



"Eloy de la Iglesia"'s Cinematic Adaptation of Henry James's "The Turn of the Screw": The Reversal of Roles in *Otra Vuelta de la Tuerca* (1985) in the Light of Psychological Realism

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Abstract

This interdisciplinary study studies the reversal of roles of the deceased governess and the tutor superseding her in Eloy de la Iglesia's *Otra Vuelta de la Tuerca* (1985) and analyzes the process through which it occurs via semiotics, images and symbols deployed comprising psychological realism. It also studies the process through which the tutor confronts his acquired position's being jeopardized. It discusses how Iglesia in this cinematic adaptation of "The Turn of the Screw" challenges and destabilizes structures ascribed to both genders and their established roles and functions.

Keywords: *Reversal of Roles; Genders; Nature; Psychological Realism; The Turn of the Screw*

1. Introduction

In screenwriting, psychological realism is deployed in creating full-fledged characters going beyond mere depiction in words. Psychological realism focuses on characters, how and why they make their choices. It "denotes fidelity to the truth in depicting the inner workings of the mind, the analysis of thought and feeling, the presentation of the nature of personality and character" (Cuddon 2013, p. 610).

"The Turn of the Screw", written in 1898, is concerned with a governess who sees terrifying visions. It is never made clear whether the ghosts are really haunting the children or that it is her loneliness that has driven her mad. As the playwright Tim Luscombe has observed "The Turn of the Screw" has already been adapted many times, providing the source material for several films (Luscombe 2019: 82). Eloy de la Iglesia in *Otra Vuelta de Tuerca* (1985) makes one fundamental transformation of

his own to the tale; the protagonist is now a repressed young man. An ex-Jesuit priest. The pacing is slow even though he has noticeably borrowed several images from Clayton's *The Innocents* (1961) and has depicted both the tension and the repression imposed. He has even kept reticent about the cause of the boy's death. Iglesia has given merely the tutor, Roberto, a chance to witness the ghosts and also make the boy's heart condition known to the audience. The governess has been played by the likes of Deborah Kerr, but Iglesia has decided to give the role to Pedro Mari Sánchez. Interestingly enough, this transformation in the source tale does not bring about impediments in analyzing the tutor and how he enacts his role in comparison with the deceased governess, for the orphans' uncle, describes her as a qualified one that inadvertently situates her in a domineering position hovering over the tutor from the onset:

An admirable woman that carried out her obligations faithfully until the end (*Otra Vuelta de Tuerca* 1985, 06: 05-10)

Consequently, that is no wonder that Eloy de la Iglesia has decided to retitle this cinematic adaptation of "The Turn of the Screw" into *Otra Vuelta de Tuerca* (1985) that is beside its being Spanish, it is not a translation of the original title, for it means "Another Twist". The "most visible tendency in film title translation was" as Iliescu Gheorghiu observes "a clear domestication of English language originals into Spanish labels able to appeal to the reality of the target audience, and a desire to make them readable" (Iliescu Gheorghiu 2015: 151). Also, this Basque director has somewhat twisted some elements of the tale, for there is for instance no governess there in this adaptation and the role has been given to a male tutor. The other twist is that from the beginning to the end he demonstrates no signs of any relations as such practiced by his predecessor Ms. Christina with Pedro (Peter Quint in the original text), for first this ex-seminarist is determined to practice being as pious as possible.

Even though the tutor's sanity might be questionable, some hallucinations are strong enough to the extent that they are capable of subverting his presence of mind. The actor, Pedro Mari Sánchez, portrays the tormented tutor Roberto in a way as that one could hardly decide whether there are indeed some ghosts in the house. Even though Iglesia's cinematic adaptation quotes *The Innocents* (1961) several times, there are still some particular evoking scenes that do belong to this film.

2. Objectives of the Study

Since literature and cinema belong to two different forms of art, this comparative study is interdisciplinary. It is through interdisciplinary studies that the information and theories of various branches of art and science are interweaved. This essay has two objectives. First, it endeavors through interdisciplinary approach to study the reversal of roles in this cinematic adaptation leading to the focal character's position being jeopardized in the light of psychological realism and goes through the devices comprising it. Second, since demonstrating the focal character's psyche is of prime significance for acquiring insight into the psychological process he goes through, the audio-visual art deployed presenting gestures, facial expressions and a symbolically suggestive mise-en-scene are analyzed in order to provide clues of his psychic unfolding revealed.

3. Significance of the Study

Even though the psychological realism appears to be almost always the dominant aspect in every work written by Henry James and thus has been deployed and depicted in the adapted visual works in different eras and different contexts, there are still works in which this perception bespeaks of its existence to the mind of the audience more promptly. The selected cinematic adaptation has been chosen accordingly; It discusses how Iglesia in this cinematic adaptation of "The Turn of the Screw"

contextualizes and appropriates his portrayal of the focal character's psyche confronting the reversal of roles anticipating his acquired position's being jeopardized.

4. Literature Review

Comparative literature, as A. Anushiravani observes, investigates the relationship between literature and other arts from two perspectives. First, how a specific story, concept or symbol from a written text enters the field of visual arts; it is possible that here the researcher is looking for the discovery of the process of adaptation. The author with the word, that is, the language, his writing, and the artist expresses the same concept using his own artistic tools such as line and color, sound, tone and wood or video camera. It has implications; it inevitably leads to changes in the story. Cinematic adaptations or paintings and music taken from literary works are included in such studies. Second, how a single abstract concept such as death or compassion or despair is manifested in literature and other arts (Anushiravani 2013, p.5).

"The Turn of the Screw" has interested the reading public since its publication. Various adapters have also displayed their interest in adapting this novella to the screen. From an adapter's perspective, as Griggs asserts "it is the narration (or the 'how' of storytelling) rather than the narrative (or the story events) that makes this such an intriguing and complex piece of writing" (Griggs 2016: 143). The ambiguities of James' prose can be read in several ways, it is the psychological unravelling of the governess that has won the majority's appeal for long hence its fundamental Jamesian form.

From among works written by Henry James, "The Turn of the Screw" is his most adapted story: since the late fifties, ten film and television adaptations produced together with a number of films appropriating it in part. It has even been considered by some as 'unfilmable'. As Director, Jacques Rivette, observes, his work is "perhaps unfilmable because his stories can be translated to screen diagonally...but never literally" (Rivette qtd in Mitchell 282).

"The Turn of the Screw" has continuously attracted the attention of filmmakers who have managed to deal with the difficulties of representing ghosts. "In their translating the complexities of the tale into a ghost narrative that fits the horror genre template", as Griggs observes, some screen adapters take the literal path. Others, on the other hand, explore the psychological complexities embedded in James's prose, though most retain its period detail" (Griggs 2016: 143).

Due to its ambiguous nature, "Turn of the Screw" can provide various interpretations. Despite all these qualities, the governess's being subjected to several unknown occurrences under unprecedented circumstances magnifies her role and how she copes with it as an independent woman enacting on her own. Apparently, James has not provided any clear-cut answers for any of these queries, but has instead presented ample opportunity of treatment for both the readers and the adapters. Its "one common and enduring feature" according to Griggs, "is its capacity to disturb and disrupt, whether in a Victorian or a contemporary cultural context, and it is this thread that continues to unravel as the novella is reworked, re-imagined and revised" (Griggs 2016: 146).

Although a number of cinematic adaptations of this story stay as fidel as possible to the main tale, there are others that have transformed the setting, the action and even the gender of the protagonist. "Adaptation is" as Hutcheon observes, "a survival strategy, in this case ensuring that an author's stories, characters, and name do not die out and are selected as fit to speak to another generation. Adaptation of a literary work should generally be welcomed, indeed sought, by its admirers as a means to maintain the work's vitality and cultural importance" (Hutcheon 2014: 31–2, 176–77). The cinematic adaptation based on "The Turn of the Screw" analyzed in this study from psychological realism perspective is *Otra Vuelta de Tuerca*, a Spanish film directed by Eloy de la Iglesia in 1985.

5. Theoretical Framework and Methodology

This study is based on two theoretical bases: Remak's theory about interdisciplinary studies and Hutcheon's theory of adaptation. According to Remak's "Comparative Literature: Its Definition and Function", comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts [in this case a cinematic adaptation], on the other (Remak 1961, p.1-57).

As Linda Hutcheon argues in *A Theory of Adaptation*, "Neither the product nor the process of adaptation exists in a vacuum: they all have a context—a time and a place, a society and a culture" (Hutcheon 2006, p. xvi). Since adaptations occur in different places with their own customs and cultures, the adapted and the original works may vary significantly. Holland's film adaptation of Henry James's *Washington Square* goes through the process of "Repossessing and ... creation to the adaptation's context of reception" (xvi). This is why Iglesia's cinematic adaptation of "The Turn of the Screw" is different from James's text, for the adapted work in its being contextualized, has been "reinterpreted" and then "recreated" (8) in order to delineate how the focal character confronts the reversal of roles jeopardizing his acquired position.

6. Discussion

6.1. The Reversal of Roles of Adults and Children

The descriptions given of the governess appearing as a ghost there are at least accompanied with a somewhat sympathetic tone most specifically in "I had the extraordinary chill of feeling that it was I who was the intruder" (James 1898:58). The male tutor, Roberto, in *Otra Vuelta de Tuerca* 1985, on the other hand, hardly goes beyond giving a cold shoulder to her woe:

-“But how could I take pity on a being like that?” (*Otra Vuelta de Tuerca* 1985, 1:18:15-21)

-“On a woman so lacking in dignity that she let herself be ravaged passionately” (*Otra Vuelta de Tuerca* 1985, 1:18:22-5)

When he is on his way to go to church with the orphans, a beggar comes to him asking for help: “A token of charity for this poor wretch who cannot earn it!” (*Otra Vuelta de Tuerca* 1985, 1:06:39-43) How he acts in this scene is not what is expected from a pious tutor, for he neglects the poor man and passes him by and enters the church. At Villa, however, he expresses his mission as such: “I’ve been taught to love my fellow men and help them!” (*Otra Vuelta de Tuerca* 1985, 1:45:17-23)

Considering the tutor's decision for leaving the seminary out of feeling doubt and fear “as if at every moment I had to be vigilant of the doubt that would destroy my faith” (*Otra Vuelta de Tuerca* 1985, 02:04-10) or his declarations of faith at the beginning, apparently do not go in line with his behavior, for such coldness or lack of compassion does not appear to draw near what is expected from a tutor who has been educated as a Jesuit and strives to be virtuous. Also it once more reinforces the previous governess's established position. Apparently his actions are mostly stated rather than done. There are even instances when his chief interest bespeaks of self-love:

“But I adore you and adore this house too!” (*Otra Vuelta de Tuerca* 1985, 1:28:20-4)

Also, as a Jesuit, his reaction to Mikel's query over the crucifix in his room is another instance that suffices to make him an object of suspicion: “I put it in the closet. When it comes down to it, God is everywhere” (*Otra Vuelta de Tuerca* 1985, 1:26:47-53)

When the doctor informs the tutor of the boy's having had some problems with his heart, his initial reaction is rather some sort of curiosity over the previous governess's reaction to such a problem and the problem itself disappears.

-Roberto: "I'm incapable of doing you the slightest harm, I'm only trying to save you!" (*Otra Vuelta de Tuerca* 1985, 1:45:12-17)

-Mikel: "It hurts so much . . ." (*Otra Vuelta de Tuerca* 1985, 1: 51:07-8)

Then comes his final weeping at the boy's death (*Otra Vuelta de Tuerca* 1985, 1: 53:38-44) that magnifies his failure both in treating a child and also in his intending to surpass the deceased governess.

It is strongly suggested in this cinematic adaptation that the young boy Mikel has somewhat been corrupted by being under Pedro's influence and his awareness of himself as "special" can be related to this boy's being exposed before his time to the adult world. He even regards his being expelled from school due to his being different:

-Mikel: "you think I'm different as well, and that's why I scare you" (*Otra Vuelta de Tuerca* 1985, 1:46:20-7)

Even Flora, the younger orphan, does not appear to be all that innocent and that is why Roberto admonishes Antonia about the children:

"The boy is now a man!" (*Otra Vuelta de Tuerca* 1985, 1:22:02-08-13)

"And Flora, she will soon be a woman" (*Otra Vuelta de Tuerca* 1985, 1:22:13-16).

Even though this occurrence might justify Roberto's fear of the boy to make him draw near hallucination, it is not the only reason, for the tutor's agitated state, during which he is displayed as being severely punished (*Otra Vuelta de Tuerca* 1985, 04:41-54,) is repeated. Probably, the boy's failure at school reminds him of his own similar experience. This is another issue that underestimates his authority as a tutor in comparison with the previous governess's. As a tutor he tries to help Mikel, but before long, he embarks on a new role:

Roberto: -"It was the master's study and that's why, without a doubt, I must inhabit it, (*Otra Vuelta de Tuerca* 1985, 32:32-9) as the legitimate inheritor of his confidence (*Otra Vuelta de Tuerca* 1985, 32:39-42) and his authority" (*Otra Vuelta de Tuerca* 1985, 32:43-4).

Even his sneering at Pedro's ghost is not at all becoming of a Jesuit going through "a painstaking Christian education" (*Otra Vuelta de Tuerca* 1985, 01:21-24), but simultaneously this very thing depicts his need to surpass the previous governess's dominating his mind. He spends quite a considerable time staring at the crucified Christ's statue in that room: (*Otra Vuelta de Tuerca* 1985, 1:14:17-33:45) and his memory of being whipped demonstrated at the beginning (*Otra Vuelta de Tuerca* 1985, 04:41-54), is once more displayed making him abruptly decide to get rid of a blood-tainted cloth he finds and hurriedly throws it to the burning fire. His self-assured attitude even puts the housekeeper, Antonia, in a state of shock and with his bizarre smile at Pedro's ghost coming right before this conversation accentuates his shifting roles from the tutor into the master of the house: "I can't allow those monsters to be the masters of this house again, (*Otra Vuelta de Tuerca* 1985, 1:19:17-21) never again!" (*Otra Vuelta de Tuerca* 1985, 1:19:22-3)

6.2. Deployment of Tough Images as a Technique

As Pietsie Feenstra asserts in "New Mythological Figures in Spanish Cinema Dissident Bodies under Franco", "during the 1980s, a series of films were therefore produced about youth delinquency. It is

evident that these critical films were not only made by a filmmaker such as Eloy de la Iglesia, known for his ‘tough’ images of Spanish society” (Feenstra 2011: 45-6). As Feenstra emphasizes the films directed by Eloy de la Iglesia, somewhat similar to those produced in the transition period, represent new phenomena: he knew “how to represent and frame social ideas and thoughts, making the spectator aware of these realities. Indeed, seeing these films induces a certain form of lucidity” (46). No wonder then that even in Eloy de la Iglesia’s *Vuelta de la Tuerca* (1985) such suggestive images and shots have been deployed to bring home the message despite its being ambiguous.

6.2.1 Suggestive Imagery and Symbols

6.2.1.1 Black Cat

The black cat’s entering the scene right at this very moment (*Otra Vuelta de Tuerca* 1985, 1:20:08) is highly suggestive and adds to the ominous atmosphere of darkness. Even though as Cirlot states “the Egyptians associated the cat with the moon, and it was sacred to the goddesses Isis and Bast,” (Cirlot 2001: 39) its “secondary symbolism derived from its color; the black cat which is associated with darkness and death” (39) is quite applicable here. The black cat is not the only factor accentuating the horror, for there is also the rattling of the lights (*Otra Vuelta de Tuerca* 1985, 1:22:02-07) to prepare the scene for the tutor to explain the situation to Antonia: “The children, the children are watching us!” (*Otra Vuelta de Tuerca* 1985, 1:21:03-06) 1:22:13-16) He warns her of the impending threat and even inadvertently of the imminent loss of his master-like position and his tone is foreshadowed by the arrival of a black cat entering the scene accompanied by the rattling of the lights.

6.2.1.2. Fire

There is also fire burning (*Otra Vuelta de Tuerca* 1985, 1:22:39-41) and the wind blowing outside (*Otra Vuelta de Tuerca* 1985, 1:22:49-55) when he sneers viciously at Pedro (*Otra Vuelta de Tuerca* 1985, 1:23:53-24:10). Fire as a symbol represents various concepts all of which are applicable here. It can be “associated in particular with the concepts of life and health. It is also allied with the concept of superiority and control. The alchemists retained the notion of fire as ‘the agent of transmutation’. Acting as a mediator between forms “which vanish and forms in creation, fire is, like water, a symbol of transformation and regeneration. The view that it has as its aim the purification or destruction of the forces of evil”. Also, as long as fire and sun be regarded as fundamentally similar, “the triumphant power and the vitality of the sun—is tantamount to victory over the power of evil (the forces of darkness)” (Cirlot 2001: 105-6) is also strong enough as a force in nature to both trouble the tutor’s mind as a threat and also to surpass him as a savior when it comes to purification and cleansing power. As for ruining the remnants of the past, again, it is fire, another force in nature, that is superior to him and is cable of subverting his master-like position.

6.2.1.3. The Moon

The symbolism of the moon is quite wide and complicated. Another essential fact in the “psychology of the moon” according to Cirlot’s *Dictionary of Symbols* is “the apparent changes in its surface that accompany its periodic phases. He postulates that from among all its features, is its being something which does not keep its identity but suffers ‘painful’ modifications to its shape. This accounts for the mythic belief that the moon’s invisible phase corresponds to death in man, and, the idea that the dead go to the moon (and return from it)” (Cirlot 2001: 214-15). Due to the moon’s close connection to the night and its shedding light into the dark, it connotes both positive and negative aspects; there is its protective maternal side combined with the quality of its light only half-illuminating objects. The ambivalent nature of the moon as a symbol associates it with fancy and imagination that makes it act as intermediary realm of the spiritual life (Cirlot 2001: 216). The full moon reminiscent of madness has aptly been deployed here, for the sanity of the tutor is also questioned.

6.2.1.4. The Worms

The contradiction becomes specifically significant when the priest replies to the tutor's query regarding Mikel's problem. The scene of the worms crawling on the face of a doll coming close to such a scene can by no means be overlooked, for they connote the creepy nature of corruption invading the innocence. According to Cirlot's *Dictionary of Symbols*, "Jung defines the worm as a libidinal figure which kills instead of giving life and it comes from its underground associations, its base characteristics, its connexion with death and with the biological stages of dissolution and the primary". Consequently, like a snake, a worm can symbolize death for they both denote crawling, knotted energy (Cirlot 2001: 378-9). Even the doll acts as a symbol accentuating the depth of the corruption, for by a reversal of meaning, these dolls are made to appear maimed and soiled as if they were the corpses of children annihilated by bombs and other forces of destruction" (Cirlot 2001: .84). All the negative attributes of the worm as a symbol witnessed by the tutor act as an apprehension of an imminent disaster subverting his assumed power position and can also be noticed in the corruptive influence of Pedro on the orphans.

6.2.1.5. The Image of a Dove's Heart Being Taken out

That the tutor is all of a sudden confronted with the horrible scene of a dove's heart being taken out (*Otra Vuelta de Tuerca* 1985, 47:02-05) and relates it to the previous governess there all displayed in a way as to both suggest explanations and keep the ambiguity. Also, it demonstrates nature's being invaded and oppressed by patriarchal structures. According to Cirlot, "the Slavs believe that, at death, the soul turns into a dove. This bird partakes of the general symbolism of all winged animals, that is, of spirituality and the power of sublimation" (Cirlot 2001: .85). Dove is also "symbolic of souls, Christianity, the Holy Ghost—in the shape of a dove" (85).

The present article also discusses how due to the hierarchical structures of the Western culture women and the physical environment have been reduced to a resource merely capable of providing for fundamental needs of men. Women suffer chiefly since they lack means through which they can define themselves and their roles and consequently they have got no sense of decisive power at their disposal.. Similarly, the present study, goes through the natural forces and phenomena subverting and reversing this power position of patriarchal structure to the extent that eventually the master-like position is lost not merely to the success of the deceased governess in treating the children, but also to the natural forces of the environment some of which feminine in nature.

Even though the dove's slaughter is tragic by itself, what follows it does appear to be more tragic, for right after that, Mikel tells him that "It's noon. I always feed the pigeons at this hour." (*Otra Vuelta de Tuerca* 1985, 50:11-19)

And the thread of corruption apparently does not stop here, for Pedro's influence may well be noticed in the tutor's conversation with Antonia about him:

-Roberto: Too many liberties? (*Otra Vuelta de Tuerca* 1985, 46:01-03) With the boy? (*Otra Vuelta de Tuerca* 1985, 46:03-05)

With her statement:

-Antonia: "Too many liberties." (*Otra Vuelta de Tuerca* 1985, 46:05-08) in reply, she confirms Pedro's malevolent influence upon the orphans through providing them with such liberties.

6.3. The Reversal of Power Position in the Conflation of Fantasy and Reality between Children and Adults

In the conflation of reality and fantasy, the children of the tale are placed in pseudo-positions of power through their being presumably possessed by the two ghosts, resulting in the forbidden

combination of childhood with adulthood leading to their surpassing the boundaries between them and their tutor. One specific instance is the one observed at the children's taking a bath together which is strongly prohibited by the tutor to the extent that he rejects the housekeeper's opinion that it is an innocent game: "I have a hard time trusting in Mikel's innocence now". (*Otra Vuelta de Tuerca* 1985, 48:35-9)

Apparently, it is not simply children's wrong doing that has agitated him; he has already felt his authority as the master of the house and also the children's being endangered, for the children are not the supposedly innocent children. James, as Lubbock observes, knew "how to obtain the maximum dramatic effect from the child as a figure of helplessness. Interestingly, he communicated his intention to F. W. H. Myers, one of the founders of the Society of Psychical Research, in a letter dated 19 December 1898" (Lubbock 1920: .300): "'The thing that, as I recall it, I wanted not to fail of doing, under penalty of extreme platitudes, was to give the impression of the communication to the children of the most infernal imaginable evil and danger – the condition, on their part, of being as *exposed* as we can humanly conceive children to be'" (300).

Wavering between the columns, the tutor tries to find his way out there in order to find the children (*Otra Vuelta de Tuerca* 1985, 58:26-55). Even though a column, according to Cirlot, represents the 'world-axis', but also it may have a merely endopathic sense deriving from its vertical nature, implying an upward impulse of self-affirmation (Cirlot 2001: 60). This "impulse of self-affirmation" can aptly be ascribed to the deployment of the columns in this scene, for Roberto's wavering through them indicates his want of self-affirmation due to his competition with the deceased governess. It is also highlighted through the use of Christ's statue in the following scene: (*Otra Vuelta de Tuerca* 1985, 58: 44-46). It is hinted that he is the one who is constantly obsessed with being saved, and also simultaneously with how he could be qualified in order to embark on saving others:

-The tutor: "I've been looking for you for a long time over the garden!" (*Otra Vuelta de Tuerca* 1985, 59:00-03)

-The children: "Have you? We had told you we were going to go play on the swings". (*Otra Vuelta de Tuerca* 1985, 59:03-07)

His looking for the children while they were on the swings is also suggestive of his failure in finding the right way. The children's playing on the swings also hints at their playful nature and their being involved in a game that has already started at the villa tempting them to subvert the tutor's power position. Children in cinema, however, as Dominic Lennard asserts in "Bad Seeds and Holy Terrors: The Child Villains of Horror Film" "represent more than just innocence, signifying for us a plurality of complex roles elicited and exploited by different constructions of the child villain, roles that the concept of 'innocence' frequently works to abstract and disguise" (Lennard 2014: 12).

6.3.1. Disturbing Psyche, Demanding Perpetual Childhood

Pedro's treatment of the orphans, particularly Mikel, is reminiscent of how children have at times been exposed to child predators forcefully exerting their desire for "perpetual childhood" which is by itself a desire "originating from Western society that teaches adults 'to adore and covet, to preserve and despoil' childhood innocence" (Kincaid 2008: .81). What often evokes feelings of great dread and fear in most societies is closely connected to the conception of a child as an innocent being regarded as an object of sexual pleasure leading to the "sexualisation of the innocent child" (Gurnham 2009: 101) as has befallen upon the orphans' seemingly innocent game revealed by the tutor as to be otherwise. Pedro is apparently not the only one to blame, for even the tutor cannot escape being labeled as a predator, for the "very innocence that is cherished in the child affirms his or her desirability and vulnerability". Yet, as in the case of the tutor intending to act as a savior securing the orphans' innocent from harm can hardly resist the desires of the child predator for 'the boy who never grows up,' Woods avows, rather than

embodying adult-predatory deviance, represent his ‘only real chance of a lasting relationship’” (Kristjanson 2013: 56). The predator, “in Woods’s reading, attempts to secure a relationship that is both normative and impossible. Further, this attempt at normativity reveals the disturbing psyche of the predator” (56). Likewise, as demonstrated in the tutor’s experience with Mikel, his troubled psyche prevents him from noticing the child’s pleas for help and he awfully fails in saving his life and once more loses in rivalry with the deceased governess and has his power position subverted.

6.3.2. Innocence as a Threat

Neil Postman observes that children “experience childhood as if immersed in a world of secrets, surrounded by mystery and awe; a world that will be made intelligible to them by adults who will teach them, in stages, how shame is transformed into a set of moral directives (Postman 1982: 86). Allowing the child to cross the predator-boundary according to Dean, imposes adult knowledge upon him that he is likely not prepared to interpret or manage. Crossing the boundary implies danger and the sharing of adult secrets with children that inevitably leads to the loss of innocence, for as it does appear to occur in the case of the orphans and Pedro’s treatment of them, “it is childhood itself that attracts, rather than the individual child” (Woods 1998: 188). Despite some adults’ harmful influence upon innocent children as predators as portrayed in the case of Pedro, innocence per se as an invoker cannot be neglected if one takes Gurnham’s statement into consideration that it is “innocence rather than childhood that threatens the child”: “Innocence and the cultural baggage attached to it is not only an unreasonable ideal for judging children but, ironically enough, it also sexualizes the child since the greater the social anxiety about protecting childhood innocence, the greater the emphasis on that very quality believed to arouse the sexual interest” of pedophiles (Gunham 2009: 93-4). The consequence of Pedro’s assumed pedophile interest can well be noticed in the tutor’s warning the housekeeper of the orphans’ experiencing adulthood.

6.3.3. Attraction and Repulsion on the part of the Adult

The attraction and repulsion the tutor feels towards Mikel is partly due to his undergoing the similar experiences, for the scene of his being punished is not displayed merely at the beginning and it not experienced by the previous governess. In this 1985 Spanish adaptation, Eloy de la Iglesia delivers a quite different message through depicting the traumatized tutor whose impulses has either been repressed by the society or further by himself mostly through the threat of being dismissed. By sticking close to James's original text, as Dennis Tredy states in " 'The Turn of the Screw' on Screen: Playing James's Game of Re-Transmission", Eloy de la Iglesia shows that the tale's blanks can easily be filled to create a strong statement against the Catholic Church's mistreatment. (Tredy 2019: 126)

6.4. Repressed Memories

Fantasies according to Freud are substitutes for and offshoots of repressed memories which some resistance does not allow to push into consciousness in unchanged form, but which manage to become conscious by heeding the censorship of resistance and undergoing transformations and distortions. After this compromise is completed, the former memories have become fantasies that may easily be misunderstood by the conscious person-that is, may be understood in the spirit of the dominant psychic current (Freud 1967:81). It can be suggested that the dream-pictures are what might be called the physiological delusion-products of a man (here, the tutor’s case), that struggle between what is repressed and what probably goes on in every person. Consequently, dream-images can be considered as something distorted behind which there is something to be sought which is not distorted, but somewhat revisited as occurring to Roberto. Adopting the tutor's viewpoint, picturing his hallucinations as if the ghosts really appear to him, as John Hopewell states in *Out of the Past Spanish Cinema after Franco*, “the ghosts the governor sees are really phantasma, the product, like the governor's horror of a warped, repressive education in a seminary, De Ia Iglesia cleverly delays our recognition of his delusions” (Hopewell 1986:222).

6.4.1. The Uncanny

Under Freudian terms, the uncanny is “that which should have remained hidden come to light” (Freud 1949:56). What the tutor experiences when he finds himself amidst the unknown does appear to be reminiscent of this Freudian term, for the uncanny according to Freud, “is that species of the frightening that goes back to what was once well known and had long been familiar” (Freud 1919: .340). What Roberto agitatedly goes through gets along well with Freud’ concept of the uncanny, for the term implies that the home, which is supposed to be a safe haven”, known, protective and comforting, has been invaded by an unsettling presence, transforming the familiar into something unknown in the process which again are all the things experienced by the tutor on his way to surpass the deceased governess . While wavering between the world of the dead and the world of the living, as seen in the case troubling the tutor’s mind, it becomes the focal point of their attention. Freud highlights it in a commentary that “an uncanny effect is often and easily produced when the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality” (Freud 1953: 244). Unable to distinguish the two worlds, the tutor undergoes through “an uncanny effect”.

6.4.2. Confronting the Uncanny

The disruption of the safe, comforting and homely feeling that attributes to alienation s – of one not being ‘at home in the world’ (Freud 1949: 63) can all be applicable to the tutor’s experiences at the Villa when he suddenly finds himself confronting the uncanny. The tutor’s agitated state when confronted with the ghost-haunted state is reminiscent of Scott Brewster’s statement that “Gothic does not merely transcribe disturbed, perverse or horrifying worlds: its narrative structures and voices are interwoven with and intensify the madness they represent” (Brewster 2001:281). Even Franz Kafka denounces the disruption of continuity, time and meaning during such an imperfect form of discourse occurring while writing a letter and even after its being sent due to the communicative inconsistencies caused by potential ambiguity within that letter. That is how as he concludes that “The easy possibility of letter-writing must – seen theoretically – have brought into the world a terrible dislocation of souls” (Kafka 1954: 259). This adds up to nothing more than a ‘discourse with ghosts’, where what is received is never derived from the original sender but rather a phantom bidden forth by the form's unavoidable ambiguities .

6.5. Psychologically Troubling Awareness of an Imminent Disaster

No matter how hard the tutor tries to tackle the ambiguity wavering between the real world and that of fantasy, it remains unrevealed. This is by itself reminiscent of The Freudian notion of art, as something to be worked through, used up, and left behind once it has brought to consciousness whatever complex it was encapsulating, may explain the process of reading or writing horror fiction, but it is of little use in illuminating fantasy (Attebery 1992: 29-30). The whole process the tutor goes through is not much unlike Joseph Campbell's description of how the monomyth should begin: A “blunder – apparently the merest chance – reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood [...] blunders are not the merest chance. They are the result of suppressed desires and conflicts. They are ripples on the surface of life, produced by unsuspected springs” (Campbell 2008: 42).

Conclusion

This interdisciplinary study has demonstrated the reversal of roles of the deceased governess and the tutor superseding her in Eloy de la Iglesia’s *Otra Vuelta de la Tuerca* (1985) and has analyzed the process through which it occurs via semiotics, images and symbols deployed comprising psychological realism. It has also studied the process through which the tutor confronts his acquired position’s being

jeopardized. It discusses how Iglesia in this cinematic adaptation of ‘The Turn of the Screw’ challenges and destabilizes such structures ascribed to both genders and their established roles and functions.

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The author declares no potential conflicts of interest. This essay has been taken from PhD Dissertation titled “A Comparative Study of the Cinematic Adaptations of Psychological Realism in the Selected Works of Henry James”.

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