the following ideas:

> *You should live in your own land; whatever it may be you have your natural place there. If we're not good Americans we're certainly poor Europeans; we've no natural place here. We're mere parasites, crawling over the surface; we haven't our feet in the soil. At least one can know it and not have illusions. A woman perhaps can get on; a woman, it seems to me, has no natural place anywhere; wherever she finds herself, she has to remain on the surface and, more or less, to crawl. (196)*

Combining both the national and gender aspects of being homeless, Madame Merle argues[49] that women have lived as homeless humans and will continue to do so for the time being. Land here, as is the case for Madame Merle's speeches, stands both for a country and, in a more physical and daily sense, for any residence. Madame Merle has been crawling in Europe without any stable residence or property. This is

[49] Here Merle almost anticipates Virginia Woolf, though Madame Merle negates this position for a woman and Woolf finds it encouraging to be able to riot at the very least (Thurschwell).

something that the narrator also condescendingly narrates, but as Isabel says for Madame Merle's suffering on the subject of Pansy, "poor woman!" Madame Merle's unstable situation is, then, one example of women's living arrangements. Unlike Isabel, though, at least Madame Merle can remove herself from situations she does not want to be in. Isabel and the Governess struggle precisely because of this. Unable to exist anywhere else but the house, unable to even travel to London without Ralph as a chaperon, or restricted from going to Gardencourt, Isabel has no place to survive except in the house (specifically the house in Rome) – a property that she never really comes to own. In other words, houses become haunting for the protagonists of both novels because houses' existence for them is precarious and cannot be explained purely in terms of ontology or observation, by perceiving that women can live within them. Although empirical thinking and ontology would propel us to consider women's existence in houses on the same grounds as men, there is the unobservable but felt idea that women can exist in houses as long as they trade their time, money, or labour – which makes houses, in fact, specters. Moreover, this trade does not guarantee a lifelong ownership, further making houses haunting for women.

Moreover, Derrida's argument about the spectrality of commodities due to their exchange and use values can be applied to houses in the framework of *The Portrait*. If we take houses as a specific type of commodity in *The Portrait*, we can argue that Derrida's claims about commodities as specters can also be applied here. The Thing (that existence before an exchange-value is established) is not followed by the commodity (that which exists along with and only with exchange-value);[50] there is

[50] Derrida's argument here is rather that temporality, in fact, is more disjointed than we would like to believe. Gardencourt's existence does not follow a linear path where a man decides to build a house for pragmatic reasons and then decides that it is worthy of exchange. The use-value and exchange-value exist in time at the same time, haunting each other. Their exchange-value (which can be inferred to be high in these novels; Gardencourt [or Bly] is coded to be expensive) does not follow an

no linear existence; the Thing is not dead after the exchange-value is introduced. The Thing, then, the house before the price, is "neither dead nor alive, it is dead and alive at the same time" (Derrida, *Specters* 192). The fact of Gardencourt as a mere shelter exists alongside the existence of Gardencourt as the pride of Mr Touchett, as a house that can provide value to anyone who lives there. It provides the inhabitant, its use-value does, with an air of social privilege that makes the said inhabitant more profitable to have. Isabel herself is 'had' by Osmond and Merle due to this, in other words, due to her presence in Gardencourt (a presence that provided her with money).

If use-value and exchange-value haunt one another in the commodity/house, they also haunt the person with neither value to use. Since Isabel has been banished from exercising any active presence in the exchange-value,[51] and the commodity/house is haunted by the Thing (when the thing turns into a commodity, the commodity with an exchange-value transcends the senses while retaining its bodiless body) (*Specters* 189), her attempts to master the use-value are also obstructed. In other words, the house in its thing-form with only its use-value does not exist anymore for Isabel – she merely glimpses at it when she sees the house in its commodity-form with an exchange-value. She cannot use the houses freely; she cannot master or manage them, similarly to the Governess, because both are banished from houses in their use-value and from the exchange-value relations. In fact, the protagonists themselves are slowly turning into commodities, haunted by the fact that if they are not house owners, they are housekeepers, and housekeepers can be owned and discarded, can be used for

establishing of use-value; rather, they are all mingled in temporality. Derrida argues that Marx's attempt at pointing out a specific moment where a table turns into a commodity, i.e. a specific moment of specter-becoming, is exorcism at its best, and we ought to focus on the fact that exchange-value is present long before a labourer creates a thing with a use-value and how temporality is out of joint in commodity relations.

[51] This is true on the surface level of economics for women – as argued before, they, in fact, use their class, labour, or even money to earn their life in the house.

their money and labour, for their pretty appearances (something Isabel does complain about in her vigil). Their labour-based presence in the houses is also further emphasised in Derridean hauntology. Derrida states that the spectral effect of the Thing, the house in this case, is produced not only by the use-value but by "a *relation* (*ferance*, difference, reference, and diff*a*rence), as double relation, one should say as double social bond" (*Specters* 193). He argues that labour bonds men together, and labour-bond connects commodities. However, women have been banished from such connections in these two novels (because no one else within the house shares their own liminal situation – the Governess is the only governess and Isabel is the only wife), similar to how they have been Other-ed by men in their attempts to define persons through their houses. The protagonists truly live the liminal experience in these houses.

Isabel, then, like the Governess has an ambiguous, liminal existence – this is an existence in which, for instance, Osmond has the right to ban her from leaving and the legal grounds to own a previously acquired property. She is also excluded from proprietorship because she is banished from exchange-value relations, and she is herself a commodity. Again, like the Governess, she cannot leave and yet she cannot stay. Therefore, there really is left one thing to become for Isabel, which is to be a ghost herself, to haunt the places she will not own, and in this way, disturb and subvert the conventions of proprietorship.

4.4.4. Isabel as a Ghost

As discussed so far, it is clear that all the women characters in *The Portrait* are haunted by the specter/phantom of the fact that they have limited means and occupy a liminal space and can be regarded as haunted as Isabel. However, one ground-breaking element in Isabel's descriptions, her adventures, and her story is that, throughout the novel, Isabel slowly turns into a ghost in the way she occupies houses. Isabel is often

painted by the narrator as a ghost that disturbs the other characters, houses, and the cultural context of the novel precisely because she signals a normalisation of her value system in which she would be free economically and thus socially – a will or value quite literally non-existent in the obedient Pansy. Therefore, this last part is a rather subversive reading of *The Portrait* as it interprets Isabel as the haunting figure rather than the haunted one.

Julian Murphet argues in his article on affect in *The Portrait* that Isabel, in choosing to marry Osmond, draws attention to the way texts are forever full of contradictions which provide the most interesting effect. In other words, Isabel's seemingly absurd choice to marry Osmond is useful because the contradiction (of intelligent Isabel being prey to such an evil plan) moves *The Portrait* towards its unmatched artistic success. While the article overall is an excellent reading of *The Portrait*, it is most interesting in its description of Isabel's resignation to become a "dutiful wife, a horror, the ghost of the Palazzo" (203). In this way, Isabel exhibits a "will to spectrality" that is unmatched in a literary sense, as Murphet argues. It can be argued that the reason why Isabel has this unmatched "will to spectrality" is her marginalisation from ownership. Therefore, in this last part, I will discuss how Isabel's position as a specter is another dimension of the discussion on proprietorship and its haunting influences on her. As Nietzsche famously remarks, "when you stare for a long time into an abyss, the abyss stares back into you" (69): it is perhaps true that when Isabel aims to see ghosts, she culminates as a specter.

Firstly, it could be argued that women, especially Isabel, haunt different houses throughout the novel. The language of the novel, in fact, often presents women within houses as being uncanny presences due to two reasons. Some of these women act unconventionally in those houses or conform too much, examples of which could be

Mrs Touchett, Henrietta, and Madame Merle. The second is that the unstable presence of various women in houses as well as the narrative's treatment of them, evokes, for the reader, the uncanny sense that one is reading a novel almost through a ghost's perspective.

One of the ways Isabel is figured as a ghost is through her transgression of borders, including physical ones. For instance, Isabel's presence in Gardencourt starts with her entering the house without anyone's knowledge; this happens, in fact, twice. In the first one, the reader is introduced to Isabel through Ralph: "[Ralph] had been an object of observation to a person who had just made her appearance in the ample doorway for some moments before he perceived her" (*The Portrait* 15). She even states that she has "been all over the house" without Ralph or Mr Touchett knowing it (17). Isabel, at first, is a presence within Gardencourt that the patriarchs specifically do not know about and a presence that watches others without being watched (though this only happens for some time) – the Derridean description of the specter fits almost too well with Isabel. Her physical ghostliness is repeated when she goes to Gardencourt to see Ralph one last time, with an even quieter arrival (568). Isabel's ghostly presence in Gardencourt is also emphasised in her first meeting with Madame Merle: "her arrival was not noticed by the person seated before the instrument" (171). In this way, Isabel disturbs the figures of authority within Gardencourt. These formal choices remind the reader of how the Governess repeats the steps of the ghosts. In *The Turn*, the Governess, in her frantic efforts to control the (supernatural) events in Bly, spooks Mrs Grose, Flora, and Miles – a group in which two were legal parties to the house and one was more experienced in the house. Both protagonists, then, haunt people who claim to have a right in the magnificent houses they see fit for themselves.

Wolfreys argues that "the arrival of the spectral, this oscillating register, has to do with the unwelcome guest, a guest which is, simultaneously a host, which is most uncanny in its being both familiar and unfamiliar" ("Givenness" 18). A ghost, he argues, hosts loss – as such, Isabel and the Governess are genuinely both guests and hosts in Gardencourt and Bly, and they host loss: loss of authority, economic power, and property. Although Wolfreys argues that this loss is the most familiar and homely feeling, the liminality between host and guest and hosting loss are albeit familiar for the women of the nineteenth century, unhomely feelings. Isabel, for instance, is aware of her guest/host position in Rome and is bothered by this. The Governess, although her awareness level is rather low, also panics many times because of this feeling (which inhibits her from performing her duties).

Isabel is a ghostly figure in her marriage house, where she ought to be the host only and not the guest. In fact, the idea of the house as a haunted space is founded upon Isabel's presence in relation to Osmond. For Osmond, Isabel is sometimes simply non-existent: in Isabel's vigil, the reader learns that he has not spoken to Isabel for a week. She holds no power in the house except for her weekly parties, she is not to have an opinion on any issue, and she is forever "shut up with an odour of mould and decay" (*The Portrait* 431), which implies her being shut in a tomb, turning her into a ghost. Osmond ignores her and hates her when the least he could do would be to be nice to the woman whose money he is after. It is almost as if by having money, more money than Osmond has, Isabel is committing an atrocity and, thus, haunting the Osmond house with her presence and her economic means.

Interestingly enough, she also acts like a ghost to Madame Merle for similar reasons. Their first meeting, too, is presented with Isabel quietly observing the lady, and Madame Merle does not realise Isabel is in the room since she is standing quite

far from the piano (*The Portrait* 171). Thus, the cyclical haunting one can observe in Ralph and Isabel's relationship is mirrored here. Isabel's haunting power is further acknowledged by Madame Merle when the two meet in Pansy's convent. Madame Merle's realisation that "the person who stood there . . . was a very different person - a person who knew her secret" (552) leads the narration to describe Isabel as "the phantom of exposure" (552). Isabel, then, is a figure that evokes the secrecy of her past for Madame Merle, which, as analysed in the third section, was the independence she could not get for herself and the fact of Pansy's birth. As Porte also argues, saying that Isabel becomes a mirror for Merle's "emptiness" (Porte 157), Isabel reflects Merle's deepest secrets and the chaos that comes from not abiding by society's expectations and hence becomes a specter for her.

The idea of Isabel as specters/phantoms that men (or Madame Merle as a figure who sides with the patriarchy rather than fighting it) have to face since they are the ones who unjustly hover over and dominate women is an idea that is rather crucial in analysing the gender-specific problems in the novel. In talking of specters, one could prescribe too many responsibilities to Isabel and yet forget to hold the men in the novel accountable for the novel's spectrality. It is my belief that this reading that holds the Touchetts, the Osmonds, and the Uncles of the world accountable is genuinely interesting and critical and therefore can be expanded. However, because this thesis focuses on the way Isabel is plagued by traumatising incidents from her own past or the general historical truths, this reading can only be given limited space.

In this chapter, then, it has been argued that three things haunt the protagonist. The first is that Ralph Touchett has become a ghost as a reminder to be independent so that she can pay her "debt" to Ralph, but more importantly, to a long line of women, including Madame Merle, who do not have the means to do so. This, of course, gives

Isabel the responsibility to go back for Pansy, the secondary victim who is shut up in a dark convent cut off from the world. Secondly, Isabel is haunted by Madame Merle in that she holds a secret concerning Isabel's marriage, which is very much tied to Isabel's inheritance. Moreover, this secret also signifies another cultural secret for Isabel: the historical, socioeconomic specter of women's lack of means and most importantly, its relation to marriage and the entrapment of being in a loveless house. This leads us to the third haunting element: houses/land. Unable to hold onto land and without any land wherever she goes, Isabel exhibits her anxiety about this property issue. While men in the novel are easily described through their houses, haunted or not, Isabel and other women (except for Mrs Touchett) are forever displaced. This brings out another possibility of Isabel being a specter herself to remind the men in the novel of their share in such worldwide pains. Isabel's success in this is debatable as the novel ends before the reader is offered a chance to see Osmond's future action regarding Pansy's marriage and his attitude towards Isabel. This open ending reminds one almost of the ending of *The Turn of the Screw*. However, here, it is clearer that both *The Portrait* and Isabel become successful in facing the specter (of proprietorship and inheritance, women's marginalisation, and even the specter of Isabel). The fact that Isabel calmly and even warmly observes Ralph's ghost, instead of being frightened or questioning her senses, portrays her as someone in peace with specters/phantoms. Most importantly, the novel has a more hopeful ending than *The Turn* has, which signifies that the narrator has understood the way Isabel has been the victim of the specter and that Isabel has also understood her responsibility towards the specter. The return of Isabel to Rome does not necessarily lead the reader to such a conclusion; however, in choosing to end the novel with Henrietta's encouraging words to Caspar Goodwood, the narrative evokes feelings of hope regarding Isabel's

acknowledgement of the specter and her inheritance from Ralph as well as her inheritance to Pansy. In all instances, Isabel as a haunting or a haunted figure, independent of what is haunting her, is tied to whether or not she has economic means, whether or not she can be a proprietor of a house or land, and whether or not she can find relief in her history – all of which are issues closely connected to her place in history, in temporality, and to her economic power. The fact that the narrator and Isabel understand this is a triumph for the novel.

CHAPTER 5

CONCLUSION

This thesis has explored the issues of inheritance and proprietorship in *The Turn of the Screw* and *The Portrait of a Lady* through the critical framework of hauntology and transgenerational haunting. It has been observed that Henry James's novels provide a solid ground to discuss women's relationship to inheritance, proprietorship, and authority as haunting due to its inconsistent and elusive nature. James extrapolates women's position on the margins of ownership and economic freedom by presenting this position through a ghost story in *The Turn of the Screw*. This position, which entails being an Other, is suppressed and leads to the ghost story itself. In other words, the narrator does not have the language to express this marginalisation, hence the spectrality of the position and of the novella, as Atkinson argues on Derrida's concept of a lack of language to communicate about or to the specter (26). On the other hand, James writes of women's economic freedom in a seemingly realistic way in *The Portrait of a Lady,* and this time he does not explicitly present the ghostliness of such a lack of freedom. Even though the novel follows the realist tradition more closely, the specter's presence is acknowledged by both the narrator and the protagonist, by using a (subtle) ghostly language. Therefore, while the formal qualities of these novels seem different, they concur in their premise of women's economic position being ghostly.

Derrida's concept of the specter applies to the concept of proprietorship in these two novels for various reasons. Proprietorship is a specter because it disturbs the present of the two protagonists and has a historical yet non-linear effect on how characters regulate their relationship with others and their universe. On the other hand, the inheritance of proprietorship is related to Abraham and Torok's concept of the transgenerational phantom since it is only through the inheritance of Bly and Gardencourt that the protagonists realise the historical trauma their predecessors have gone through. These predecessors are also somewhat contenders for Bly and Gardencourt, further complicating the novels' plot structure.

Women and houses are haunted in these two novels, both implicitly and explicitly. This haunting happens because women's proprietorship has a traumatic side to it. The women in these narratives unwittingly or unwillingly become subservient to the prevailing patriarchal economic system. They cannot own or manage the houses they are trapped in but they also cannot leave as leaving would mean a total abandonment of their (half) proprietorship. Moreover, they are not only affected by their own traumas regarding proprietorship but also have to acknowledge women's history of financial suffering. Also, a lack of property is why Gardencourt and Bly specifically haunt Isabel in *The Portrait* and the Governess in *The Turn*, evident in the way that the descriptions of the houses are haunting and ghostly. In other words, proprietorship and properties become specters.

The Turn of the Screw has been studied through the critical focus of hauntology and transgenerational haunting, following the idea that the ghosts in the novel are representations of the Governess's anxieties regarding her job, her sense of property in Bly, and social mobility. This is explored in the third chapter, revealing that due to her precarious employment and gender, the Governess becomes anxious about Bly,

other commodities, and her authority to run a house. The fact that the Governess is the beneficiary of a sense of ownership and authority, bequeathed to her both by the Uncle and Miss Jessel, amplifies the argument that the inheritance of a house leads to the inheritance of a (traditional/social) specter. The specter is the fact that her social mobility was practically impossible because of the precarious nature of her job, the society's prejudices regarding marriage between different social classes, and her inability to inherit or afford, on her own power, a property.

The Portrait of a Lady focuses on a woman's sense of liminality regarding her financial situation. Unlike *The Turn,* however, *The Portrait* is more overt about inheritance since the plot revolves around Ralph's bequest to Isabel. Here too this study has looked at why Isabel sees the ghost of Ralph and how this is related to suffering economically. The fact that Isabel's social status improves with her inheriting money from her uncle is revelatory of the importance of inheritance. However, she also suffers due to this concealed inheritance. As she inherits this money, not knowing from whom she is receiving the money, she inherits the phantom of women's lack of economic freedom, evidenced in the way she is pushed into a liminal existence and repeats the conventional narrative of economic marriages. In fact, the phantom/specter of this lack is so extensive that she marries Mr Osmond for her money (instead of his money, as expected in the traditional perspectives) and therefore imprisons herself in the Rome house. This prisoner-wife identity, it seems, is unavoidable for women in the nineteenth century.

Perhaps one can explore the parallels between these novels by pointing out that Isabel's position in her marriage house is similar to the Governess's position in Bly. Isabel cannot manage the house with a sense of authority or proprietorship since she is subordinate to men because of her gender. She is the mistress, of course, but the fact

that the house is, after all, not hers puts Isabel in a liminal position – leaving would mean complete homelessness while staying also does not secure proprietorship. Similarly, the Governess is only a worker in Bly and yet has a false sense of authority and proprietorship precisely because her occupation would never grant her such a sense in other houses. Again, leaving for the Governess would entail the acceptance that she may never manage a house as she manages Bly. Therefore, both protagonists are restricted in their economic means mainly because of their gender. This idea has been explored in relation to three ghosts in each novel: the benefactor (the Uncle/Ralph), the person who presents a transgenerational phantom (Miss Jessel/Madame Merle), and the house (Bly/Gardencourt).

The parallels between Ralph in *The Portrait* and the Uncle in *The Turn* are evident. Both provide the protagonists with economic means, the former even wishing to free Isabel through this money; the Governess is also granted authority by the latter. Both are somewhat absent from the protagonists' lives and therefore are described as ghostly figures. The source of economic means is also spectral for women as well as the economic means itself.

In both novels, there is also a figure that presents the phantom of womanhood. This figure is a motherly/sisterly figure, a predecessor, and is, again, described as spectral. Miss Jessel in *The Turn* is the previous governess in Bly, and her ghostly existence in the house concerns the Governess, filling her with a fear that she may be replaced. Madame Merle in *The Portrait* is the previous lover of Mr Osmond, which leads to feelings of jealousy, similar to the Governess's fear, and her existence is spectral because she aims to use Isabel's money for Pansy. With the latter, the transgenerational direction of the phantom is more apparent as Merle, Isabel, and Pansy (Osmond's daughter) form a line of motherly hauntings.

Houses as ghosts also present themselves in both novels. Although the Governess and Isabel cannot own Bly, Gardencourt, or the Rome house, they are solely responsible for what happens in a house, including what ghosts haunt the house, what dinners are to be hosted, and what commodities are to be protected. This creates liminality in their relationship with these historical and historically patriarchal houses. While they dearly love these houses and care for them, their love, care, and labour do not indicate a right to the house itself. In fact, if they leave, disobeying the patriarch of the house, they are forever banned: the Governess's leaving means abandoning her job, and Isabel's leaving would mean abandoning her marriage. Therefore, while they cannot fully own these houses, they also cannot leave because leaving would entail giving up this illusionary sense of proprietorship and ownership or lead to living in straitened means. This representation is especially meaningful when we consider the fact that the events in both novels take place before the Married Women's Property Act, principally for Isabel's position. The Married Women's Property Act in 1882 made it possible for (married) women to own property and other economic matters in their own right – which was not allowed before this act, making the spouses joint proprietors of any property acquired. Moreover, this joint proprietorship was only guaranteed as long as the pair stayed married. Although the Governess's relationship with Bly is primarily linked to the precarity of her job and her lower socioeconomic background, the lack of such legal precautions against women's dispossession is also important for the Governess, too. Therefore, one can say that the houses' haunting is powered by this patriarchal position taken at the time towards women's ownership, making ownership a spectral phenomenon. These houses, in line with this specter, become suffocating. Moreover, the idea of someone who cannot leave a house and yet does not fully belong in it brings to mind a ghost. In the traditional or folkloric

treatment of ghosts, which is somewhat present in *The Turn*, it seems that ghosts are forever liminal beings both physically and spiritually. Isabel and the Governess, then, are ghosts, too. They would like to pass to the next step, to the other house, to their own house, but the norms of their time restrict them from doing so. Therefore, they become specters and haunt those at these houses, disturbing them with their will to ownership. Buelens and Aijmer argue that *The Turn* "presents both writing and reading as acts of bearing witness to the spectral" (206), presenting literature as a crucial way of understanding our existence as well as that which does not exist in the conventional meaning. *The Turn of the Screw* becomes successful, too, similarly to *The Portrait of a Lady* in making the reader take up reading and witness the spectral. Although to what extent the protagonists themselves become successful can be debated, both novels give place to the specter of women's proprietorship.

This thesis has aimed to understand the source of ghostliness in *The Turn* and *The Portrait*, to present proprietorship as a (historically) spectral phenomenon for women, to suggest the notion that specters and phantoms may exist in novels with different formal qualities. Hauntological reading paves the way to understanding women's traumas. Moreover, this study has aimed to regard the work of Henry James conducive to reading through the lens of hauntology and the thematic focus of proprietorship. This last aim is specifically essential since a focus on James's novels preoccupied with the theme of proprietorship may reveal to what extent ghostliness conveys women's anxieties and marginalisation. In fact, James's fiction may provide ample discussion on these as the motif of the haunted building appears many times in such ghost stories as "The Altar of the Dead" and "The Last of the Valerii." J. Hillis Miller has a "double hypothesis" about James's fiction: James writes of the ghostly in everything he writes, and these ghosts themselves are about literature (124). I agree

with Miller on the former and am cautious on the latter; James is a haunted writer, writing at a haunted time and space, and thus he writes in a way that haunts his characters, texts, and readers. As the ghosts of James might be about literature, the two novels in this study, at least, are primarily linked to ownership. Furthermore, a close reading of his novels might even reveal ownership to be a concern elsewhere, too. For instance, in *What Maisie Knew*, the way Maisie describes the Countess' house amplifies the Countess' position as an Other because Maisie's narration focuses on the house as an uncanny space and questions to what extent it is socially acceptable for the Countess to be economically independent. Similarly, another one of the most promising novels that can be studied in line with this thesis's suggestions is *The Wings of the Dove*, again focusing on themes of marriage, competing for money, and inheritance. Returning to the idea that the spectrality of *The Turn* and *The Portrait* is, although constant, differs formally, one can see that these works defy chronology and have an ebbing and flowing understanding of the specter's existence. In other words, *The Portrait* is a realist novel because the problematisation of women's proprietorship is a nescience, and yet there seems to be an attempt to live with the specters on the narrator's and Isabel's part, making the novel more successful in its treatment of the ghosts. In *The Turn*, there seems to be an awareness of the ghost's existence, which is evident in the way James writes of the ghosts as physical presences, but rather than an attempt to speak to it, there is an attempt to speak about it; the novel also ends on a pessimistic tone. James's treatment of the specter of women's proprietorship seems to change from *The Portrait* (1882) to *The Turn* (1898), then. *The Wings of the Dove* was published in 1902, marking it as the latest one among these three novels that focus on a woman's economic situation. Studying *The Wings of the Dove* through a similar lens might provide another chance to see how James's presentations of the ghostly

transform through time. Connecting the recently heightened interest in spectrality and the work of Henry James promises a diverse and previously unexplored area for scholars.

Moreover, studies focusing on hauntology and proprietorship may reveal the specters currently haunting the twenty-first century. Following Derrida's and Abraham and Torok's studies may help scholars realise the historical conditions of today, principally the repercussions of financial marginalisation, the widespread phenomenon of proprietorship turning into tenancy in terms of not only real property but also daily commodities from music to cars, dispossession, and the already-established practice of precarity in careers. In this way, the literature of the twenty-first century might be approached with new ways of reading. Moreover, one could study dispossession as a specter in the twenty-first century comparatively with Henry James or other fin de siècle or Victorian authors, paying attention to the parallels that emerge at times of fast-paced industrial growth, commodification, and accelerated development of capitalism. This might reveal the fact that what we call the end of times has been coming for over a century. Indeed, ours are not unprecedented times and are haunted by what we have tried to suppress. To better understand our existence, we ought to turn to that which does not exist in the conventional meaning. One way of doing that is to write and to read because, as Buelens and Aijmer argue with regard to *The Turn*, "writing and reading [can be] acts of bearing witness to the spectral" (206). In other words, there arises another responsibility: we must write the specters and read to them.

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APPENDICES

A. TURKISH SUMMARY / TÜRKÇE ÖZET

Bu tez, Henry James'in *Yürek Burgusu* (1881) ve *Bir Kadının Portresi* (1898) romanlarındaki mülkiyet ve miras kavramlarını musallatbilim ve kuşaklararası hayalet kavramları çerçevesinde incelemeyi amaçlamaktadır. Alp Tümertekin'in Jacques Derrida'dan musallatbilim olarak çevirdiği *hantologie (hauntology)* kavramı ile Nicolas Abraham ve Maria Torok'un kuşaklararası hayalet teorisi (*transgenerational haunting*) romanlarda bulunan hayaletleri açıklamak, tarihsel bir zemine oturtmak ve daha geniş bir çerçevede kadınların mülkiyetle ilişkisini anlamlandırmak için kullanılmıştır. Bu bağlamda öncelikle musallatbilim ve kuşaklararası hayalet teorisi incelenmiş ve edebiyattaki uygulamalarına bakılmıştır. Ardından sırasıyla *Yürek Burgusu* ve *Bir Kadının Portresi* romanlarındaki mülkiyet ve ekonomik özgürlük olguları bu kuramlarla incelenmiştir.

Tarihsel olarak musallatbilimni önceleyen kuşaklararası hayalet kavramı, yirminci yüzyılın sonlarına doğru Freud'dan esinlenen Abraham ve Torok tarafından öne sürülmüştür. Bu teoriye göre psikanalizin psikolojik rahatsızlıklara bakışı bireyin kendi travmalarının yanı sıra, önceki kuşaklardan miras edindiği travmaları da kapsamalıdır. Özellikle dışlanmış ve ötekileştirilmiş atalar ve onların gizlenmiş travmaları ailenin diğer üyelerinin bu travmayı baskılaması ile bir sonraki nesilde tekrar su yüzüne çıkmakta ve psikolojik sorunlara yol açmaktadır. Travma yaşayan kişinin gömdüğü travmaya *crypt* adını veren Abraham ve Torok, bir sonraki nesilde *crypt*'in fantom (*phantom*) olarak ortaya çıktığını söyler. Abraham, bu kavramı açıklamak için bir hastasını örnek olarak sunar. Bahsedilen hastanın en büyük hobisi uzun yürüyüşler yapmak, bu yürüyüşlerde bulduğu taşları kırmak ve yakaladığı kelebekleri bir kavanoza hapsederek boğmaktır. Ancak bu ilginç hobinin kaynağı hastanın kendi geçmişinde değildir. Hastanın annesinin eski bir sevgilisi, zamanında anneannesi tarafından dışlanmıştır, hatta "sürgüne" gönderilmiştir. Bu sevgilinin sonu

ise zorla çalıştırılmanın ardından bir gaz odasında olmuştur. Bu olay tüm aile tarafından gizlenmesine rağmen (ve hatta tam olarak gizlendiği için) ortadan kaldırıldığına inanılan bu sevgili, torunda tekrar bir temsil bulmuş ve psikolojik bir rahatsızlığa sebep olmuştur. Abraham'ın bu analizi yaparken kullandığı yöntem *cryptonymy* adını alır. Fransızca "taş kırmak" anlamına gelen *casser les cailloux* tabiri aynı zamanda zorla çalıştırılma anlamına gelir ve bahsedilen sevgilinin kaderini betimler. Yine gaz odasına gönderilmesi de kelebeklerin nefessiz bırakılarak öldürülmesinde temsil bulur. Dile odaklanarak yapılan bu analiz (*cryptonymy*), sonuç olarak hastanın atalarından miras aldığı travmayı açığa çıkarır ve böylece iyileşme sürecini başlatır. Bunun yanı sıra Abraham ve Torok'un kuşaklararası hayalet teorisi yalnızca bireyler ve aile hikayelerini kapsamaz. Kuşaklararası hayalet özellikle kültürel ve toplumsal bazı refleksleri açıklamak için de kullanılabilir.

Derrida'nın da kuşaklararası hayalet kavramından etkilendiği söylenebilir. Kronolojik olarak Abraham ve Torok'u takip etmesinin yanı sıra Derrida aynı zamanda Abraham ve Torok'un kitabı için "Fors" başlıklı bir önsöz yazmıştır. Ancak Derrida kuşaklararası hayalet teorisini, musallatbilim kavramında genişletir. Musallatbilim, aile hikayelerinden ziyade toplumların tarihsel olarak bastırdığı, yok etmeye çalıştığı veya görmezden geldiği olgulara odaklanır. Musallatbilimni Marksist bir kavramdan çıkaran ise yine aynı şekilde kapsayıcılığından kaynaklanır. Musallatbilim, aslında sadece empirik olarak algılananı önceleyen ontolojiye bir alternatiftir. Yalnızca şu anı ve gözlemlenebileni önceleyen algımız, şu anı şu an yapan diğer olguları görmezden gelmemize sebep olur. Bu bağlamda geçmişi ve geleceği şimdiki zamanı etkileyecek olgular olarak görmemek, bireylerin yaşadığı kopukluk hissini açıklayabilir. Musallatbilim bu şekilde lineer zaman anlayışını eleştirir ve sorunsallaştırır. Bunun yanında musallatbilim zaman dışındaki olgular ve hatta insanların da dönebileceğini savunur. Defin ve gömülme anları artık yaşamayan bir bedeni göz önünden alsa da hayaletin dönüşünü simgeler. Bu dönüş empirik olarak gözlemlenemediği için ölü kişiyi veya olguyu daha da güçlü kılar, yani onu bir hayaletbilime (*specter*) dönüştürür.

Musallatbilim kavramı aynı zamanda bir tür miras ve sorumluluk duygusunu da ortaya çıkarır. Miras kuşaklararası hayalet teorisinde de karşımıza çıkan bir kavramdı. Musallatbilim ise mirası hem metalar hem de geçmiş/gelecekten bize aktarılan sorumluluk olarak açıklar. Metalar ile başlayacak olursak paranın fiziksel

olarak değil kaydi olarak var olması önem kazanır, ki Derrida da Marksist bir çerçevede metaları detaylıca incelemektedir. Miras bırakılan tüm metalar ve metalaştırılan tüm olgular/objeler, kullanım değeri tarafından "ziyaret edilir." Böylece değişim değeri ve kullanım değeri arasında bir tür musallat olma zinciri oluşur. Bu düşünceye ek olarak metaların miras bırakılması, bir sırrın da miras bırakılmasına sebep olabileceği için tez bu konu üzerinde özellikle durmaktadır. Bunun yanı sıra miras kavramı bir başka yönden daha ekonomiktir. Geri gelen her şey, yani hayaletbilim, her zaman bir beklentiyle gelir. Bitirilmemiş bir iş ve geçmiş nesillere borçlu olduğumuz bir hak bu beklentiye dahil olabilir. Hayaletbilim, musallat olduğu kişiden veya toplumdan direkt bir şey istemese bile bir sonraki nesillere bir borç veya görev yükleyebilir. Bütün bunlar da miras kavramına dahildir.

Özetle, hayaletbilim (*specter)* geçmişten veya gelecekten gelebilen, empirik olarak varlığı kanıtlanamayan ve bu yüzden toplumun yok saymaya eğilim gösterdiği her şeyi temsil edebilir. Fantom (*phantom*) daha dar bir bağlamda ele alınsa da hayaletbilim gibi bastırılan ancak yok edilemeyen travmaları ele alır. Bu iki kavramın izlerini de roman analizlerinde görmek mümkündür. Bunun yanı sıra bu iki kavramdan etkilenen başka edebiyat okumaları da romanların analizinde kullanılacaktır. Esther Rashkin'in romanlarda tekrar eden kelimeleri ve etimolojik kökenlerini takip ederek fantom bulma yöntemi ve fantomların metinlerarasılığı, *Yürek Burgusu* ve *Bir Kadının Portresi* romanlarında da kullanılmaktadır. Julian Wolfreys'in hayaletbiliminden yola çıkarak aslında Gotik izler taşımayan romanlarda hayalet izleri arayışı ve bu hayaletlerin temsilleri de yine romanların analizini şekillendirir.

Yürek Burgusu analizinde Davidson'un otorite argümanlarını temel alarak, hayaletlerin niçin Mürebbiye'ye musallat olduğuna odaklanmıştır. Evin diğer üyeleri Bayan Jessel ve Peter Quint'in hayaletlerini görmezken, Mürebbiye'nin hayaletleri görmesi ve sürekli otoritesi ile ilgili bir sarsıntı yaşaması üzerine Mürebbiye'nin mülkiyet ve otorite tarafından rahatsız edildiğini söyleyebiliriz. Güvencesiz istihdam ve cinsiyeti yüzünden evdeki otoritesi sürekli sarsılan, otoritesini Amca'dan miras alan Mürebbiye, toplumsal bir miras olarak da aslında kadınların mülkiyet ve evlerdeki otoritesiyle ilgili bir fantomu da miras almış olur.

İlk olarak incelenen hayalet, Amca ve Amca'yla ilişkili olarak otorite ve mülkiyet konularıdır. Amca'nın hayaletbilim oluşunda evdeki otoritesinin varlığı ve fiziksel yokluğu öne çıkar. Fiziksel olarak Bly'da bulunmamasına rağmen büyük bir

gücü olan Amca (bundan yola çıkarak Amca'nın hayalet olarak imgelendiğini de söyleyebiliriz), Mürebbiye'yi işe aldığında aslında bu otoritesini ona miras bırakır. Mürebbiye'nin otoriteye sahip olmasına rağmen bir hizmetliden farklı olmayışı, güvencesiz istihdamı ve sosyoekonomik durumu göz önüne alındığında, ana karakter için mürebbiyelik işinin bir hayaletbilim olduğu gözlemlenir. Başka bir yandan da Amca'nın gücü Quint'in hayaletinde yer bulur. Bunu da farklı sınıflar arasında olan romantik ilişkileri ve metaların korunması konuları üzerinden irdeler roman. Peter Quint ve Bayan Jessel arasında bir ilişki olduğu iması ve Mürebbiye'nin Amca'ya aşık olduğunu söyleyen ikinci anlatıcı (Douglas) sınıflar arasında olan romantik ilişkiler ile ilgili bir hayaletbilim aktarır. Bu hayaletbilim, sınıf ayrımının büyüklüğü, sosyal hareketin kısıtlılığı ve bunlarla çelişen bir şekilde kadınların sınıf ayrımına rağmen kendilerinden daha ayrıcalıklı konumdaki erkeklerle evlenmek zorunda kalmış olmaları gerçeğidir. On dokuzuncu yüzyıldaki tüm önyargılara rağmen, Mürebbiye'nin bir mülkiyete veya ekonomik güce sahip olmasının ve güvencesiz istihdamdan kurtulmasının tek yolu Amca gibi güçlü bir figürle evlenmesi olacaktır. Romanın kendisinin *Jane Eyre* gibi yine bir mürebbiyenin zengin ev sahibi/işvereni ile evlendiği romanlara ara ara referansta bulunması da bu olguyu destekler.

Bir diğer hayalet ise Bayan Jessel'dir. Bayan Jessel, Mürebbiye'ye kadın emeğinin tarihsel durumunu hatırlatarak bir fantom gibi davranır. Bu hatırlatma Mürebbiye'nin finansal özgürlüğünün ve toplumsal hareketliliğin neredeyse imkansız oluşunu vurgular. Amca güvencesizliği hatırlatırken, Bayan Jessel hem okuyucuya hem de Mürebbiye'ye bu güvencesiz istihdamın bile elinden gidebileceğini hatta istihdam dışında evlilik için de kadınların birbiriyle yarışmak zorunda olduklarını hatırlatır. Bayan Jessel'in fantomu aynı zamanda romanı öyle bir organize eder ki Mürebbiye sadece kendisini ilgilendiren fantomlar değil, çocuk istismarı, tarihsel sorumluluklar ve miras konularındaki fantomlar tarafından çevrilir. Bu noktada da Mürebbiye'nin bilinçli olarak üzerine düşünemediği bazı konuları hissetmeye başladığını veya bu konuların Mürebbiye'ye musallat olduğunu söylemek mümkündür.

Son olarak romanda Bly'ın, yani Mürebbiye'nin çalıştığı evin de bir hayaletbilim/fantom olarak ortaya çıktığı görülmektedir. Bly'ın hayalet oluşu elbette öncelikle içinde hayaletler barındıran ve Gotik imgelerle resmedilen bir ev oluşundan gelir. Bunun yanında Mürebbiye'nin Bly ile ilişkisi neredeyse atasına saygı duymak

isteyen ve bu sebeple fantomunu açığa çıkaramayan bir ebeveyn-çocuk ilişkisine benzer. Bu bağlamda Bly'ın sevilen ve sıcak bir evden karanlık, tekinsiz bir yere dönüşünü gözlemler okuyucu. Hatta Mürebbiye'nin anlatısı, kendisinin hem çocuklar hem de Bly tarafından neredeyse büyülenmiş ve gerçekleri göremez hale gelmiş olduğunu ima eder. Bu esrarengiz yapının altında yatan ise kadınların sadece ekonomik özgürlük ve güvencesiz istihdam gibi genel konseptlere karşı değil mülkiyete karşı da bir endişe duyduğunu ve hatta mülkiyetin musallat olan bir yapısı olduğunu gösterebilir. Mürebbiye'nin bir mülk sahibi olmaya yakınlaştığı tek yer Bly'dır. Evlilik, miras ve istihdamın sağlayamadığı mülkiyet duygusuna, Amca karakterinin ona bıraktığı kontrol sayesinde yaklaşan Mürebbiye, aslında hayaletler ile savaşında ev için de savaşır (Davidson 459). Bunun en büyük örneği, Mürebbiye'nin otoritesinin sarsıldığı (çocuklarla olan iletişiminde olduğu gibi) ve mülkiyetinin de bu bağlamda riske girdiği sahnelerden hemen sonra Peter Quint ve Bayan Jessel'in hayaletlerini görmesidir. Hayaletleri bilinçli veya bilinçsiz bir şekilde Bly'ın dışında tutmaya çalışması (örneğin kule tepeleri, camın dışı, bahçeler) bunun bir örneğidir. Bu hayaletleri dışarıda tutarak hem Bly'daki otorite ve mülkiyet duygusunu hem de kendisinin içinde bastırdığı öteki olma duygusunu dışarı da tutmaya çalışır Mürebbiye. Bir başka deyişle, merkeze ait olmaya çalışırken, toplumun tam da Mürebbiye gibi dışarıda bıraktığı Peter Quint ve Bayan Jessel'i kendisine ve Bly'a tehdit olarak görür ve onlarda kendi yansımasını gördüğü için onları dışarı atmak ister. Bu dışarı atma ve hayaletleri kıskaç altına alma isteği, Derrida'nın *Hamlet* üzerinden verdiği örnekle örtüşür: Mürebbiye, Horatio'nun *Hamlet*'teki hayaleti kontrol altına almak istemesi gibi Bly'ı da bir hayalet olarak kontrol altına almak ister. Böylece mülkiyetin de bir hayalet olduğu gözlemlenir. Bu amansız kontrol çabasıyla Mürebbiye kendisi bir hayalete dönüşür. Bu hayalete dönüşme olgusu ise hem Mürebbiye'nin çocukları korkutması hem de Bly'ın tam kontrolünü sağlamak isteyerek arada kalmış bir varlığa dönüşmesiyle açıklanabilir.

*Bir Kadının Portresi, Yürek Burgusu'*nun aksine daha açık bir şekilde miras ve mülkiyet konularını ele almaktadır çünkü hikayenin temeli Ralph'ın Isabel'e kendi parasını miras bırakmasıdır. Isabel'in Ralph'ın babasından (Ralph sayesinde) yüklü miktarda para miras edinmesi ancak bu paranın onu yine de para için yapılan bir evliliğe itmesi ve böylece bir kez daha ekonomik özgürlüğün Isabel için ulaşılamaz hale gelmesi, romanın hayaletbilim ve fantom üzerinden incelenmesi için bir fırsat

sağlamıştır. Osmond ve Madam Merle, Isabel'in zenginliğini kendi kızları Pansy için kullanmaya kalktıklarında Isabel on dokuzuncu yüzyıldaki geleneksel eş kimliğine döner ve kültürel olarak aktarılmış bu kimlik ile kaderin kaçınılmaz oluşu, yani fantom oluşu, okuyuculara aktarılmış olur.

Bu analizde de ilk olarak Ralph karakteri üzerinden finansal güç ve özgürlük kavramlarının hayalet benzeri bir yapı oldukları tartışılmıştır. İlk olarak Isabel'in Ralph'a ve ondan önce finansal özgürlük için savaşmış kadınlara olan borcundan bahsedilebilir. Ralph babasından Isabel'e mirasını vermesini isterken Isabel'in özgürce dünyayı görmesini ve kendini geliştirmesini umar. Hatta bu mirasın Ralph'ten geldiği Isabel'in bir erkeğe borçlu hissetmesini engellemek adına gizlenecektir. Ancak Ralph bu mirası gizleyerek Isabel'in kadınların tarihiyle ilgili hayaletbilimi fark etmesini geciktirmiştir. Miras kanunları kadınların erkeklere borçlu kılındığı hukuki ve toplumsal anlayışları göz önüne getirmesi gerekirken Isabel parası ile artık bir aşk evliliği yapabileceği fikrine kapılır. Başka bir deyişle Isabel tarihsel konumunu yok sayarak Osmond ile evlenir ve bu yok sayma Osmond'un var olan hukuki ve toplumsal kuralları kullanarak Isabel'in parasına el koymak istediği gerçeğinin üstünü kapatır. Bu gerçeği öğrendiğinde ise Roma'ya, üvey kızı Pansy'i para için yapılacak bir evlilikten kurtarmaya döner ve böylece Derrida'nın miras kavramını pratiğe döker. Bu da aslında Isabel'in Madam Merle ile olan fantom bağlantısıyla alakalıdır.

İkinci olarak Madam Merle bir hayalet olarak karşımıza çıkar. Madam Merle'nin hayalet oluşu ilk olarak daha yüzeysel bir şekilde önemlidir. Osmond'un bir önceki evliliğinden olan Pansy'nin asıl annesi Madam Merle'dir. Evlilik dışı ilişkilerini gizlemek adına Madam Merle'nin anneliği Pansy dahil herkesten gizlenmiştir. Yıllar boyu Osmond ve Pansy için uğraşlar gösteren Madam Merle, bu sefer Isabel'in Osmond ile evlenmesini ve Isabel'e kalan mirasın Osmond'a geçmesini sağlamıştır. Böylece kızı Pansy, Isabel'in yardımıyla iyi bir evlilik yapabilecektir. Bu fantom/hayaletbilim aslında daha derin bir hali simgeler: on dokuzuncu yüzyılda İngiltere'de kadınların para ile ilişkileri ve bunun evlilik ile bağlantısı. Isabel bu bağlantının varlığını ve paranın önemini reddederek bu fantomu da reddeder ancak fantomu kabul etmediği sürece tekrar eden bir şekilde fantomu yeniden yaşar. Bunun en önemli örneği ölüm (Ralph'ın babası/Ralph), miras (para/bir yıllığına ev) ve evlilik teklifi (Osmond/Goodwood) tekrarıdır. Bu örüntü ikinci kez yaşandığında Isabel Goodwood'un teklifini reddederek Roma'ya döner. Okuyucu burada Isabel'in dönüş

sebebini ve Osmond'ı bırakıp bırakmayacağını bilmese de arkadaşı Henrietta'nın Goodwood'a beklemesini öğütlemesiyle roman olumlu bir tonda biter. Romanın sonunda Isabel fantomun varlığını kabul etmiş ve Pansy'e döneceği sözünü verdiği için Roma'ya dönmüştür. Belki de Pansy'i bu tekrar döngüsünden çıkaracaktır.

Evler *Bir Kadının Portresi*'nde de hayaletlere dönüşmektedir. James'in Gardencourt (Isabel'in teyzesinin Londra yakınlarındaki evi) anlatısının Isabel'in Ralph'a evde bir hayalet olup olmadığını sorgulamasıyla başlaması en önemli göstergelerden biridir. Gardencourt realist anlatının gereklilikleriyle tam olarak hayaletli eve dönüşmese de betimlemeleriyle James'in realist evlerinden daha çok Bly'a benzemektedir. Bu betimlemelerin altında iki farklı hayaletbilim yatmaktadır. *Yürek Burgusu*'nun aksine daha detaylandırılan ilk hayaletbilim, evler/objeler ve kişilik arasında kurulan bağdan kadınların marjinalize edilmesi olabilir. *Bir Kadının Portresi*'nde erkek karakterlerin sahip oldukları mülklerle benzer şekilde anlatılmaları, her ne kadar erkek karakterler için de kısıtlayıcı ve zedeleyici olsa da kadınları mülksüzlük ve böylece eksiklik üzerinden tanımlayarak kadınlar için mülksüzlüğün ne kadar zedeleyici bir olgu olduğunu gösterir. Yalnızca Gardencourt değil Roma'daki ev gibi diğer evler de kadınlar için hayaletbilime dönüşür çünkü Isabel için bu evlerden çıkmanın bir yolu yoktur. Başka bir deyişle kadınların mülk sahibi olmasının tek yolu bir erkekle evlenerek işçilik, güzellik veya evlilik öncesi sahip oldukları servetleri takas etmektir. Ancak tam olarak bu hukuki birliktelik onları sahip oldukları mülkiyetten dışlar.

Isabel'in de Mürebbiye'nin de evlerini terk etmeleri teorik olarak mümkündür. Böylece onları sevmeyen eşlerinden ve öğrencilerinden kurtulabilirler. Ancak Mürebbiye'nin sahip olduğu sahte otorite ve sahiplik duygusu, Bly'ı yönettiği gibi başka bir evi yönetememeyi kabul etmesini engeller. Isabel ise Osmond'dan ayrılarak evlilik önceki sosyal özgürlüğüne dönebilir. Ancak ona bırakılan küçük servetten, yani ekonomik özgürlüğünden vazgeçmesi gerekeceği için, bunu yapamaz. Bu nedenle her iki kahraman da sadece cinsiyetlerinden dolayı ekonomik araçlarında kısıtlanmıştır. Bu fikir üç hayaleti baz alarak incelenmiştir. Bu hayaletler ekonomik özgürlüğü sağlayan erkek karakter (Amca ve Ralph), bir tür öncel ve/veya yarışmacı kadın karakter (Bayan Jessel ve Madam Merle) ve ana karakterlerin bulundukları evler (Bly ve Gardencourt) olarak sıralanmıştır. Tüm bunların sonucunda ana karakterlerden

Mürebbiye ve Isabel'in de aslında fantom/hayaletbilime dönüştüğünü gözlemlemek mümkündür.

Romanlar arasındaki paralelliklerden bahsedecek olursak her bir hayaletin benzerliklerinden bahsedilebilir. Amca, Mürebbiye'yi Flora'ya (ve okul dışındaki zamanlarda Miles'a) eğitim vermesi ve genel olarak göz kulak olması amacıyla mürebbiye olarak işe aldığında, Mürebbiye'ye bir ekonomik olanak sağlar. Ralph ise babasından mirasının Ralph için ayrılmış kısmını Isabel'e bırakmasını istemiştir ve böylece Isabel'e hayatını dilediği gibi yaşaması için olanak sağlamıştır. Böylece Amca ve Ralph, Mürebbiye ve Isabel için hayatlarında çok göz önünde olmasa da sağladıkları olanaklar sayesinde büyük öneme ve güce sahip karakterler olmuştur. Empirik olarak gözlemlenemeyen bu etki aslında hayaletbilim kavramına oldukça uymaktadır. Bunun yanı sıra sağlanan bu ekonomik güç, her iki kadın karakter için de ekonomik güce tamamen sahip olmanın imkansızlığını ve sahip olunan gücün güvencesiz oluşunu tekrar tekrar hatırlatmaktadır. Böylece tarihsel bir bağlama da oturan bu hayaletbilim, kadınların ekonomik güç ve otorite gibi kavramları Amca ve Ralph'tan miras almasıyla miras olgusunu da göz önüne getirir.

Yine iki romanda da var olan diğer hayaletler ise anne/abla, ata/öncül ve hatta rakip olarak ana karakterlere musallat olan Bayan Jessel ve Madam Merle'dir. Bly'ın bir önceki mürebbiyesi Bayan Jessel'in hayalet olarak dönüşü, Mürebbiye'yi endişelendirir hatta ona musallat olur çünkü Mürebbiye'nin Amca ile evlenerek sınıf atlama hayalini ve işini çalma tehlikesi oluşturur. Benzer bir şekilde Madam Merle de Osmond'un bir önceki sevgilisi ve hatta çocuğunun annesi olarak Osmond'un sevgisini kazanmak konusunda Isabel ile rakiptir. Bunun yanı sıra Madam Merle ve Isabel'in arkadaşlığı, Isabel'e kadınların güvencesiz durumu hakkında bir fantom da miras bırakır. Merle, Isabel ve Pansy arasında oluşan kuşaklararası bağ para için yapılan evlilikler üzerine bir fantomun etkisiyle, Isabel ve Pansy'nin tekrar ettiği bazı hareketlerin temsiline dönüşür.

Genel olarak "ev" kavramı ve spesifik olarak Bly ve Gardencourt da hayalet olarak kodlanmıştır. Mürebbiye ve Isabel, Bly ve Gardencourt ya da Roma'daki eve sahip olamazlar ancak evdeki hayaletlerden, hangi yemeklerin verileceğinden ve hatta evdeki malların korunmasından sorumlulardır. Evin içindeki yaşama tamamen entegre olurken ve hatta evin dışında bir yaşam fırsatı sunulmazken, bir evi mülkiyet edinemezler yani mülkiyet kavramında marjinalize edilirler. Böylece evlerin kadınlar

için bir hayaletbilime dönüştüğünden bahsedebiliriz. Bly ve Gardencourt'u ne kadar sevseler de sevgileri, bakımları ve emekleri evin kendisine sahip olma hakkını göstermez. Hatta Derrida'nın metalar ve "şeyler" üzerine olan argümanı bu tartışmada uygulanabilir hale gelmektedir. Derrida, sadece kullanım değeri olan bir şeyin, değişim değeri edindiği yani metaya dönüştüğü an bir hayaletbilime dönüştüğünü savunur. Meta artık bedensiz bir beden haline gelmiştir. Kadınlar için evler de bedensiz bir bedendir; evin kullanım değeri artık onların sağladığı emek ve itaat ile değişim değerine sahip bir metaya dönüşmüştür. Mürebbiye'nin işi bırakması veya Isabel'in boşanması, evin kullanım değerini ellerinden alacağı için güvencesiz haldelerdir. Bütün bunların romanlarda yer alışı tarihsel bir zeminde tartışılmıştır. Romanların ikisinde de olaylar 1882'de yürürlüğe giren *Married Women's Property Act (*Evli Kadınların Mülkiyet Yasası) öncesinde yer almaktadır. Isabel ve Mürebbiye, kadınların evlilik öncesi ve sırasında kazandıkları mülkiyet haklarını korumalarını sağlayan bu yasanın öncesinde bu güvencesizliğe maruz kalmışlardır.

Evden hem ayrılamayan hem de tam olarak eve ait olamayan bu karakterlerin aslında tam olarak hayalet tanımına uydukları söylenebilir çünkü geleneksel ve folklorik hayalet işlemelerinde, *Yürek Burgusu* kısmen bu işlemeleri barındırır, hayaletler fiziksel ve ruhsal olarak liminal varlıklar olarak görülür. Isabel ve Mürebbiye'nin yaşadıkları bu liminallik zamanlarının şartları tarafından onlar için mecbur kılınmıştır. Mülkiyeti olan karakterleri korkutmakta hatta onlara musallat olan hayaletlerin hareketlerini taklit etmekte ve genel itibariyle (bir süre sonra norm olacak olan) mülkiyet istekleriyle roman karakterlerini rahatsız etmektedirler. İki roman da kadınların mülkiyetinin gömülü tarihini hayaletbilim/fantom olarak sunarak, okuyucuyu okumaya ve hayalete tanıklık etmeye teşvik ederler. Karakterlerin kendisinin tanıklık etmesi ise daha tartışılır bir durumdur. Mürebbiye bir sonraki nesil veya kendi öğrencilerine borcu olduğunu fark etmez ve roman da bu farkındalığın oluşmadığını okuyucuya aktarmak adına daha kötümser bir tonda (Miles'ın ölümüyle) biter. Isabel ise romanın sonunda Roma'ya dönmüştür ancak Henrietta Caspar'a (Isabel'e aşık olan Amerikan) beklemesini öğütler. Üstelik Isabel İngiltere'ye gitmeden önce üvey kızı Pansy'e Roma'ya dönüp onu kurtaracağı üzerine söz vermiştir. Bu iki olay göz önüne alındığında Isabel'in bir sonraki neslin iyiliği için bir fantomla veya hayaletbilimle yüzleştiğini söyleyebiliriz. Dahası Isabel fantomun ona bıraktığı mirası anlamış ve hayaletbilim ile yaşamayı öğrenmiştir.

Özetle bu tez *Yürek Burgusu* ve *Bir Kadının Portresi* romanlarındaki hayaletlerin mülkiyet, miras, otorite gibi konuları temsil ettiğini, ayrıca hayaletbilim ve fantom olarak aktarılan bazı toplumsal refleks ve hareketleri açıklamayı ve kadınların yaşadığı ekonomik ötekileştirmeyi ele almayı hedeflemiştir. James'in anlatısı kronolojik olarak ilerlememiştir. Aksine *Bir Kadının Portresi* daha önce yazılmasına rağmen hayaletbilim ve fantomu anlamaya daha açıktır fakat dili realist kalmıştır. *Yürek Burgusu* bu anlayışı tam olarak benimseyemez ve karakterini başarılı kılmaz ancak dili daha Gotik ve doğaüstüdür. Bu değişimi James'in başka romanlarında incelemek, mülkiyet kavramı üzerinden okumalar yapmak hem Derrida'nın edebiyat üzerinden çalışmalarını hem de James okumalarını ileriye taşıyacaktır.

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