

An Overview of Critical Approaches in the Critical Controversy over *The Turn of the Screw*

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The Turn of The Screw(1898), by Henry James, is one of the controversial texts which raise the critical problems endlessly. Certainly it continues to arouse controversy in the critical and learned journals more than eighty years after its publication. Reviewing the numerous critical essays on *the Turn of The Screw*, almost all the critical theories have been applied to it. That is the biographical interpretation. That is the formalistic interpretation. That is the moral interpretation. That is the Freudian interpretation. That is the Christian interpretation. That is the mythic interpretation. That is the epistemological interpretation. That is the exponential interpretation. From these various kinds of interpretations, *The Turn of the Screw* is a story about ghosts; it is a story about a sex-starved governess who drives one child out of her mind and frightens another to death; it is about good and evil; it is about self-deception; it is a detective story; it is a portrayal of the Fall Myth; it is a drama of Christian redemption. There are thus many kinds of interpretations, and each one is as good as the other. All of these interpretations are duly supported by a great deal of evidence from the text and other places. It seems that the critics of defferent interpretations are all intelligent people who have carefully examined a problem, using effective critical methods, and arrived at some sort of solution.

I want to examine here some interesting critical essays on *The Turn of the Screw*. Obviously everything written on the novel could not be included in this paper. However, it seems to me that the selected critical essays represent these five critical approaches: Traditional Approaches, The Formalistic Approach, the Psychological Approach, Mythological and Archetypal Approaches, and Exponential Approach. According to the basic attitudes of critical approaches, I will divide this essay into three main chapters: I) Traditional Approaches--emphasizing authorial or textual backgrounds, II) Psychological or Mythological Approach--emphasizing external evidence, or Mythological Approach--emphasizing external evidence, and III) Formalistic or Exponential Approach emphasizing internal evidence.

I

It is taken for granted that the readers of *The Turn of the Screw* are familiar with the two basic interpretations—either the governess is a villainess (conscious or unconscious) and there are no ghosts; or there are ghosts, and the children may be villains or innocents, but the governess is an innocent struggling against supernatural evil. The critical debate on the novel starts with the ambiguity from this mystification in the story. Traditional critics attempt to interpret the mystification of the novel in terms of Henry James's autobiographical or historical backgrounds. For example, Eric Solomon contends that *The Turn of the Screw* is a detective story in the Sherlock Holmes tradition and is about “that most clever and desperate of Victorian villainesses, the evil Mrs. Grose.”¹⁾ Solomon approaches the story from the perspective of the three questions of the Victorian detective story: “Who is the least obvious suspect? What is the motive? What is the nature of the crime, and how did it take place?”²⁾ And then, he answers the questions quite satisfactorily and produces ample evidence to prove that he is right. He points out that “the least obvious suspect, and the criminal, is the housekeeper, Mrs. Grose; the motive is greed; the crime is murder, more than one murder!”³⁾ For Solomon the evil Mrs. Grose is thus the most clever and desperate of Victorian villainesses, and the governess, Miles, Miss Jessel, and Peter Quint are all the victims of the avaricious Mrs. Grose. He illustrates with a number of evidences from the text itself; the answers to these questions can be found in *The Turn of the Screw*. However, all the evidence he introduces supports his thesis about *The Turn of the Screw* only as a traditional detective story. That is, his interpretive hypothesis is a guess about a genre, a detective story; therefore, he explains the novel in terms of the genre. Even if its viewpoint is restricted to the Victorian detective story, Solomon's approach is ingenious, to say the least, enough to dissolve the usual basic interpretations.

In terms of Victorian literary tradition, Manfred Mackenzie examines an interesting rhetorical effect of *The Turn of the Screw*. He points out that “*The Turn of the Screw* is James's superfine *Castle of Otranto*, ‘perfectly independent and irresponsible’, in which atmosphere is being created in a way rather like self-spoofing.”⁴⁾ Mackenzie, for whom the implication of the novel is in some portentous relation between appearance and reality, concludes that the story's sophistical

1) Eric Solomon, “The Return of the Screw,” *The University Review*, 30 (March, 1964), 211.

2) Solomon, 205.

3) Solomon, 205.

4) Manfred Mackenzie, “*The Turn of the Screw*: Jamesian Gothic,” *Essays in Criticism*, 12 (January, 1962), 38.

power lies in its threatening at any moment to become, or to discover morality.

While Solomon or Mackenzie interprets the novel in terms of Victorian literary tradition, as I have described, ByJane Nardin examines the question of ambiguity in *The Turn of the Screw* by focusing on the Victorian social influences on the characters, particularly on the governess who hallucinates in an attempt to solve the mystery of the behavior of the others. He argues that "*The Turn of the Screw* can be read as a tale which exposes the cruel and destructive pressures of Victorian society, with its restrictive code of sexual morality and its strong sense of class consciousness, upon a group of basically sane and decent individuals."⁵) That is, Nardin sees that the pervasive influence of the hierachical plan of Victorian society is ever present in *The Turn of the Screw*. The adult characters in the novel are trying to live by a set of social and nomal norms that deny or frustrate some of the basic impulses of human nature, so that they begin to show marked signs of strain and mental deterioration. As Miles and Flora receive their education in this set of false values, their innocence is gradually corrupted. Nardin also points out that the three incipient love affairs among the characters in the novel—Douglas's love for the governess, the governess's for her master, and Quint's for Miss Jessel—are all frustrated by the existence of social barriers.

Unlike Nardin, Raymond Thorberg argues that *The Turn of the Screw*, one of James's late ghost stories, has a strong autobiographical influence.⁶) He points out that James's greatest ghost stories are concerned with an incident in the family history, the "vastation" experienced by the father when James was still a child.

As I have described above, the Traditional critics pick up a sense of the suitability of the interpretation from the cultural, literary, and biographical context of the work. All of these interpretations are adequately supported by a great deal of evidence from the outside and inside of the text. However, it might be pointed out that the evidence derived from the historical and biographical context of the work is just as dependent on the reader's preconceived perspective as is the evidence from the work itself. It is desirable that one has an interest in the Victorian period which produced James who produced *The Turn of the Screw* in his attempt to understand more clearly what James was doing in the story. As a result of too much concentration, however, it should be dangerous that one assumes that he is getting at the work of art by getting at the artist, or that he is getting at the artist by getting at the man.

II

5) By Jane Nardin, "*The Turn of the Screw: The Victorian Background*, *Mosaic*, 12, i (1978), 131–32.

6) Raymond Thorberg, "Terroe Made Relevant: James's Ghost Stories," *Dalhousie Review*, 47 (Summer, 1967), 185–91.

Considering the fact that the readers in modern society no longer believe in the supernatural, it is taken for granted that there has been a decline in the ghost stories. Probably for the same reason, most modern critics have proposed the Freudian reading of *The Turn of the Screw*, since that interpretation calls the ghosts hallucinations. The main stream of the contemporary essays on the novel is the publication of a so-called "Freudian reading." In 1934, Edmund Wilson for the first time suggested explicitly that *The Turn of the Screw* is not, in fact, a ghost story but a madness story, a study of a case of neurosis: the ghosts, accordingly, do not really exist; they are but figments of the governess's sick imagination, mere hallucinations and projections symptomatic of the frustration of her repressed sexual desires:

The theory is, then, that the governess who is made to tell the story is a neurotic case of sex repression, and that the ghosts are not real ghosts but hallucinations of the governess.⁷⁾

Wilson's reading of *The Turn of the Screw* indeed follows the interpretative pattern of accountin for the whole story in terms of the governess's sexual frustration. According to Wilson, the governess is in love with the Master, but is unable admit it to herself, and thus obsessively, hysterically projects her own desires upon the outside world, perceives them as exterior to herself in the hallucinated form of fantastic ghosts. Wilson's psychoanalytic point of view is indeed a plausible hypothesis. The daughter of a poor country parson, the governess has fallen in love with the children's guardian, "a bachelor in the prime of life," eligible and charming. Alone with her young charges, she wanders about the estate thinking of its master and thus comes upon the ghost of Quint, the valet, who is wearing the master's smart clothes. Quint, in Wilson's theory, "has been ambiguously confused"—"with the master and with the master's interest in her."⁸⁾ In order to reinforce his theory, Wilson underlines the implicitly erotic nature of the metaphors and points out the numerous phallic symbols:

Observe, also from the Freudian point of view, the significance of the governess' interest in the little girl's pieces of wood and of the fact that the male apparition first takes shape on a tower and the female apparition on a lake.⁹⁾

Wilson's Freudian interpretation set off a series of rebuttals. His presentation was rejected by anti-Freudian critics because it rested upon psychological rather than upon "apparitional" grounds. The opponents charge that Freudian critics have reduced the tale to a "commonplace clinical record."¹⁰⁾ However, the force of the Freudian approach has persisted. Freudian critics, according to their own self-presentation, divide the modern studies of *The Turn of the Screw* into so-called "Freudian" and so-called "anti-Freudian" readings. Oscar Cargill celebrates Henry

7) Edmund Wilson, "The Ambiguity of Henry James," *Chicago on Henry James's The Turn of the Screw*, ed. Gerald Willen (New York: Thomas Y. Crowell Company, Inc.), p. 115.

8) Wilson, p. 115.

9) Wilson, p. 117.

10) Robert Heilman, "The Freudian Reading of *The Turn of the Screw*", *Modern Language notes*, LII (November, 1947). 443.

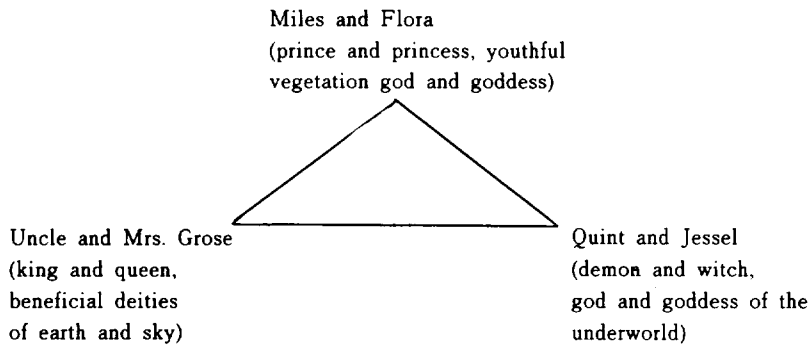
James as "a Freudian Pioneer."¹¹⁾

Although it must carry an air of plausibility, I'm in agreement with Glen Ray Thomas's overview that the psychological interpretations of *The Turn of the Screw* reveal two common critical mistakes: 1) they emphasize the early theories of Freud to the exclusion of his later more complex ideas; and 2) they demonstrate "too little concern with the assessment of literature as literature."¹²⁾ Furthermore, if we turn to James's preface to the New York edition of *The Turn of the Screw* and trust his own comment on the novel, the psychoanalytic interpretations clearly have no relation to James's intention. In the preface, James does clearly state what he means by the story. It is "a fairy tale pure and simple," and, again, "a piece of ingenuin pure and simple, of cold artistic calculation, an amousette to catch those not easily caught."¹³⁾ James also describes in a letter to W. D. Howells: "it is the most abject, down-on-all fours, potboiler that a proud man brought low ever perpetrated."¹⁴⁾ These statements clearly demonstrate that James was trying to write a story that would perform the simple function of inducing a feeling of terror and a sense of the evil that is within each man. Therefore, the Freudian application to the simple story seems to go too far.

All the critical attention it has received also includes the way of a systematic mystic or archetypal analysis of *The Turn of the Screw*. Robert Heilman has proposed an interpretation of the story as a kind of religious allegory in which the children, Miles and Flora, are Innocence threatened by Evil and the governess is their priestess and savior.¹⁵⁾ Muriel West accepts the view of the tale as a "fairy toy," "a fantasy that cool reason can not comprehend," and mentions, in this connection, Asiatic or Irish folktales in which goblins or fairies steal children for no appreciable reason.¹⁶⁾ Furthermore, by examining each of the four appearances of the apparitional Miss Jessel as a projection of the governess herself, Paul N. Siegel approaches to Jungian Psychology. According to Siegel, Miss Jessel faithfully and unfailingly mirrors the actions of the governess: the four encounters between Miss Jessel and the governess make it clear that the apparition is a "shadowy portion of her personality" which the governess will not accept.¹⁷⁾ Rictor Norton also examines *The Turn of the Screw* as an illustration of Jungian "coincidentia oppositorum": "The governess is easily seen as a devouring-mother archetype—she even calls herself 'the eternal governess'—who desires and subsequently destroys Miles, but she may also be seen as a similar hermaphroditic 'coincidentia oppositorum,'"¹⁸⁾

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- 11) Oscar Cargill, "Henry James as Freudian Pioneer," *Chicago Review*, X (Summer, 1956), 13–29.
 - 12) Glen Ray Thomas, "The Freudian Approach to James's *The Turn of the Screw*: Psychoanalysis and Literary Criticism," *DAI*, 31, (1970), 770–A.
 - 13) Henry James, *The Art of the Novel*, ed. R. P. Blackmur (New York: Charles Scribner's Sons, 1962), p. 172.
 - 14) Henry James, *Letters of Henry James*, ed. Percy Lubbock (New York: Charles Scribner's Sons, 1920), May 4, 1898.
 - 15) Robert B. Heilman, "The turn of the Screw as Poem," *University of Kansas City Review*, 14 (Summer, 1948), 277–89.
 - 16) Muriel West, *A Stormy Night with The Turn of the Screw* (Phoenix: Frye & Smith, Ltd., 1964), pp. 1–76.
 - 17) Paul N. Siegel, "'Miss Jessel': Mirror Image of the Governess," *Literature and Psychology*, XVIII, i (1968), 30.
 - 18) Rictor Norton, "The Turn of the Screw: Coincidentia Oppositorum," *American Imago*, 28 (Winter, 1971), 388.

Mary Y. Hallab makes a fruitful interpretation of Mythological Approach when she points out archetypal elements evident in *The Turn of the Screw*: innocence, evil, salvation, and so on.¹⁹⁾ He does not intend to identify *The Turn of the Screw* with any single folktale or myth, but only to demonstrate that it follows the familiar pattern of one type of myth. Hallab prescribes *The Turn of the Screw* as a ghost story and fairy tale, and finds the relationships between fairy tales and primitive myths, by comparing the pattern of hundreds with that of *The Turn of the Screw*. He argues that “we find in fairy tales the same themes and archetypes that we find in much mythology.”²⁰⁾ The fact that Quint and Jessel are ghosts in the novel parallels those myths in which a youthful vegetation god or goddess dies and is carried off to the underworld. The desire of the ghosts for the children parallels such myths as that of the kidnapping of Persephone by Pluto and the death of youthful gods such as Adonis, Osiris, and Dionysus. From these mythological elements, Hallab summarizes the figures in the novel as follows:²¹⁾



Thus, the characters in the novel form a kind of double, male-female, triangle or trinity. Miles and Quint are opposing aspects—child and devil, innocence and evil—of the abstract male deity represented by the uncle. The same is true for Flora, Miss Jessel, and Mrs. Grose.

Hallab also applies Jungian principles to demonstrate the novel's reliance on myth and its effects on personal consciousness. By applying Jungian archetypes to *The Turn of the Screw*, Hallab summarizes the characters in the novel as a square, or quaternity, which, according to Jung, is a symbol of wholeness, of unity, and thus of the self. It is double—male and female—because the archetype of the self is androgynous and contains both masculine feminine attitudes and patterns of behavior: therefore, each male-female pair represents an aspect of the human psyche.²²⁾

19) Mary Y. Hallab, "The Turn of the Screw Squared, *Southern Review*, 13 (1977), 492-504.

20) Hallab, 497.

21) Hallab, 498.

22) Hallab, 501.

Miles and Flora
(archetype of the child:
the primitive, the instructive, the porten-
tially whole psyche)

Quint and Jessel
(*animus* and *anima*, the negative side of the
parent imago; the collective unconscious)



Uncle and Mrs. Grose
(archetype of the *mana*.
godlike, beneficent side of the parent
imago)

Douglas and the governess
(the *persona*, the ego,
the conscious part of the psyche)

According to Hallab, the interaction of these figures, taken together, suggests the pattern of a disintegrated personality in conflict with itself, yet striving toward what Jung calls individuation, toward a rebirth into a fully integrated personality in which all parts are balanced—child, god, and devil. Hallab's interpretation is one of typical Mythological and Archetypal Approaches.

It seems that an archeptypal pattern in *The Turn of the Screw* has universal appeal because it has its origin in the human soul; it corresponds to and fulfills certain needs of an individual reader. For example, the pattern of initiation and rebirth is an experience common to all; almost all cultures celebrate the transition from childhood to adulthood with some sort of initiation ceremony suggesting rebirth into a new life. But any change of attitude at any period of life might be experienced by the individual as a rebirth. On this level, *The Turn of the Screw* can be seen as the working out of a personal experience, a conflict with the individual psyche; therefore, Jungian archetypes also appeals to me very much. However, even if the mythological and archetypal approaches to *The Turn of the Screw* appeal to me so much, these interpretations, in their single-minded insistence upon the completeness of their reading of the story, have robbed it of a whole dimension. They, like the Freudian interpretations, have also robbed it of what James called "a piece of ingenuin pure and simple."

III

Unlike the James critics whom I have discussed above, Donald P. Costello makes a close examination of the structure of *The Turn of the Screw*.²³⁾ By doing so, he attempts to support James's preface that he intended his story to produce both mystification and horror. James tell us in the preface to the novel: "The study is of a conceived 'tone'... the tone of tragic, yet of exquisite, mystification."²⁴⁾ A few pages later James talks of his sought-for "impression of the

23) Donald P. Costello, "The Structure of *The Turn of the Screw*", *Modern Language Notes*, LXXV (April 1960), 312-321.

24) James. *The Art of the Novel*. p. 172.

dreadful, my designed horror.”²⁵⁾ Costello argues that the elements of both mystification and horror are planted in the very structure of the story :

This double effect of *The Turn of the Screw* is a product of its structure, which is basically a double one: scenes in which the governess represents the action usually result in horror; scenes in which the governess interprets the action usually result in mystification. James acknowledged this distinction between the occurrences reported as actual facts, and the governess' interpretation or explanation of these occurrences... When the governess reports the phenomena she has observed, the effect on the reader is one of horror—horror at the very reality of the ghosts. When she comments on these observed phenomena, the effect on the reader is one of mystification—mystification concerning the purpose of the ghosts, and, more, concerning the reliability of the governess.²⁶⁾

According to Costello's close examination of the structure of the novel, James built his entire story in a number of sequences—in each one the governess represents an occurrence and then interprets it. And these two central elements in each sequence are surrounded by “foretelling (obviously for suspense purpose) and by the specificatin of a plan of action (obviously a transitional technique to lead into the next sequence in the structure pattern).”²⁷⁾ Costello analyzes the structure of the novel with thirteen of these distinct sequences in the story. Each of these sequences contains four distinct parts: foretelling, incident, reaction-interpretation, and plan. For the evidences of his argument, Costello describes in detail each of the thirteen sequences of the structure. As a supplement to the structure pattern Costello illustrates an explanatory diagram of the whole story chapter by chapter or pages by pages.

Costello's interpretation is one of typical Formalistic Approach. His picture of the structure of *The Turn of the Screw* allows me to feel the effect of the entire story — not just the one-half which the Freudians see, or the other half which the anti-Freudians see. It helps me to discover how James keeps up a feeling of horror, by forcing me to accept the ghosts; and how he keeps up a feeling of mystification, by forcing me to doubt the ghosts. However, it should be pointed out that Costello places emphasis on James's intention too much. His formalistic interpretation of the novel is on the basis of the author's willed meaning at all. His proposition might be perfectly justified in assuming that James's meaning was conscious intention. If the author's willed meaning is an unconscious purpose or intent, however, how can we judge whether his drawing of a particular implication is justified? There can be no certainty about the correctness or incorrectness of an interpretation based on the unconscious willed meaning of an author. That is to say, it is my observation that the author's willed meaning is not the only valid meaning that can be construed from the text.

There are some other critics who attempt to interpret the novel with the evidences inside the text as a result of a close reading. For example, Barbara Bengles examines the many possibilities that lie in the image of the screw: the twists and turns of the plot, the jailer, the physical stress, the latent sexual connotations.²⁸⁾ She argues that James weaves most of his major strands

25) James, *The Art of the Novel*, p. 175.

26) Costello, 313.

27) Costello, 314.

28) Barbara Bengles, “The Term of the ‘Screw’: Key to Imagery in Henry James's *The Turn of the Screw*,” *Studies in Short Fiction*, 15 (1978), 323–27

of imagery into a seeming pun in the title itself. He excludes any other critical sources outside the text and illustrates a number of textual evidences for his argument from his close reading of the novel. What we call Exponential Approach is applied to *The Turn of the Screw* by Juliet McMaster. She points out that through consistent "ironic reversals of locations" and carefully employed imagery of windows, glass, and mirrors, James has created a story for dual appreciation: it is both a ghost story and a psychoical novel.²⁹⁾ However, it might not be able to be called one of typical Exponential Approaches, because he does not extend his argument to other philosophical, psychological or mythological level. That is to say, his statement does not satisfy my intellect and my moral sensibility.

I have reviewed some critical essays on *The Turn of the Screw* in terms of four of five critical methods which we have dicussed in class, and have briefly discussed the merits and shortcomings of these critical approaches. However, it is still difficult to say what critical method is the most available for *The Turn of the Screw*. Each interpretation is available for the novel, but no interpretation can be totally satisfactory, probably since the story itself is ambiguous. There are two forms of ambiguity in the story which are seldom distinguished: the dramatic ambiguity of the ghost's reality and the governess's sanity, and the moral ambiguity of the children's depravity. Any single view of *The Turn of the Screw* does not make the ambiguity clear.

For the validity of their interpretations of *The Turn of the Screw*, a number of critics make use of James's comments on the novel. In the light of the ambiguity of the story, however, the meaning of James's statements is also ambiguous and evasive; therefore, his authorial comment does not make definitely any specific interpretation true or false. Though most critics attempt in one way or another to demonstrate that their meanings arise from James's statements or that their attitudes are his as well, many critics do not bother to deal with James's conscious intention at all, but base their arguments on unconscious or semiconscious intention in the author. However, it is impossible to determine an unconscious purpose or intent, unless it is made conscious. Even if it is a conscious one, there is no final means of judging whether a specific implication of a meaning is legitimately drawn in the work. In other words, the author's statements cannot definitely represent his willed meaning in a work of art, and his willed meaning is not the only valid meaning that can be construed from the work. It is clear that the author is not a privileged interpreter of his work; therefore, the author's meaning is not the ideal object of critical interpretation. Of course, he can say what he meant, but the work still means what it says. Accordingly, the object of critical interpretation depends on each reader's critical conception or perspective.

In conclusion, what one sees in a work of art is always dependent upon where one is standing. Thus, the critics of *The Turn of the Screw* approach it from other perspectives, introduce different conceptual frameworks, and not suprisingly construe quite other meanings. It can be said that almost all critical methods have been applied to the novel except for the Marxist Criticism and the Feminist Approach which I don't remember having seen. It is my final observation that each critical approach which has been applied to *The Turn of the Screw* has adequately a sense of the suitability of the interpretation of the novel.

29) Juliet McMaster, "The Full Image of a Repetition' in *The Turn of the Screw*", *Studies in Short Fiction*, VI (Summer, 1969), 377-82.

國文抄錄

*The Turn of the Screw*에 대한多樣한
批評的 實際와 可能性

卞 鍾 民

The Turn of the Screw(1898)를 Henry James의 代表作이라고 하기에는 많은 무리가 따르지만 James의 작품중 가장 많은 독자를 확보해온 대표적 人氣小說이라고 하는데는 異見이 있을 수 없다. 아마도 작품 자체가 지니고 있는 과기성 내지는 신비성이 그토록 높은 인기도의 원인인 듯 싶다. 많은 독자의 확보에 못지 않게 그 작품에 대한 연구활동 또한 풍부하고 다양하기 그지 없다. 탐정소설의 측면에서 시작된 연구논문부터 신화적, 구조적 측면의 분석에 이르기까지 온갖 종류의 비평방법들이 *The Turn of the Screw*를 해석하는 데 적용되고 있다. 이 논문의 목적은 그토록 다양하기 이를 데 없는 비평적 시도를 총괄해 봄으로서 비영의 초점이 되고 있는 작품자체의 애매성을 구명해 봄은 물론 하나의 문학작품에 대한 다양한 비평이론의 적용 가능성을 시사해 보는데 있다.

무엇보다도 *The Turn of the Screw*에 대한 해석의 설왕 설래는 작품자체가 지니고 있는 내용상의 애매성, 즉 가정교사에 의해 주로 경험되는 유령은 실제 존재하는가 아니면 가정교사의 환상에 불과한가? 나아가 도덕적으로 규탄받을 작중인물은 누구인가? 라는 의문에서부터 비롯된다. 이러한 애매성을 구명하기 위해 많은 비평가들이 작품외적 자료에서 근거를 찾는다. 즉 역사 사회적 측면에서, 작가의 생애적 측면에서, 또는 인간의 심리학적 측면에서 그 애매성을 구명하려고 한다. 그런가 하면 작품 자체의 면밀한 분석을 통해 논거를 마련하는 소위 구조주의 비평, 신비평적 측면의 연구도 상당수에 이른다. 그러나 무엇보다 연구의 주류를 이루는 비평은 주로 프로이드의 심리분석학을 적용한 심리주의 비평방법이다. 작중의 유령을 가정교사의 성적 억압내지는 충동감에서 오는 심리적 환영의 결과로 보는 것이 심리주의 비평의 핵심이라고 하겠다.

*The Turn of the Screw*에 대한 이토록 다양한 비평방법의 적용은 각기 나름대로 설득력을 지니고 있으며 충실한 논거자료를 제시하고 있다. 그러므로 어느 특정한 비평방법만이 이 소설을 위해 최적일 수는 없는 듯하다. *The Turn of the Screw*의 풍부하여 흥미있는내용과 탁월한 소설적 기교가 온갖 종류의 다양한 비평적 시도를 수용하는 듯 싶다.