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LETÍCIA DANTAS LIMA COSTA

**SUBVERTING THE BEAST: EXPLORING THE MANIFESTATION OF FEAR IN
THE BEAST IN THE JUNGLE (1903) WRITTEN BY HENRY JAMES AND
ADAPTED IN THE *HAUNTING OF BLY MANOR* (2020)**

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2024**

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Trabalho de Conclusão de Curso (artigo)
apresentado à Coordenação do Curso de
Letras Inglês da Universidade Estadual da
Paraíba, como requisito parcial à obtenção
do título de Licenciado em Letras Inglês.

Área de concentração: Estudos
Literários.

Orientadora: Ma. Isabela Christina do Nascimento Sousa.

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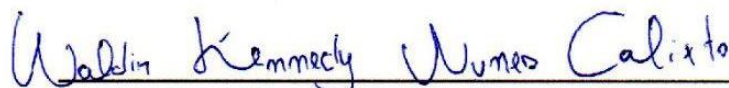
BANCA EXAMINADORA



Profa. Ma. Isabela Christina do Nascimento Sousa (Orientadora)
Universidade Estadual da Paraíba (UEPB)



Profa. Ma. Aline Oliveira do Nascimento
Universidade Estadual da Paraíba (UEPB)



Prof. Me. Waldir Kennedy Nunes Calixto
Universidade Estadual da Paraíba (UEPB)

I dedicate this work to my family. To my mother Jeane, my father Marcílio, my brother Gabriel, my sister Thainá, my aunt Ezemilda and to everyone else who told me to not give up.

"You said it was a ghost story. It isn't "

"No?"

"It's a love story"

"Same thing, really"

(Haunting of Bly Manor, 2020, T01EP09).

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**SUBVERTING THE BEAST: EXPLORING THE MANIFESTATION OF FEAR IN
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ADAPTED IN THE HAUNTING OF BLY MANOR (2020)**

Letícia Dantas Lima Costa^{1*}

ABSTRACT

This study examines the thematic portrayal of fear in Henry James's "*The Beast in the Jungle*" (1903) and its modern adaptation in the ninth episode of "*The Haunting of Bly Manor*" (2020), directed by E.L. Katz and written by Julia Bicknell. This research aims to explore how fear manifests and evolves in both narratives, highlighting the differences in the approach of the theme between the source material and its adaptation. Additionally, it investigates the character development of Dani Clayton and John Marcher, focusing on their relationships with Jamie Taylor and May Bartram, respectively. The study also examines the role of love as a counterbalance to fear, demonstrating its significance in overcoming internal conflicts. Utilizing a qualitative research methodology, this analysis draws on descriptive and explanatory approaches, relying on both bibliographic data and thematic interpretation. The theoretical framework includes Abbott's (2016) and her analysis of love, fear, and mourning in TV horror; as well as foundational texts on fear by Langner (2002) and Blanchard and Blanchard (2007). This study also uses texts by Palmer (1999), Cooper (2010), Derry (2009), and Cavallaro (2002) for a theoretical background of gothic fiction and modern horror media. As a conclusion, the analysis suggests that both works effectively use suspense and gothic elements to explore the "beast within". The research concludes that love serves as a pivotal element in both narratives, offering a path to confront and transcend fear.

Keywords: literature; fear; The haunting of Bly Manor; The beast in the jungle.

**SUBVERTENDO A BESTA: EXPLORANDO A MANIFESTAÇÃO DO MEDO NA
FERA NA SELVA (1903) ESCRITO POR HENRY JAMES E ADAPTADO EM A
MALDIÇÃO DA MANSÃO BLY (2020)**

RESUMO

Este estudo examina o retrato temático do medo em "*The Beast in the Jungle*" (1903) de Henry James e sua adaptação moderna no nono episódio de "*The Haunting of Bly Manor*" (2020), dirigido por E.L. Katz e escrito por Julia Bicknell. Esta pesquisa visa explorar como o medo se manifesta e evolui em ambas as narrativas, destacando as diferenças na abordagem do tema entre o material de origem e sua adaptação. Além disso, investiga o desenvolvimento das personagens de Dani Clayton e John Marcher, com foco em seus relacionamentos com Jamie Taylor e May Bartram, respectivamente. O estudo também examina o papel do amor como contrapeso ao medo, demonstrando sua importância na superação de conflitos internos. Utilizando uma metodologia de pesquisa qualitativa, esta análise baseia-se em abordagens

^{1*} Undergraduate in Modern Languages (English) at Universidade Estadual da Paraíba (UEPB). E-mail: leticia.dantaslc@gmail.com.

descritivas e explicativas, apoiando-se em dados bibliográficos e na interpretação temática. O referencial teórico inclui a análise de Abbott (2016) sobre amor, medo e luto em séries de TV, como também textos fundamentais sobre o medo de Langner (2002) e Blanchard e Blanchard (2007). Este estudo também utiliza textos de Palmer (1999), Cooper (2010), Derry (2009) e Cavallaro (2002) para uma fundamentação teórica da ficção gótica e da mídia de terror moderna. Em conclusão, a análise mostra que ambas as obras utilizam efetivamente o suspense e elementos góticos para explorar a “besta interior”. A pesquisa conclui que o amor serve como elemento central em ambas as narrativas, oferecendo um caminho para enfrentar e transcender o medo.

Palavras-Chave: literatura; medo; The haunting of Bly manor; The beast in the jungle.

1 INTRODUCTION

This analysis is based on the two works both named “*The Beast in the Jungle*”, the source work written by Henry James in 1903 and the modern adaptation produced by Mike Flanagan in 2020. According to Hutcheon (2006), there are many reasons for doing an adaptation of a work, such as presenting the material to a new public, reinterpreting to a modern audience or even adapting something to bring attention to the source material. Flanagan accomplishes all three of these examples as he brings a collection of Henry James’s short stories and books into a new light in the limited series *The Haunting of Bly Manor*, produced by the streaming service Netflix. As Abbott (2016) explains, the genre of horror has become more visible in the current era of broadcast and can be seen across various channels and streaming services. *The Haunting of Bly Manor* was the second collaboration between the producer Mike Flanagan and Netflix, in a sequence of horror series that have been successful as the interest for horror media exert its popularity.

This analysis seeks to discuss the theme of fear and its manifestation in Henry James's *The Beast in the Jungle* (1903) while analyzing the theme in the ninth episode of *The Haunting of Bly Manor* (2020), of the same name, directed by E. L. Katz and written by Julia Bicknell. It also analyzes how fear is portrayed and explored in both works and investigates the different forms that it takes in each narrative, as well as its thematic significance, within both *Beasts in the Jungle*, in portraying the theme of the “beast within”. In addition, this study examines the character development of Dani Clayton and John Marcher and their respective relationships with Jamie Taylor and May Bartram in both the book and the limited series, focusing on the protagonist's journey in each narrative. To close the analysis, it investigates how the role of love is used as a counterbalance to fear in both narratives while exploring its significance in overcoming fear and confronting the character's inner demons.

This study is carried out using a qualitative method. According to Zanella (2011), different from the quantitative method, this approach is concerned with knowing reality from the perspective of the studied subjects without having to measure or use statistical elements to analyze data. The author cites a few characteristics of the qualitative method and we can see how they apply to this study. One of them being the descriptive nature from this type of research and the other being how the researchers using this approach will focus more on the process rather than on the results and products. This research also uses an explanatory and bibliographic approach as a means of collecting data and reflecting upon said data.

Having this in mind, the *corpus* for this analysis is composed of Henry James's novella, *The beast in the jungle* (1978), as well as episode 09 from the mini-series *The Haunting of Bly Manor* (2020). As part of the theoretical background, one of the texts utilized in this study is *Loss is a Part of the Deal* by Abbott (2016) in the book *Emotions in Contemporary TV Series* by García (2016). In the chapter by Abbott, it can be seen some important definitions and interpretations of love, fear and mourning in TV Horror. Palmer's (1999) book *Lesbian Gothic: Transgressive Fictions* also provides crucial definitions for the subject. Regarding the field studying fear, references like Langener's (2002) *Choices for Living: Coping with Fear of Dying* and Blanchard and Blanchard's (2008) *Handbook of Anxiety and Fear* were consulted. The books *Gothic Realities* by Cooper (2010), *Dark Dreams 2.0* by Derry (2009) and *The Gothic Vision* by Cavallaro (2002) serve as a final addition to our theoretical background research on modern horror and horror media.

2 THE LURKING BEAST: ADAPTING LITERATURE AND THE GOTHIC

The mini-series used for this analysis is carefully planned, and uses *The Turn of the Screw*, the 1898's Henry James' novella, as the main plot for all the stories told. Each episode has a name pulled from Henry James's works and uses them for elements, themes and characters. Episode 06, for example, is called "The Jolly Corner", after the 1908 short story, and uses the ghost of a smiling doppelganger present in the book. In the mini-series, this doppelganger is used to explore one of the show's character's traumas. Soon after, we are presented with episode 08, which is named after the 1868 short story "The romance of certain old clothes". This episode tells the story of the main ghost in *The Haunting of Bly Manor*, Viola. This ghost will haunt the main character, and later become her beast in the jungle.

The main character of Mike Flanagan's story is Dani Clayton, a young woman who has been living in the United Kingdom for six months. This character represents the governess from Henry James's novella *Turn of the Screw*, which now was made more modern with the au-pair title. As we learn throughout the episodes, she went to London to live far away from the ghost of her previous life. She sees the ghost of her dead ex-fiancé as she searches for something to fill the void of intimacy in her. As a former fourth grade teacher, she finds the advertisement for an au-pair position in the countryside of England and decides to move on with her life through this new opportunity. Palmer (1999) states that in the gothic, the house is seen as an ambiguity of a refuge or a trap. These feelings are well expressed in the series as the audience at first doesn't know if the manor will bring refuge to Dani or is a trap to the au-pair.

In the novella, the main character finds himself in a party where he stumbles onto an old friend. This old friend is the lovely May Bartram, who remembers him from 10 years before, and shares with him how she still remembers what he had mentioned so long ago. How there was something to happen and how that was going to change his life. Surprised that he had commented on that fact with someone, Marcher asks her to watch what will happen with him, and the story follows their life together waiting for the beast in the jungle. Both stories deal with fear in different ways and present the characters' destiny being fulfilled according to their choices made throughout their lives.

2.1 From pages to screen: Literary adaptations

Adaptation of literary works have been done for many years. Starting with

Georges Méliès's *Cinderella* (1899) or the 1900 film *Sherlock Holmes Baffled* by Arthur Marvin. Boyum (1985) notes in his book that film adaptation had not had a positive reaction to the public. Some critics, at the time, believed that the adaptations trivialized the source material. To the author, any film adaptation of a literary work was inferior. On the other hand, according to authors like Metz (1974), literature and cinema come from different worlds, which makes it possible to compare the literary language to the cinematographic one. As said by the author, they can be compared in parallel using different codes like perceptive, referential and symbolic. The biggest issue concerning the public is the faithfulness of the adaptation to the source material. However, the adaptation should follow a conversation between the adapter and the work, using the original source to the best they seem to fit.

When talking about adaptations, the most common questions are if the adaptation will be as good as the original, or if it will ruin the source material. In the subject of fidelity, Stam (2000, p. 68) explains "a variation on the theme of fidelity suggests that an adaptation should be faithful not so much to the source text, but rather to the essence of the medium of expression". When adapting, many things should go into consideration. The author describes how an adaptation will be naturally different and original, considering the change of medium. One of the arguments used by Stam (2000), is the distinction between producing a book and a film. A book is mostly written by one person, who can write whenever they can. On the other hand, a film depends on a big crew, and it has limitations like budget and time. While it may be "free" to write an explosion in a military novel, it will undoubtedly cost far more to create the explosion's practical effects or computer generated images for the screen.

Another point that can be made about adaptation, is when is the time for it to be made. As Hutcheon (2006) best puts, if we have a prior knowledge of the source text that usually overshadows the experience of an adaptation. Hutcheon also explains how it is usual for one to assume that an adaptation is connected with the source material. If the source material is fresh on our memories, it could be questioned that maybe there is not a reason to adapt it. There are various reasons, namely, presenting the material to a new public, reinterpreting to a modern audience or even adapting something to bring attention to the source material. According to Hutcheon

[...] adaptation is repetition, but repetition without replication. And there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying (Hutcheon, 2006, p. 7).

The limited series analyzed in the work, *The Haunting of Bly Manor* (2020), is a tribute to the realist writer Henry James, and adapts various of his stories to pay homage to the author. The mini-series uses the same framing device as another book by Henry James: *The turn of the Screw* (1898). The story in the source material starts with a storyteller narrating the haunting story of the au-pair. As the story progresses, we are presented with characters from the original story and new characters written by Flanagan. One of most important characters for our analysis is a new one made for the series, who is presented as the gardener of the manor, Jamie Taylor and whose first introduction to the story is made by ignoring the main character. Nevertheless, soon we learn that she is a very caring person who helps Dani out on several occasions by making her laugh and being there for support. Abbott (2016) describes this kind of limited series as a great way to show the resolution of the ghost story where the ghosts can be put to rest and we as an audience follow along with the aftermath. In this story,

Jamie is who the audience follows to help ourselves come to a conclusion about this specific ghost story.

The format of the series makes the story flow alongside the development of the characters, as Flanagan uses the nine episodes to bring us in this journey of horror and suspense. Carroll (1990) explains, suspense is a key narrative element for horror stories. The source story of *Turn of the Screw* (2004), and for this study *The Beast in the Jungle* (2020), both written by Henry James, employ suspense to engage their readers. The episode object of this analysis takes place during and after the climax of the main story, as the au-pair saves one of the kids from Viola's ghost, known as *The lady of the lake*, that haunts the manor. After Dani offers herself to the ghost, the spirit of the lady is now trapped forever inside her. The title of the episode references *The Beast in the Jungle* and uses that analogy for the spirit of *The lady* being inside of Dani. The original work approaches this story differently, with the main character, John Marcher not knowing what his beast actually stands for.

2.2 The Gothic and Gothic Queer

Gothic literature has long been a subject of scholarly analysis, with its intricate themes and evolving definitions sparking extensive debate. Punter (1996) explains how gothic literature, and the gothic genre, mainly rely on fear "is not merely a theme or an attitude [but] also has consequences in terms of form, style and the social relations of the texts". Most critics, as cited by Cooper (2010), agree how the gothic "tradition" beginning can be traced back to the eighteenth century. The author continues to expand on the "gothic" concept by saying how the word is almost impossible to have a concrete definition, and how the definition changes with the context. Cooper (2010) expands on gothic fiction as something that firstly represents fear, and how the works label themselves as "gothic" have fear and the fearful as its main topic. As seen in the next sections of this analysis, both tales tell their stories using fear as the conductive element of the characters' development.

Likewise the definition of "Gothic", the definition for the word queer has been debated by many scholars. According to Haralson (2003), initially, the conceptual term "queerness" derived its analytical and political strength from the same characteristic that attracted Victorian and modernist authors and readers. That was a fluidity or ambiguity of meaning that was perceived as both potent and elusive. To be queer in terms of Gothic, as explained by Hughes and Smith (2009), is to understand both perspectives, appearing to conform to one while secretly yearning for the other. The author defines to be queer as to be different, and queer, like gothic, embodies both performance and style, inherently existing in a tense space between aligning with normative references and completely distancing itself from conventional morals and aesthetics.

3 SUBVERTING FEAR

Horror and Terror are both terms that are usually associated with one another. As Cavallaro (2002) explains, terror is more conventionally linked to fear caused by indeterminate agents, while horror is based on the fear caused by visible gore. The emotional effect of the gothic genre contains different emotional reactions. According to Abbott (2016), the viewer can hold their breath, cower in their seat, have nausea and all of this is part of the range of experiences of fear. The different reactions are associated with Horror or Terror media. While studying the literature of Terror, David

Punter (1996) identifies fear as being the one element that unites all Gothic fictions. Analyzing these premises, fear is the one thing linking both Horror and Terror. Cavallaro in her study about Horror, Terror and Fear, explains

The interaction of terror and horror is most explicitly conveyed by stories that articulate the experience of fear as an ongoing condition. Such narratives intimate that fear is not triggered by a single disturbing moment or occurrence but is actually a permanent, albeit multi-faceted, aspect of being-in-the-world (Cavallo, 2002, p. 6).

Fear is used as a tool for on-going uneasiness in the Horror genre. Varma (1988) defines Terror as creating an intangible atmosphere of dread and Horror as something that resorts to using a coarse presentation of the macabre. We can see both Horror and Terror interacting when using fear as a condition to communicate dreading feelings of the work. Taking into account that the difference between those two elements is commonly blurred, since they are frequently interconnected; in addition, that the scholars used in this theoretical background do not draw a bold line in this division, this analysis focuses on fear as the main frame for the Horror/Terror stories and uses the terms interchangeably throughout the text.

3.1 The beast within: the portrayal of fear in and the inevitable faith presented in the lap of the gods

The character of John Marcher, protagonist of *The beast in the jungle* (1978), is introduced to the reader as bound to the manifestation of a beast that waits for him. He describes *it* as something that could destroy his consciousness, annihilating him or something that could alter everything in his life. Marcher explained this to May Bartram, a friend who had asked about his “*thing*”, and if it had passed yet. Although he does not remember ever telling her that and, at first, he pretends not knowing it and hears what May had kept in her mind since then. She describes *it* as something that has been with him since his earliest time and as a sense of being kept from something rare. She also remembers how John was convinced that *it* would overwhelm him. Bartram asks Marcher if *it* was a sense of upcoming violence, but he calms her by saying that *it* would not be necessarily violent and that he would only think of *it* as the *thing*. As seen in this definition in the second chapter of the book:

Something or other lay in wait for him, amid the twists and the turns of the months and the years, like a crouching Beast in the Jungle. It signified little whether the crouching Beast were destined to slay him or to be slain. The definite point was the inevitable spring of the creature (James, 2020, p. 14).

Marcher has been dealing with this feeling since his earliest days, as described by Bartram, so his acceptance of his destiny is clear. Although fear is present, he knows that something waits for him and understands it as natural. Derry (2009) describes horror as insecurity and uncertainty. “[...] horror is also the dawning conviction that our worst fears cannot hold a candle to the enormity of the reality they half reveal, half conceal from us” (Derry, 2009, p. 16). John is afraid of his beast, but even more scared of not knowing what exactly waits for him. The uncertainty of the question is what affects him as a subject.

In the case of Dani, main character from *The haunting of Bly Manor*, her beast appears upon her sacrifice to save one of the children in her care, Flora. *The lady of the lake*, the ghost which haunts Bly manor, is taking Flora to drown with her, as she

returns to the bottom of the lake. Dani runs inside the water and mutters a sentence that invites the spirit inside her to save Flora from her death. One of the pupils in her eyes turns from blue to brown, which is a sign of the presence of Viola's soul now inhabiting her body, as seen in the scene bellow:

Picture 1 - Dani saving Flora.



Source: Composition made from screenshots of the limited series *The Haunting of Bly Manor*.

The different eye colors serve as a reminder of the ghost, not only for us as an audience but also for the character. She will see *the lady in the lake* every time she looks at her reflection. Brophy (2000) explains how a more effective method to achieve horror is not to play onto the broad fear of death but, instead, to expand on the fear of losing control of one's own body. When *the lady in the lake* enters Dani's body, she appears to have lost control of herself, the au-pair repetitively says the same sentence and does not understand what is happening. Jamie sees what just happened and rushes over, she calms Dani and they reunite with everyone. Next time we see Dani, she is packing her things and seems absently, Jamie, the gardener in Bly Manor, asks her what is wrong and she explains:

[Dani] I don't know. [sobs softly] I feel her. In here. It's so quiet, it's so quiet, but... she's in here. And this... part of her...that's in here, it isn't... peaceful. It's quiet, but... it isn't... peaceful. It's... rage. And I have this feeling like I'm walking through this... dense... overgrown... jungle... and I can't really see anything except the path in front of me. But I know... there's this... thing... hidden. This angry, empty, lonely beast. It's watching me. Matching my movements. It's just out of sight...but I can feel it. I know it's there. And it's waiting. She's waiting. And at some point... she's gonna take me (Haunting of Bly Manor, 2020, T01EP09).

She uses the simile of a *beast in a jungle* to describe what she is feeling, just as John Marcher did. Nevertheless, Dani knows her *beast* and what will happen to her as soon as the *beast* springs. The *beast* that haunts Dani is *the lady in the lake*, then her *beast* is based on her material experience, while his is based on uncertainty. Marcher uses the expression “in the lap of the gods” to describe his destiny. To John, the gods are the only ones who may know what fate holds for him. On the other hand, the au-pair does not need divine guidance, she is aware of what she lurks and fears.

Fear is a very old concept and emotion, as Lovecraft (1973) explains “The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown”. Considering the context of emotional response to danger, the word “fear” first appeared in the English language in the thirteenth century (Blanchard; Blanchard, 2008, p. 63), according to the authors, it refers to a realistic response to threats, just as we express defensive behaviors upon them. In the novella, after years of waiting together, May Bartram questions her friend if he is afraid of *it* and he answers:

“I judge, however,” he continued, “that you see I’m not afraid now.” “What I see, as I make it out, is that you’ve achieved something almost unprecedented in the way of getting used to danger. Living with it so long and so closely you’ve lost your sense of it; you know it’s there, but you’re indifferent, and you cease even, as of old, to have to whistle in the dark. Considering what the danger is (James, 2020, p. 20).

The character’s behavior of indifference is common to someone who is afraid of death. Langner (2002) lists sixteen coping behaviors, a few of them can be seen in both John and Dani’s characters. The author explains that any sort of mechanism or behavior that can reduce or temporarily eliminate the fear of dying can transform itself into a means of physical and psychological survival. The first one relevant for this study would be the **Religion**, where a person uses their beliefs to diminish the fear of death. As Lagner explains “Many people have said that “Fear created the Gods,” but fear also created the belief in the afterlife, an effective bulwark against fear for much of the world’s population” (2002, p. 10). To conclude this point, Langner explains one of the functions of religion can be the reduction of fear of dying explained through beliefs. The second one would be **Dissociation**, this coping mechanism is often linked with the mechanism of repression, but they are not quite the same. The author defines **Repression/denial** as a conditional withholding from consciousness² while aware of the feeling. On the other hand, Dissociation deals with emotional conflicts, that could be presented as internal or external stress, and how a person alters the integrative function of consciousness or even their identity. In the case of Dissociation, episodes of hypnotic trances can be seen, as a person focuses on an object and emerges themselves to shield them against the fear of death.

As we continue to explore Langner’s list, the author cites **Suicide** as one of the most extreme coping behaviors to deal with fear. As described by the author, suicide can be seen as a form of empowerment, for its allowance to gain control over death. Suicide, in this sense, can be seen as a solution to an insoluble problem. One of the reasons a person would commit suicide is to end a “living death”. This concept is introduced by the author as a life where death is inevitable and the living is just a means to an end. The last coping mechanisms relevant to this study are **Love** and **Humor**. Love as a coping mechanism works as the person cares for others, and the reciprocation of that love offers strong emotional support, decreasing the fear of death. Humor is also seen as a healthy way to cope with the fear of dying. Humor can belittle death and life, poke fun at our forms of denial and invokes laughter as a form of therapy. The author concludes that laughing at fate is life-enhancing

Reflecting on the explanation from Langner (2002), it is possible to see how John regularly uses the philosophy of leaving destiny in the laps of the gods to distance

² Consciousness according to the American Psychological Association (2018) is defined as a state of being conscious, an organism’s recognition of something within itself or in its surroundings or the state of being awake.

himself of his fate. Marcher uses religion and his faith as a form of repression or denial about his destiny. John Macher believes that he is well acquainted with the danger, therefore what may happen will not be able to affect him anymore. He distances himself from *it* and tries to rationalize the beast by his own terms.

The man, who thought himself to be unaffected by *it*, encounters death when his life-long friend tells him about her illness. Described as a disorder in her blood, he sees his friend slowly drifting away in front of him. He then theorizes “Her dying, her death, his consequent solitude — that was what he had figured as the Beast in the Jungle, that was what had been in the lap of the gods” (James, 2020, p.36). Her illness shook him up so much to the point where he thought this was the beast who had been waiting for him. Later in the story we find out it was not that, but the anticipation of her death changes his concept of fear. Abbott (2016) explains, mourning is a process of transformation in which we cannot know in advance. The transformative effect of loss cannot be charted or planned (Butler, 2004). For Marcher, not being able to grasp the concept of the loss of his dear friend is a defining moment, as he stops seeing the beast as something monstrous and instead views it as something common that would happen to everybody.

The beast presents itself differently for Dani. She gets to live her life fully with her girlfriend Jamie, but sees the lady in the lake in her reflections more and more as the years pass. According to Palmer (1999), the haunting and the spectral visitation are very common tropes to gothic fiction, they are features that reflect aspects of the hero/heroine’s identity and the circumstances of their choices. Dani sees her *beast* as a reminder of the sacrifice she made when she decided to save Flora. The lady in the lake appears in moments of quiet, where the au-pair’s mind is distracted, almost as if she wants to make sure Dani will not forget her. After Dani asks Jamie to marry her, they go to their friend’s restaurant to celebrate, then in that happy moment she sees the reflection of Viola in the water jar the waiter is serving her. From that moment on she dissociates from the conversation and only responds after her friend tells them how the kids are doing fine. She questions “So they are all happy?” (Haunting of Bly Manor, 2020, T01EP09) as a way to reassure that what she did was right, and to convince herself that the ghost she has been seeing is not bigger than the future of the kids.

Picture 2 - Jamie finds Dani staring at the water.



Source: Composition made from screenshots of the limited series *The Haunting of Bly Manor*.

When Jamie comes back after declaring their civil union in the registry, she finds their apartment flooded and runs to the bathroom to help Dani. She is unresponsive and takes a while to process what just happened.

Dani is numb to everything happening. She shows signs of Dissociation, which according to Langner (2002) ranges from multiple personality disorder to more moderate forms such as meditation and daydreaming. The episodes characterized as daydreaming become more common to Dani and give her a sense of calmness to the situation she is in. The au-pair sees the ghost and wonders when she will take her and how will that happen. Her partner wakes her up from her daydream and asks her if she is okay, to which she replies:

[Dani] I'm so tired, Jamie. It's like every day I feel myself fading away, but I'm still here, and... I don't really understand how that is. It's like I see you right in front of me... and I feel you touching me... and every day... we're living our lives, and I'm aware of that... and it's like I don't feel it all the way. I'm not even scared of her anymore. I just stare at her, and... it's getting harder and harder to see me. Maybe I should just accept that. Maybe I should just accept that and go (Haunting of Bly Manor, 2020, T01EP09).

Jamie answers to the unresponsive Dani saying she will feel for the both of them and that she only sees her. Murphy (1965) in his discussion about the meaning of death, lists seven attitudes toward death, in which six are fears. Two of these attitudes are relevant for this study, the first one is the one he calls “**Death is the end**”. In this situation the person does not panic. They don't feel fear and see the end as something concrete and inevitable. The second one is called “**The fear of losing consciousness**”. The author explains how this attitude can point to different psychoanalytic realities and how a person could lose themselves into the fear of Dying. Dani displays mainly the two of them, she sees death as the end where there is no panic, no fear, just acceptance of the situation. The au-pair deals with her inevitable death as something that will happen for sure and there is no changing of this fact. Secondly, the character deals with the fear of losing consciousness, where she does not want to be there and not feel herself. Dani does not want to lose her sense of identity, as it gets harder and harder to see herself instead of the *lady in the lake*.

As both *beasts* had lurked indeed, and at its hour, had sprung. The time comes when both characters face their inevitable fate. After his friend's death, John Marcher spends the rest of his days traveling throughout the world, and makes the resolution of always returning to visit the grave of his life-long friend, May Bartram. In one of his visits, he notices what seems to him a person mourning the loss of a loved one in the neighbor's grave. After seeing how passionate that person's feelings looked, he starts to question himself why he never felt like that. Langner (2002) explains that when the fear of death becomes extreme it can interfere with the person's functioning. Living only for fear of dying, transforms a healthy life into a “living death”. As defined by the author, the fear of dying can make a person stop doing productive things while only focusing on their fear. Marcher spent his entire life afraid of what may happen and did not live life as fully “he had been the man of his time, *the* man, to whom nothing on earth was to have happened” (James, 2020, p.48). The end of the narrative makes one think that John could have lived his life with May, as the answer was to love her and let himself live.

The beast sprung for Dani as well. She feels *the lady in the lake* getting closer to the surface and chooses to give herself up, so that she does not risk the most important person to her, Jamie. Dani drives back to Bly Manor and dives inside the

lake, where Viola takes her for complete. The au-pair decides to give herself up as an escape from a living death, for she feared she would not recognize herself and harm her loved ones. The au-pair's fear is based on genuine care for others and how she affects others. On the other hand, Marcher's fear is based on selfishness and emptiness of a fate left up to the gods.

3.2 “Do you want company? While you wait for your beast in the jungle?”: the effect the beast has on the protagonist's relationships

The first interaction we see between John Marcher and May Bartram is a conversation in which she displays knowledge about his secret, his *beast*. At first, they see each other at the party, and John wants to make sure May knows where he remembers her from, but disappoints her by telling the wrong date of their first encounter. The entirety of their relationship is based on the fact that May is the only person who knows about *it*. Bartram has kept his secret for ten years and promises Marcher that she will never tell a soul about *it*. “So he had endless gratitude to make up” (James, 2020, p. 8). Marcher finds in Bartram an unexpected confidant, and desires to maintain this relationship as she strikes him as a trustful person who did not judge him for his beliefs of the coming *beast*. After demonstrating trust, John asks May a very important question: “Then you will watch with me?” in which she responds “I'll watch with you” (James, 2020, p. 10-11). For this moment on, their relationship is resumed to watch the *beast*, the resolution of his fate, together and how that action is more important than anything else in their lives.

For the character of Dani Clayton and Jamie Taylor, their relationship is well developed before *the beast in the jungle*. The au-pair and the gardener worked closely together as they took care of Bly Manor and its children. Unlike Marcher and Bartram, their relationship is rather much fresh and is based on more than just waiting together. Both women have traumas from their past experiences and find it difficult to open themselves to anyone, but they find comfort in each other. Previous to the episode on this analysis, we see Clayton's life before moving to Bly. The former teacher found herself in a loveless engagement with her childhood friend. Her ex-fiancé passed away in front of her, in a car accident she believes was caused by her. After telling him she could not marry him anymore, Dani's ex-fiancé gets out of the car and is run over by an oncoming truck. Dani only knew that life; however, she chose not to continue in it. This manifestation of her ex-fiancé's ghost can be explained as Palmer analyzes the portrait of a lesbian narrator: “She portrays her lesbian narrator, grief-stricken by the death of her partner who has been killed in a car crash, haunted by her image and by memories of their life together” (Palmer, 1999, p. 62). The grief processes of Dani's old life can be seen in the personal emphasis of the ghost of her former lover.

The ghost continues to haunt her up until the moment she gets closer to Jamie and the au-pair sees for the first time what her new life could be. According to Palmer (1999), in Gothic queer works, a spectral visitation can be used to explore lesbian sexuality and relationships. The author explains how the spectral visitation can emphasize the persistence of the main character queer desire, in spite of the efforts of the hetero-patriarchy. Dani's dead ex-fiancé appears in moments where the character is opening up to new relationships and as that happens, Jamie is the only one who helps Dani through it. The au-pair confronts her ghost by burning his glasses, which worked as a constant reminder of what happened. By burning the last thing remaining from him, Dani talks with her ghost and decides she will not let her past decisions define how she wants to live.

When the au-pair accepts *the lady in the lake* she shares with the gardener how the spirit is making her feel. The endless anger, emptiness and loneliness is described as a *beast* which is lurking and waiting to attack. Jamie offers her company.

Picture 3 - Jamie offers Dani companionship while she waits.



Source: Composition made from screenshots of the limited series *The Haunting of Bly Manor*

The promise made by Jamie gives hope to Dani while also contrasting to May's promise to John in the beginning of their story. Both relationships can be traced to this moment, the difference between them is how this will affect them. Abbott (2016) indicates that death is often used as a central motif for the horror genre, regardless of the medium used to tell it. The author affirms "The genre channels natural human anxieties about death and reminds us of our own mortality, tapping into a wide range of emotions in the process" (Abbott, 2016, p. 171). That is reflected in both stories. Dani's unavoidable death is used as a tool to develop their relationship and John's unknown beast is what keeps him and May afloat.

Marcher thinks of himself as a disinterested person if it were not for the *beast*. This situation affected his whole life, and he opted not to share his problem with anyone, he did not want people to know him as a haunted man. Bartram was the only person that showed him mercy, sympathy, seriousness and who did not see him as a joke (James, 2020, p.13). May showed sympathy and told him he should take this one day at a time by saying they should see where fate would lead him. On the other hand, John does not want to bring another person into this predicament, "[h]is conviction, his apprehension, his obsession, in short, wasn't a privilege he could invite a woman to share" (James, 2020, p.14). Nevertheless, Marcher finds comfort in the presence of the only person who knew of his beast, and claims that talking about *it* becomes easier than to avoid it.

Bartram and Marcher's relationship through the years would not change. In fact, they stay the very same through his eyes. To John, May's interest is watching him "as time went by, that she was all the while looking at his life, judging it, measuring it, in the light of the thing she knew" (James, 2020, p.15). They grew old together and she watched *it* with him. By doing this, Bartram lets this association create a false account of herself. In a conversation between them, Marcher questions

Well, you're really so in with me, you know — as a sort of result of my being so in with yourself. I mean of my having such an immense regard for you, being so tremendously mindful of all you've done for me. I sometimes ask myself if it's quite fair. Fair I mean to have so involved and — since one may say it — interested you. I almost feel as if you hadn't really had time to do anything else." "Anything else but be interested?" she asked. "Ah what else does one ever want to be? If I've been 'watching' with you, as we long ago agreed I was to do, watching's always in itself an absorption" (James, 2020, p. 18).

Both characters are absorbed in the concept of this predicament. As Langner (2002) explains, we human beings are in a constant search for ways to better our lives and make them meaningful. According to the author, these activities are of extreme importance to our continued living, as we are self-examining creatures. Marcher and Bartram use the activity of watching the thing as the reason to make their lives meaningful. As both friends get older, and May's illness starts to develop, John wonders if she would die before knowing or seeing what was to come for him. At this moment it is possible to point selfishness in John's behavior, and wonder if it was the only ground that kept Marcher engaged in this friendship. He would have someone to carry his burden and, in the process, provide someone with something that could make him look interesting.

After having conversations about the beast, May comes to the conclusion she knows what *it* is to come and shares with John that she knows. Bartram affirms that *it* was worse than anything they may have thought *it* was. May finally sees the *beast* for what *it* is, and gives him a chance to stop *it* from happening. Unfortunately, John does not see how the *beast* could spring in such a moment. Baumeister and Wotman (1992) clarify how the most fundamental part of the process of attraction is reciprocity in a relationship. Later in the chapter, the authors explain how friends spending time together, discussing personal matters, opinions, disclosing feelings and sharing experiences eventually lead to the development of a degree of intimacy. Intimacy is in the core of all love relationships, according to Baumeister and Wotman, platonic friendships can gradually develop to a potential romantic love. In the case of Bartram and Marcher, the years of intimacy have been transformed into a romantic love to May, but not to John, making their relationship unrequited love. The chance Bartram gave Marcher was the choice to love her back and live his life to the fullest.

In *The Haunting of Bly Manor*, Dani and Jamie leave the country in search of a new beginning. They travel through The United States of America, and Jamie seems excited to see snow and plan their Christmas together. Dani freezes at the mention of Christmas because she does not want to plan that far ahead. Dani thinks of the future as something unknown, and fears that the *lady in the lake* would surface at any point. The authors Blanchard and Blanchard (2008) explain how a common reaction to feeling fear is immobility. Such a reaction is an aid for their preservation. The subject of that fear will try to preserve themselves from the thing they fear. The au-pair tries to preserve herself and her loved one by staying in the same place emotionally. She is afraid of what may happen and does not want Jamie to suffer by her account. Jamie accepts what Dani is proposing and affirms: "One day at a time is fine by me. As long as those days are with you, Poppins. One day at a time is what we've got" (*Haunting of Bly Manor*, 2020, T01EP09). The couple find support in each other, and use mutual support to get through the days, each one by one.

[Narrator] The days turned to months, the months to more, and before the au pair knew it, a year had passed. A trip around the sun, and she was still here. She was still her. One year became two. And from two, it spread into an endless time, so it seemed. Three... four, five years would pass. And there was peace. At long last, deep within the au pair's heart, there was peace (*Haunting of Bly Manor*, 2020, T01EP09).

The au-pair and the gardener spend five peaceful years together, and after this brief experience of a happy life, Dani decides to propose to Jamie. Although marriage between people from the same sex was not legal at the time, they feel that the symbolic act of exchanging rings is enough to profess their love. As Dani's *beast* is manifesting

in reflections of the spectral visitor, Jamie assures her they may never know when *it* is coming and they will take a day at a time. The characters do not know how and when her *beast* will spring. While Jamie is reassuring Dani about how they might not know when *the lady of the lake* will surface, she leaves that decision on the laps of the gods and decides to live each day in spite of their fate. In her study of *The Gothic Vision*, Cavallaro (2002) states

The Gothic Vision maintains that fear is not a sporadic event but an ongoing condition endowed with eminently ambivalent powers. Though blinding and numbing, it concurrently operates as a function of consciousness insofar as it offers illuminating insights into the experience of being human as fractured and chaotic (Cavallaro, 2002, p. VII).

While Dani and Jamie live what is left of their time together, John watches May die, throwing away his chance of happiness. John finds comfort in returning to the spot his friend was buried, so he would pay a visit every month, as “[i]t thus grew for him, in the oddest way, a positive resource; he carried out his idea of periodical returns, which took their place at last among the most inveterate of his habits.” (James, 2020, p.45). As the story comes to an end, Marcher is confronted with the reality that Bartram did in fact know what his *beast* was, and he had indeed lost his chance. He did not reciprocate her feelings, and while fully immersed in his own narrative, did not give himself a chance of life. John comes to the realization that he had not lived, yet, May had. He might not know how much seeing she had loved him for himself, and he had never thought of her (James, 2020, p.48). The *beast* was the base for their friendship while being the demise of their relationship. According to Cavallaro (2002), the unsettling nature of fear lies not in its suggestion that our well-structured lives are being or will be shaken, but in its revelation that our lives have always been inherently flawed and delicate. May and John’s relationship was defined by the watching of the *beast*, and his fear of a flawed and delicate life becomes the demise of what their relationship could have been.

Differently from John, Dani sees her *beast* for what *it* is, and knows for a fact what could happen to her when it is time. One night the character wakes up from a nightmare and realizes that in real life she was almost strangling her wife.

Picture 4 - Jamie finds Dani at the bottom of the lake back at Bly.

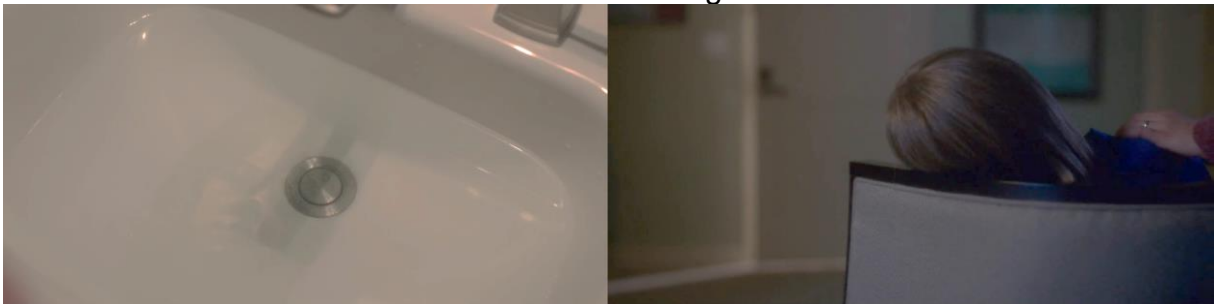


Source: Composition made from screenshots of the limited series *The Haunting of Bly Manor*

That was enough for Dani to travel back to Bly Manor and put the spirit of Viola to rest, by diving into the lake and ending her own life. The au-pair felt she could not risk the most important thing in her life, putting her most important person in danger.

Jamie goes back to Bly and tries to make the spirit of Dani take her, but Dani would not do this. Dani is not vengeful and does not want to harm anyone else. According to Abbott (2016), in recent TV horror productions, one can see the use of individual death and its emotional impact as a way to construct the narrative around the moment of death of a character and the aftermath of those left behind. After the narrator finishes the story, she states that the gardener would live the rest of her life gazing into reflections and hoping to see the face of her own lady in the lake. As we learn, the narrator from the frame story is Jamie herself, as the stories intertwine in the end, she is telling this scary story after the rehearsal dinner for the wedding of the now grown up, Flora. We can see Jamie waiting for Dani, just as she had told earlier.

Picture 5 - Jamie waiting for Dani.



Source: Composition made from screenshots of the limited series *The Haunting of Bly Manor*.

Although she wished to do more from their relationship, the time Jamie spent with Dani was enough for their love to grow. As described by Freud (1956-1966), mourning the death of a loving one can be characterized by the lack of interest in the external world and the detachment of their affections from the deceased person to an alternative object. We don't see the years of Jamie's mourning, but through the narrative we can observe that she transferred and resumed her affection to the act of watching her reflection in the water as the au-pair did. She would leave her door open at night, should her lover ever come back. Gestures like that show how she has not completely given up on their love and still hopes Dani remembers her. Dani's ghost would be on Bly Manor forever, "[l]eaving the only trace of who she once was in the memory of the woman who loved her most" (*Haunting of Bly Manor*, 2020, T01EP09). At the end of the episode, as we see the gardener engage in her nightly rituals, we see Dani's spirit with her hand over Jamie's shoulder. Their love indeed lived through everything, and beyond death. Dani remembers and watches over Jamie, while Jamie remembers and waits for Dani.

3.3 Different paths to cope with the unavoidable loss: love, fear and how they counterbalance each other.

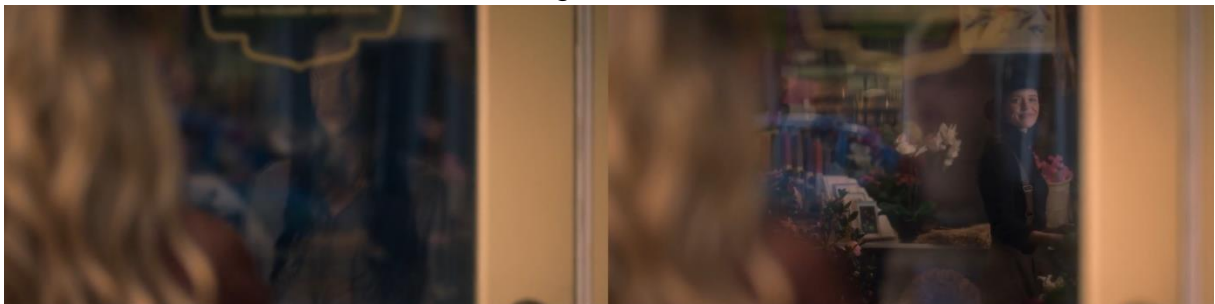
In the first chapter of *The Beast in the Jungle*, May Bartram asks John Marcher if perhaps the *thing* that is to come could be him falling in love. Marcher explains that he had fallen in love before and it had not been an overwhelming cataclysm, so Bartram concludes he had not been in love. According to Delumeau (2009) the word *fear* is weighted with shame, so much so we prefer to hide it from other people. The author then cites the definition by Maupassant (1908), as he explains how fear is an atrocious

sensation, the decomposition of the soul, and a horrible spasm of thought and heart. The author states that even just the memory of it gives shivers of anguish in a human being. Fear is a natural response and is essential for survival and evolution. Blanchard and Blanchard (2008), explain how the response for feeling fear affects the evolution process. The authors describe how throughout the evolution process an individual learns how to show off fear and how to display it appropriately. Throughout the story, John expresses shame when he hides from everyone, besides May, the beast within him. He is ashamed of the fact that he does not know what *is* to come (James, 2020). As foreshadowing³ May associates his fear of the beast with the fear of falling in love. John would dismiss this idea, also as an act of foreshadowing. When he asks May to watch with him, she asks if he is afraid, after much pressure he asks her not to leave him. Showing his vulnerability is what makes her stay, and face his fear together.

Their nerves, their sensibility, their imagination, were conductors and revealers, and the beauty of May Bartram was in particular that she had given herself so to his case. He felt in these days what, oddly enough, he had never felt before, the growth of a dread of losing her by some catastrophe (James, 2020, p. 24).

After sharing his *beast* with Bartram, Marcher starts to feel differently about them. The idea of losing her is what makes him decide not to love her. If he let himself love, he would let fear take control of him. Although John demonstrates having feelings for May, he makes the conscious decision to not develop feelings for her more than a friend would. If their relationship does not evolve, he will be less devastated when it inevitably ends. What *is* to come for both Marcher and Clayton is going to come at an unknown pace. The audience may not know when the *lady in the lake* will take over; the readers might not figure out till the end what was the *beast* for Marcher. Nonetheless, both characters deal with their fear and inevitable loss in different ways. John Marcher becomes a selfish person and uses his friend as support for his condition, while ignoring what she feels about him. Dani Clayton is also afraid of hurting the one she loves but instead of running away from her feelings, Dani learns with her past and decides to live life to the fullest. The au-pair chooses a healthier coping mechanism to deal with the fear of dying and uses Love to cope. She cares for the gardener and the reciprocation of their love helps Dani to fear less and live more.

Picture 6 - Dani sees her ghost and afterwards sees Jamie.



Source: Composition made from screenshots of the limited series *The Haunting of Bly Manor*

When Dani sees the ghost of the lady in the reflection of the door, soon

³ Foreshadowing is defined by Evan Gottlieb (2019), a professor of British Literature in the Oregon State University, as a narrative device in which suggestions or warning about events to come are dropped or planted. He explains that when a piece of foreshadowing shows up in the narrative, it usually hints or gestures to something that is going to take place later in the plot.

afterwards she sees Jamie in the back. The love both of them share takes down the fear she has of her fate. Jamie and Dani's relationship works well for their choice of coping mechanism for the fear of the inevitable *beast*. The gardener copes with everything that happens using Humor. Langner (2002), explains that laughing at fate is life-enhancing and Jamie always uses humor to take Dani's mind off her *beast*. When Dani sees Viola's spirit in the water while doing the dishes, Jamie calms her saying they should not think of the worst and could still have many more years together. Soon after, Jamie states she will be doing the dishes for now on and claims Dani is "shit at it, anyway". Both behaviors are healthy and show how the characters keep choosing each other and their love instead of letting the fear of the unknown take control of their lives.

May Bartram presents to Marcher the choice of a healthy coping behavior. The woman gives him the chance of a life with love, but the man denies this offer because of his fear. After offering her love to him, expecting he would notice, May gives him one last chance to live. Soon after he obviously denies what she is offering, she tells the man what *was to come already came*. John does not accept that fact, arguing he would have seen it. Marchers do not seem to feel the difference between these moments and argue that the *beast* was always something to come, and that kept it present. The man feels that the familiarity of the uncertain future was better than the wasted present. He claims the present is better as you wait for the future and that her presence was an important part of the waiting. After May Bartram's death, John wonders what was the thing to come, and how May knew what *it* was.

This was the awful thought, the answer to all the past, the vision at the dread clearness of which he turned as cold as the stone beneath him. Everything fell together, confessed, explained, overwhelmed; leaving him most of all stupefied at the blindness he had cherished. The fate he had been marked for he had met with a vengeance—he had emptied the cup to the lees; he had been the man of his time, the man, to whom nothing on earth was to have happened (James, 2020, p. 48).

John Marcher was the man whom nothing was to have happened, and that changed his whole perspective on life. In this moment, Marcher faces the reality of what happened when he did not let himself live. According to Langner (2002), as cited before, when the fear of death becomes extreme it will interfere with a person's daily functioning. John now understands how his unavoidable fear of his *beast* made him live an, what he later felt as an, incomplete life.

So he saw it, as we say, in pale horror, while the pieces fitted and fitted. So she had seen it while he didn't, and so she served at this hour to drive the truth home. It was the truth, vivid and monstrous, that all the while he had waited the wait was itself his portion. [...] One's doom, however, was never baffled, and on the day she told him his own had come down she had seen him but stupidly stare at the escape she offered him. The escape would have been to love her; then, then he would have lived (James, 2020, p. 48).

Marcher understood at last that the solution for his *beast* was to love her. In his study of unrequited love, Baumeister (1992) identifies the pursuer and the rejector. The author explains that the rejector usually sees the episode of unrequited love in terms of morality, guilt and justification of their actions. Most people in that role find themselves tormented by having to play a villain's role. John is the rejector in this scenario. He goes over their whole relationship judging the morality of the situation while feeling the guilt of letting her die alone and justifying his action based on fear.

Marcher analyzes his behavior: “He had justified his fear and achieved his fate; he had failed, with the last exactitude, of all he was to fail of” (James, 2020, p.48). May Bartram states in the end of her life, how it was better for John to never know what the *beast* was. If he knew he would forever regret it. When the man finally discovers what May was referring to, he feels shame for what could have been, and finally understands why May did not want him to know.

Both Marcher and Clayton saw their jungle and saw the lurking beast about to strike. John saw his beast way too late, but Dani had the chance of protecting who she loved and did not let the beast hurt anyone else. The au-pair takes one the unhealthiest ways of coping with it and commits suicide.

Picture 7 - Jamie finds Dani's letter.



Source: Composition made from screenshots of the limited series *The Haunting of Bly Manor*.

According to Langner (2002), what Dani's characters does can be seen as an altruistic suicide. This type of suicided is characterized by dying as an accepted way out of an interpersonal wrongdoing. The au-pair decides to leave Jamie and to give herself to the lake, that way the spirit of the lady would be calmed and it could do no harm.

The ones who are left behind are different in each story. In the book the one who is left to deal with the situation is Marcher, the main character himself. In the mini-series the one who is left behind is Jamie, the lover of the main character. They deal with the loss of their companions in similar ways. In the presence of an ill May Bartram, Marcher describes her as “the picture of a serene and exquisite but impenetrable sphinx” (James, 2020, p. 28). It is clear in his words the admiration he has for his long-life friend. As explained by Kamerman (1988), people visiting a funeral home tend to comment on how radiant and healthy their loved one appears. While Marcher is dealing with the unavoidable death of his friend, he starts to see her in this light. The same happens in *The Haunting of Bly Manor*. The narrator, as we later learn is her lover Jamie, describes Dani's final resting place stating that “[m]ore time will pass, and...the water will wash away the delicate features of her. Of her beautiful, perfect face. But she won't be hollow, nor empty” (Haunting of Bly Manor, 2020, T01EP09). Although the gardener finally accepts the passing of her partner, she stills refrain from seeing her as dead. Jamie will forever remember her lover as she was alive, and states that even when she loses her features, she will still be her.

4 CLOSING REMARKS

This study discussed the theme of fear and its manifestation in both *The Beast in the Jungle* (1903), by Henry James, and the episode nine of *The Haunting of Bly Manor* (2020) with the same name, by producer Mike Flanagan. While analyzing how fear is portrayed in each narrative, we could conclude that John Marcher and Dani

Clayton not only manifested their fear differently, but also used different techniques and coping strategies to deal with their fear. The inevitable faith presented in the laps of the gods showed itself in different ways for both protagonists. The au-pair put her faith in love and lived her inevitable fate with the woman she loved the most. The man on the other hand, gave in to his fear and did not live. Marcher let his selfishness become the main element for his relationships and lived an empty life, left astray in the laps of the gods.

Both John Marcher and Dani Clayton engage in relationships throughout their story. John Marcher spends his entire life with his friend May Bartram. Their relationship is based on the watching of his *beast*. For May this relationship is one sided and unrequited love. Bartram spends every day till her death hoping her love would be reciprocal, and that Marcher would finally see her as a lover. John is oblivious of May's feelings, as he only sees their relationship as companionship as they wait for the *beast* to spring. On the other hand, Dani Clayton lived her life with her partner and wife. Their relationship was not based on waiting for the *beast* to spring, on the contrary, it was based on love in spite of the *beast*. As we investigated the role love played in both stories, we can state that love is be used to counterbalance fear. Overcoming fear and confronting the character's inner *beast*, is what defines each character's journey. At the end of their stories, John Marcher was the man whom nothing ever happened to, but Dani Clayton will always be remembered in the memory of the woman who loved her most.

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