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A Study of Psychological Realism in the Innocents (1961)

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Abstract

This article studies The Innocents (1961) from the perspective of psychological realism and analyzes this cinematic adaptation of "The Turn of the Screw" via semiotics, images and symbols deployed in the light of psychological realism. Henry James's short story The Turn of the Screw has variously been adapted into several films. However, Clayton's film seeks to question rather than reproduce these stereotypes. This is achieved by shifting attention away from the narrative and focusing instead on the characters and their reactions. The ghosts might be apparitions of dead people, or they may be nothing more than projections of Miss Giddens's imagination. What really matters are the effect they have on Miss Giddens herself as she is forced to confront her hitherto suppressed desires.

Keywords: *Psychological Realism; The Innocents (1961); Adaptation; The Turn of the Screw*

1. Introduction

From among works written by Henry James, The Turn of the Screw' is by far his most adapted story, for since the late fifties, ten film and television adaptations produced together with a number of films appropriating it in part. James's work is considered by many to be '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 and TV producers who have managed to deal with the difficulties of representing ghosts for instance in the realist medium of cinema despite the internalized nature of this tale's prose. Ghosts have presumably abided merely in the mind of the protagonist. Dealing with such matters in a variety of ways, both 'literal' and 'diagonal', some screen adapters take the literal path, in their translating the complexities of the tale into a ghost narrative that fits the horror genre template. Others, on the other hand, explore the psychological complexities embedded in James's prose, though most retain its period detail (Griggs 2016, p.143). However, while televised adaptations of nineteenth century texts are usually presented in serialized form, 'The Turn of the Screw' is produced instead as TV movie, as part of a series, or as a one off drama, which again emphasizes its difference, in terms of both content and style, from the sprawling, intricately plotted realist novels characteristic of its time of production.

The ghosts' existence is never in doubt, and the psychological subtleties of the governess's state of mind becomes of secondary importance in Clayton's film in 1961. Even though Archibald's playscript is far more definitive in its approach to the narrative: here,. if we identify 'The Turn of the Screw' as a 'cultural text' – that is, one that evolves as it is adapted, 'permit[ting] a redefinition of anxiety-provoking issues' (Rose 1996, p. 2) – it exists on a continuum alongside such films, in a relationship with them that is not defined as Griggs observes as "authoritative or primary and that transcends tired fidelity issues: it foregrounds instead the genesis of narrative across time, genre and media platforms" (Griggs 2016, p.144).

Matters of fidelity are not the primary concern of adapters approaching 'The Turn of the Screw', even though they do appear to be of prime significance in the adaptation of realist novels. A number of screen adaptations of this text frame the narrative within the historical moment of its production, paying attention to both its period detail and its ghost story template.

James's text does not present an extractable 'essence' in quite the same way. Though there is an extractable storyline here, there is no clearly defined way of reading its textual ambiguities and its psychological complexities. It is open to interpretation: such is James' intent. Adaptation is 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).

2. Objective and Scope 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, as its aim, endeavors through interdisciplinary approach to study this cinematic adaptation 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 attaining insight into the psychological process she goes through, the audio-visual art deployed presenting gestures, facial expressions and a symbolically suggestive miseenscne are analyzed.

3. Significance of the Study

Due to its ambiguous and somewhat slippery nature, James' 'Turn of the Screw' can provide the adapter with widely various possibilities of different interpretations. Despite the novella's realist texture, transforming it from text to screen is encountered with problematic sphere, on of which is concerned with ghosts and that whether they really exist there in the tale or are just part of an imaginary story formed in the mind of the character (s). The governess is also the target of much scrutiny regarding her mental health and that whether she has been subject to any psychological hysteric or being disturbed for any other unknown reason? Her moral virtue has not been disregarded either. Even children in this tale cannot readily be categorized as normal children, for they can hardly be identified as either innocent or evil. 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 which by itself makes it unlike realist novels of the nineteenth century. Its one common and enduring feature which makes is appropriate enough for a study of psychological realism 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, p.146) .

4. Review of Literature

"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: p.143) .

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 *Presence of Mind*, a Spanish film directed by Clayton in 1961.

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).

5. Theoretical Framework and Methodology

Comparative literature itself does not have a single definition and does not rely on a specific theory, approach and method. Basically, the vitality and the secret of the survival of comparative literature among the multitude of theories and criticism approaches and literary research methods, especially in the contemporary era, is due to its being dynamic and flexible (Aushiravani 2012, p.3). 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. Clayton's film adaptation of Henry James's "The Turn of the Screw" goes through the process of "Repossessing and ... creation to the adaptation's context of reception" (xvi). This is why Clayton'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 her own conception of the focal character's psychological process of self-development.

7. The Cinematic Presentation of *the Innocents* (1961)

Even though Clayton's achievement in successfully translating James's novella to the screen can by no means be disregarded, the film's production conditions should also be taken into consideration. Due to production Code's being rewritten in 1956, the censorship has been released and consequently references to the previously banned topics such as prostitution, abortion, drug addiction and even sexual perversion was permitted. Films with explicit social, psychological, and sexual problems at their core have also been produced in the mid-1960s.

In *The Innocents*, Clayton shows Miss Giddens using her mind- perhaps for the first time- as she acknowledges the presence of powerful sexual desires within her. The ghosts she sees at Bly House might be apparitions of dead people, or they may be nothing more than projections of her fevered imagination; but the film suggests this is not important. What is more significant according to Lawrence Raw is the fact that "Clayton represents the sexual awakening of the heroine explicitly on screen-something that *The Heiress* could only hint at a decade earlier" (Raw 2006, p. 58).

Twentieth Century Fox had already enjoyed considerable success with films of similar subject matter; in the late 1950s further adult material derived from literary classics which have previously been disregarded in the past mostly due to their complexity, daring subject matter or off-beat story have also been produced. Also, Clayton's film in fact coincided with polemical works of first- wave feminists such as Betty Friedan's *The Feminine Mystique* that had prompted many women to ask further questions about their lives and to ask their questions beyond their homes. Was there to be nothing more in life than accepting the conditional gender roles of a wife or a "deviant" spinster, doomed to be regarded as an outsider in a patriarchal society? What was it all for? And how did this ideal of marriage square with the rising divorce rate, with the high percentage of female alchoholics, and the sense of sterility that many women seemed to be experiencing in their lives? Clearly Fox hoped to repeat the success of *Sons and Lovers* with *The Innocents*, which was based on a stage adaptation of *The Turn of the Screw* by William Archibald, first performed in New York in 1050, and in London two years later. The studio had acquired the screen right following the successful off-broadway revival in 1959, which (according to The New York Times reviewer) proved that Archibald's "psychological melodrama of abounding evil influences is still a spellbinding work." Fox's film version was planned in collaboration with Achilles's production, with Albert Fennel and Jack Clayton as coproducers, and Clayton as director. He was a big name at the time, having enjoyed considerable success with *Room at the Top* (1958), and had already rejected *Sons and Lovers* on account of the fact that [it] bore a resemblance to Room at a Top in theme" (Raw 2006, p.59).

7. Discussion

7.1. Empty Spaces

The Innocents has its central character of one age; whereas in the novella the governess is introduced as twenty years of age when she is hired and forty when she writes the manuscript. the governess whose surname, Miss Giddens, is reminiscent of giddiness and is acted by Deborah Kerr is the one who announces what she witnesses visually and aurally. There is a middle-distance of emptiness

between the two characters in the interview she has with Michael Redgrave's Uncle. There was a tendency in the early 20th-century Fox Cinema Scope films to as Anthony J. Mazzella states in "'The Story . . . Held Us' 'The Turn of the Screw' from Henry

James to Jack Clayton" intensify screen width by having the performers occupy either end of the screen, a strategy that works for this film by providing a central space whose content can be both seen and imagined" (Mazzella 2002, p.14). During his commentary on Miss .Jessel, as the uncle approaches the candidate and states, "she died," adding that he was in Calcutta at the time, the clock strikes. The announcement of his own distance from the event together with the jarring sound place the viewer and the candidate at an imbalance at just the time that he makes his final appeal: "Help me, Miss Giddens, for truly I am helpless," he says to her. His next statement draws near use the language of a marriage proposal—"Give me your hand. Give me your promise" (*The Innocents*, 06:23-58). Consequently, the new governess is receiving both a job offer and the ambiguous hint of something close to a marriage proposal. It should not, however, be overlooked that simultaneously the proposal comes in the context of the announcement of a death. It also occurs with the act of his clasping her gloved hand, the start of yet another visual motif—that of hands that extend but offer nothing. The patterns of dizziness and emptiness supply a context for the elusive concrete, for ghosts that are and aren't there. The shots of empty spaces begin almost immediately.

There is a carriage ride taking the governess to Bly after Miss Giddens's interview with the uncle. There is again another open space at the carriage window, to the right of the governess, as if it has been put there to be filled. A shot of the lake and of more open space also follows as she asks the driver to stop, before the horse enters the archway. The sound of romantic strings is accompanied by the sounds of nature; then, as the governess approaches the lake, the name of "Flora" is heard on the soundtrack several times which is followed by a the sound of "Flora" 's being heard for a third time. This shot is followed by Flora's reflection in the water. The clouds reflected in the water appear to be on the ground and thus filling the space formed around Flora and Miss Giddens.

On greeting the governess, Flora (Pamela Franklin) introduces her turtle, Rupert to her:, "But Rupert isn't the only one . . .," (*The Innocents*, 10:21-31) and then she quickly changes the subject after uttering this statement. Here the verbal ellipsis creates a different kind of space to be filled. Various assumptions and questions might occur to mind on who else can be there beside Rupert if he is not the only one and if she checked herself on not adding more information to the subject. Again, another open space is visible, this time between the governess and Mrs. Grose (Megs Jenkins) as the governess and Floras approach the house and meet Mrs. Grose. The empty area as Anthony J. Mazzella observes is there between the governess and the housekeeper, who have just met for the first time, "helps to reinforce the distance between the woman who is in 'supreme authority,' as the uncle phrased it, and a 'base menial', as Miles is assumed by the governess to have phrased it in the novella" (Mazzella 2002, p.15). The visual elements of the following shot are such that connote the governess's innocence with Miss Giddens's head framed by the high oval window at Bly's entrance, through which light streams, encircling the governess as if by a halo. The shot coming before Miles's arrival at Bly is, however, similar to the early shots , suggestive of dizziness and disorientation introduced earlier in the film. Instead of disorienting, Miles's arrival may be said to begin with an asynchronous sound cut to splashing by Flora in her bath, saying, "Miles is coming! Miles is coming!" (*The Innocents*, 15:29-30) What follows is again uttered by Flora, who tells Miss Giddens, "Big rooms get bigger at night"—which is by itself suggestive of disorientation; that Mrs. Grose "shuts her eyes in the dark"(*The Innocents*, 15:51:57)—providing a condition that requires the filling in of a metaphorical blank space. The scene ends with Flora saying her prayers during a cut to her bedroom. She catches herself in waking before finishing her statement "If I should wake before—" and while trying to assure the governess that she is "a very, very good girl," she dies and despite this she keeps on assuring the governess "but I might not be. And if I weren't, wouldn't the Lord need to see me there to walk around? Isn't that what happens to some people?" (*The Innocents*,

16:43-17:06). A disorienting sound follows this disconcerting question and the governess as Mazzella states "perceives it as someone being hurt, a filling in of the visuals for the sound" (Mazzella 2002, p.16).

The following sequence is that of the governess sleeping, watched by Flora. The governess is restless. The moaning sound being heard might come from the governess—or a ghost, but Flora attributes it to her imagining things. Flora then looks out onto the garden with its circle of statues. Another blank to be filled is formed at the cut back to Flora, gazing, smiling, with no eye line shot to show what she sees. Before dissolving to the next shot, the shot of one of the garden's soldier statues is followed quickly , implying Miles's presence (his name in Latin) dominating the scene. The governess is seen then, reading a letter containing a photograph of her and her sister from her home. Miss Giddens denies it as something impossible when Flora asks if she's in the picture too. However, for a child who may consort with ghosts who fill empty spaces, it would not be so impossible to fill a place in the governess's photo. When the governess opens the letter from the uncle, she herself becomes disoriented, for it contains the letter from Miles's school announcing that he has been expelled. The governess is shown seeking out Mrs. Grose and filling her in on the details, explaining that Miles is deemed "an injury to the others"? (*The Innocents*, 1:21:46-7), the governess uses synonyms such as "To contaminate. To corrupt", when she tries to define "being bad" and conservatory is included in their conversation. A partially nude male nude statue is shown by the camera before them as they converse, and it is at this point that the housekeeper asks the governess, "Are you afraid Miles will corrupt you?" (*The Innocents*, 22:15-17). The governess is looking forward and the statue is not seen by her, so for her the space is as Mazella states "empty, but not for the viewing audience. The audience fills in the spaces—verbal and visual—of the governess, the statue, and the word "corrupt" (Mazzella 2002, p.16). The next series of shots about the governess with Flora meeting Miles (Martin Stephens) in a carriage that might seem mundane on the surface is an elaborately, disorienting one. Even though Mile's words cause the governess to depict him as a "deceitful flatterer" *(The Innocents*, 23:55-56), his gift of a small bouquet of flowers to her pleases her. Beside his looking strained, the tension that has been building ever since Flora declared that he would be coming home before anyone else knew that altogether contribute to make makes the scene disorienting.

There is a shot of Flora holding the flowers that Miles gave to the governess with no reason given or shown on that which by itself leads to creating another blank space in content of the movie. The camera shows Flora dropping the flowers out of the open carriage window as the carriage passes from the right of the screen to the left. The audience is already disoriented through her abruptly acquiring the governess's flowers and thus her dropping them in another scene adds to the dizziness formed. In the next shot, Miles greets Mrs. Grose at Bly and the camera shows him spinning round with the housekeeper, the camera moving synchronously with them and the music de-intensifying. The next disorienting sequence occurs that night when Miles, hearing the governess outside his bedroom, invites her in. Unlike the ond in the novella, the governess in the film informs Miles that he has been expelled. About his uncle, Miles says, "He doesn't care what happens to us" (*The Innocents*, 26:49-50).

Miles's pain over his uncle's indifference makes room for an open space between characters; the openness brings about an emptiness and when the governess in an effort to fill that emptiness draws nearer, the camera in extreme close-up provides a shot of Miles's tear-stained cheek and states that she cares. Echoing the uncle's words to her the governess declares, "I want to help you. Trust me" (*The Innocents*, 27:43-45), and then there's a powerful blast of wind and the governess gasps, "My candle's gone out!" In Miles's closing term of affection: "It's only the wind, my dear" (*The Innocents*, 27:55), his disconcerting reassurance is included. On the tower, the figure of Miles on horseback comes as the following shot still in dizziness despites its being enhanced by Auric's pulsating score. As Miles jumps on horseback over a hedge ,it causes causing birds to screech and the echoes of their sound reverberate. Shown as being heard from the governess's perspective, they as Mazzella states "disorient the viewer because of the uncertainty concerning their objectivity, the exaggerated quality suggesting that they are the governess's subjective experience" (Mazzella 2002, p.16). The background for this sequence is provided by the governess examining Quint's photograph that she owns now after taking it from the attic.

There are shots of the governess being in bed; there are also the sounds of a storm there. She doesn't close the window against the wind and the rain and it is open. As seen through the window of the schoolroom, there is a shot of a severe rain storm next day.

The children are writing, with Flora creating a rhythmic squeaking sound on her slate. Miles accuses her of begging for attention. She screams loudly, the governess comforts her, and Flora states, "Everything is so horrible" (*The Innocents*, 42:57-8), proclaiming her statement to mean the weather. To assure Flora, the governess speaks, "You are good. You both are" (*The Innocents*, 43:09-12), and adds this suggestion that they pretend it's Flora's birthday fundamentally in order to ease the tension. The children leave to get dressed, for they have decided to have a costume party. The window is open, but she doesn't close it against the wind and the rain. There is a dissolve to the next day and a shot of a severe rain storm as seen through the window of the schoolroom. The governess, on the other hand, utters to herself, "1 let them go" (*The Innocents*, 43:54-55). With her statement “They'll come to no harm" (*The Innocents*, 44:07-8), Mrs. Grose reassures the governess. When they discuss Quint, the housekeeper states that seeing him by her might have been a dream, but as for the governess, she claims that she has seen him in daylight the first time. If she hadn't seen him, she admits, it might have been different. When Mrs. Grose reminds the governess of seeing his picture in the miniature, the governess asks then about how he died. Mrs. Grose explains to the governess that it was on "those very steps" (*The Innocents*, 45:01-2), and that it was winter. He came home late and full of drink and the steps were icy. His eyes were open and filled with surprise.

From Mrs. Grose’s point of view, he was a peculiar man who had done vicious things. The housekeeper notes that Miles found him "That poor little boy worshiped Quint. . . . Quint took advantage. . . . They were always together" (*The Innocents*, 46:03-24). What she notes here is not like what is there in James’s tale. Since the boy was an orphan, as she explains, whose uncle never visited this was conceived of as something inevitable.

When the children arrive costumed, bedecked, Flora proclaims that she is Princess Pincushion and that Miles will recite a poem. The soundtrack heard at this time is a series of questions that conclude with the governess’s disturbing question:

What shall I sing to my lord from my window?

What shall I sing, for my lord will not stay?

What shall I say, for my lord will not listen?

Where shall I go when my lord is away?

Whom shall 1 love when the moon is arisen?

Gone is my lord and the grave is his prison.

Come from your grave, for the moon is arisen.

Welcome, my lord. (*The Innocents*, 47:00-47-56)

The camera cuts between the Miles who starts out as reading lines of a poem about his lord, whose grave is his prison and whom he welcomes at last for the moon has arisen. As Miles recites this poem, he looks at the audience among whom the governess is also the target of his gaze. As Miles becomes involved deeply in his words, his gaze upon the governess is caught by the camera. The governess, as Miles welcomes his lord with his gaze still upon her, whispers to Mrs. Grose, "What if Miles knows?" (*The Innocents*, 48:10-11) and Flora, who has heard the question asks, "Knows what, Miss Giddens?" (*The Innocents*, 48:12-13). Flora’s smiling is followed, but the space is blank and it is not

revealed to whom/what she has been smiling. Even though there comes some dizziness from Miles's words, much of disorientation there abides in Flora's smile all over that draws near nothingness as well. The most dizzying shot, however, belongs to the instant when the governess conducting her nocturnal visit of Bly, becomes convinced that the ghosts are using the children to reach each other. In this shot, the governess reading the Bible in her room, light gleaming off the cross on its cover. The scenery in this shot is also suggestive of disorientation, with the governess's hair being down and her stoking fire while the tinkle of a piano and also the voices of the children's being heard. The atmosphere at this point is such that nothing can really be taken for granted, for it is still a matter of doubt whether the governess is really hearing the sounds produced there, or that she is merely imagining them. When the laughter is followed, the close ups of roses and candles are demonstrated by the camera but again uncertainty prevails. Producing an image involves not only the choice between 'offer' and 'demand' and the selection of a certain size of frame, but also, and at the same time, the selection of an angle, a 'point of view', and this implies the possibility of expressing subjective attitudes towards represented participants, human or otherwise (Kress and Leeuwen 2006, p.130).

7.2. Empty Spaces Filled

With part of Miles's poem heard on the sound track, the governess is shown as she advances right, and left, and she climbs the stairs, the governess is demonstrated as being illuminated by the candelabra she is holding. There is an extended murky shot of the wall tapestry with a creak of the stairs is heard the uncertainty continues and all is indistinct and as Mazella observes "until what materializes is a mid-close-up of the governess's face. It's as if the murkiness out of which she materializes is her own extended space to be filled by her self" (Mazzella 2002, p.19). The wind, followed by laughter is heard on the sound track and as more laughter together with whispers are heard, the governess is shown as unable to open a locked door. Followed by more laughter, Miles's voice appears to say, "You're hurting me" (*The Innocents*, 10: 42-3), and as the governess turns left, then right, a sound keeps echoing. All of a sudden the shot of the governess demonstrated as twisting and turning in such a way as to make an erratic spinning through that her candles. Then with "Love me, love me" (*The Innocents*, 1:11:51-53) being heard on the sound track, follows a shot of a window-shade cord with a bulbous end striking rhythmically against the window. Even though all these diverse instances bring about dizziness and disorientation, the most prominent instance among all appears to be the sudden close-up of a devil's mask with one eye visible and another veiled.

Ghosts appear/disappear in this realm of dizziness, disorientation and nothingness and the sequence ends with a scream. The evidence of ghosts' reality in the mind of the governess is offered throughout the film by the camera; one of the notable ones occurs during a game of hide-and seek. The governess secures her hiding place behind the drapery in the drawing room. Showing her tucking her shoes in her turn in order to prevent her location's being revealed to the children, the camera provides a distinguished shot from the governess's point of view. Showing the governess sensing an approaching figure, her face is then demonstrated in extreme close-up. Then through a cut, the face of a man (Peter Wyngarde) is revealed advancing to the window and gazing in .the camera. The governess gasps in horror; the figure withdraws. Although the shot is frightening enough, the ambience is still filled with dizziness and the unknown.

When the governess is descending the main staircase to search out her hiding place, the camera shows a tapestry on the wall of a maiden; it is with a unicorn that is by itself an emblem of sexuality and innocence. Jung, in his work on the relationships between psychology and alchemy, has studied a great many aspects of this fabulous animal, and concluded that it has no one definite symbolic character but rather many different variants embracing single-horned animals, both real and fabulous. He notes that the unicorn is at times transmuted into a white dove, offering the explanation that on the one hand it is related to primordial monsters while on the other it represents the virile, pure and penetrating force of the *spiritus*

mercurialis (Cirlot 2001, p. 357). These qualities attributed to unicorn makes it appropriate enough for this novella, for the ambiguity and dizziness embedded in its tale.

7.3. The Presence of the Unknown Magnified

Another emblematic incident awaits the governess when she passes a vase of roses and as a result the petals fall. Even though this event is regarded by Mrs. Grose as something that always happens, it is as Anthony J. Mazzella observes suggestive of "some influence in the house that is a catalyst for death and that antedates the governess's arrival at Bly However, during the children's part of the hide-and-seek game, there is a passageway tracking shot, following the governess" (Mazzella 2002, p.19). A figure of a woman in a black dress passes, at the end of the hallway, then , gliding, leading the governess to call out, "Anna?" that doesn't stop the figure and it keeps moving on. Then the camera shows the governess is next shown ascending the stairs to the attic.; she opens the door to a room where she before withdrawing, notices the moving head of a toy, a clown figure. She stops the moving head as she enters the room, and there notices a music box. She hears the tune Flora humming as she opens the box. There is a cracked frame in the music box behind which is the photograph of a man, seen from the waist up. This man's face will soon appear to the governess outside the drawing room window. It would strongly occur to one's mind that the governess herself has projected the picture in the miniature beyond the window pane. Consequently, the shot is undercut as seems through cut of the tapestry and the falling rose petals, which, in turn, is undercut by the picture in the miniature. This hallucinatory aura appears to have started from the fear felt upon the governess's gaze, in the very room where the picture was found., Miles enters and surprises her, as the governess is examining the picture putting his arm around her neck ,but she cries out that he is hurting her (an echo of his words during her nocturnal wanderings?). Flora steps in and he yields his grip. What is the role of Miles's choking grip? Is it a manifestation of Quint's possession of Miles, occurring due to the governess's having seen the picture?

There are more yet to come upon governess in the story, for when she is determined to exit the house and opens the windowed door, she finds nothing there. What the camera, however, shows is the figure of Mrs. Grose reflected in the window pane advancing. What complicates the issue here is that if the window pane can reflect the image of Mrs. Grose, it is possible that it as Mazella states "earlier reflected the image of the governess herself, and what she saw outside the window was her own reflection, upon which she superimposed the retained image from the miniature with its surrounding emotion of fear induced by Miles's stranglehold. " (Mazzella 2002, p.21).

The patters of the images, and events in the shots have apparently been organized in a way as to be suggestive of the presence of ghosts or at least of a presence of the unknown. The shot presenting Quint's first appearance on the tower, for instance, or in another similar shot, that is, when the governess, dressed in white, is shown outdoors where she is cutting flowers for a bouquet. The camera shows the statue of a cherub as she spreads the branches. Cherub by itself can be regarded an emblem analogous to half of the tapestry's content—the innocent half.

The other half has also been provided by the statue. There is also the pattern of the hands both in the instance of the cherub extending its arms and also holding a pair of hands that are broken off. The extending of hands initiated by the uncle asking for help here contains nothing. As for the cherubs mouth, an innocent instance in nature is depicted there when camera shows an insect crawling out this mouth. The soundtrack, also at this point, all of a sudden, goes completely silent. —, perhaps, but especially unsettling here because of the context. Suddenly, The governess, through the nearly sunlight, notices the figure of a man when she slowly glances up toward the tower. An instance of the governess's courage and bold behavior can well be noticed in the shot of her dropping her scissors in a basin of water, for beside establishing visually a conjoining of phallic and vaginal images, this shot is also suggestive of "the governess's courage and aggression" (Mazzella 2002, p.22).

As Flora's pre-credit "Willow" song is heard on the soundtrack after the sounds of Nature return , at the time of the governess advancing toward the tower and pushing open a gate barring the entrance. Then with several slow-motion ones of pigeons ascending, come the shots of the tower. After forcing the door open, the governess climbs the stairs to the tower accompanied by the echoing and reverberating sounds and the sound of bees buzzing in intensified fashion can be heard. The following shot is that of the rectangular stairway seen from its base and looking up at a jagged spiral— another in the series of vertiginous shots. In contrast with the shot of the pigeons in slow motion, is the shot of the governess all of the sudden entering the top of the tower in an accelerated ascent that can by itself add to the dizziness of the scene. Attending his pigeons, Miles is revealed to be the only one present, for he denies any other person's being there. The camera then reveals only Miles present. He denies that anyone else was there. When he declares that Flora "invents things," that she "imagines them." It is also suggestive that even the governess "imagines things." It should not, however, be overlooked that "imagination" is exactly one of the requirements the uncle demands from his new governess. Consequently, the double edge of imagination in the part of the governess at least can be regarded as one of the factors responsible for creating dizziness in the story. While the film as Mazzella observes continues its "oscillation of subjective shots undercut by objectified data, it offers at the climax of the film one of the most striking instances of this pattern—this time in reverse order: a definitively objective shot undercut by a context of rich subjectivity. If closure tends to have primacy, one is tempted to consider the objective shot as finally determinant" (Mazzella 2002, p.22).

The film offers its own gloss on Mrs. Grose's conduct that complicates matters by unsettling them which is not much unlike the Henry James's story in the source text, for the reality has been put into question there as well. If some evidence regarding the indeterminacy of the governess's account has been provided there in the tale, the film also provides sufficient evidence regarding the visual and aural record of Miss Giddens's sojourn at Bly's being equally indeterminate. the prologue to the tale provides evidence that the text of the governess's account of her stay at Bly is corrupt—and therefore indeterminate—then the film provides evidence in its prologue (not the interview with the uncle) that the visual and aural record of Miss Giddens's sojourn at Bly is equally indeterminate. First, consider the film's presentation of Mrs. Grose.

Even though the housekeeper is ambiguously not able to read in James's tale, in the film it turns otherwise, for Miss Giddens hands her the letter from the uncle to read for herself and Mrs. Grose admits, "It's no good, Miss. I—I never learned" ?" (*The Innocents*, 1:21:33-4) The housekeeper's integrity is, however, prone to change when Miss Jessel appears at the lake. Anthony J. Mazzella 23 Screams punctuates the scene as the rain lashes; With the arrival of Mrs. Grose, Flora's escape from the governess screaming. Mrs. Grose leads her away, and the governess, with her head bowed remains alone in the gazebo. 24 "The Story . . . Held Us" As Miss Giddens approaches the door behind in the following cut to Bly indoors, Mrs. Grose is found there trying to comfort Flora, whose screams shatter the scene. The governess finds Miles coming in to join her when she is sitting by the fire, and they both extend their hands to be warmed by the flames. Stating that she can't figure out where the child "learned such language" and declaring, "To hear such filth from a child's mouth", the housekeepers appears. They then discuss what had occurred at the lake, and Mrs. Grose states that Flora observed "there was no one there." The housekeeper exclaims, somehow in a cold manner, "I didn't have to pretend" (*The Innocents*, 1:23: 12-14).When the governess in a superior status heightened by the low-angle shot from her point of view looking up at Mrs. Grose comments, "And you pretended to agree with her" (*The Innocents*, 1:23:11-12), Her manner is superior, as for Mrs. Grose, she has had her several comments about "stuff and nonsense" ?" (*The Innocents*, 1:21:51-2), explaining things needing explanation to be sufficient to put her in a leading position of adding remarks. In the case of the governess's asking if Quint and Jessel were in love for instance, "I suppose that's what she called it" (*The Innocents*, 55:05-6), but for Mrs. Grose, "It was more like a sickness, a fever that leaves the body burned out and dry" ?" (*The Innocents*, 55:07-13) She "wanted the weight of his hand" (*The Innocents*, 55:23-24), as she explains the case of Quint striking Miss Jessel; she also adds that "he had a savage laugh" (*The Innocents*, 55:35).

The camera, outside the window, in the background, , shows the soldiers decorating the periphery of Bly and constituting the statues in the circular garden. The housekeeper adds that "rooms [were] used by daylight as though they were dark woods" (*The Innocents*, 56:01-6) The camera now in the background shows a fire burning in the fireplace, "a hellfire" in the context of the suggestive subject matter. When the governess asks if the children saw, Mrs. Grose states, "I don't know what the children saw" (*The Innocents*, 56:21-2), and adds that "there was too much whispering in the house" (*The Innocents*, 56:30-1). There is a shot of white roses in a vase during this conversation, that casts black shadows against the wall. One can hardly get a clear sense from such scene, for instead of being filled with coziness and clarity, it still appears to be filled with blank spaces that are capable of being filled with a sense of horror. Vase can be regarded as a "determinative sign corresponding to immanence and acceptance . . . [t]he 'full vase' is associated with the Plant of Life and is an emblem of fertility" (Cirlot 2001, p.359). Consequently the depiction of its breaking down can hint of an imminent hazard endangering the apparently serene environment.

8. The Depiction of Child Possession

That is no wonder then that the governess says directly that Quint and Jessel were guilty of "using them [the children]" (*The Innocents*, 57:25-6) The governess adds in this imminent context, "They still are" (*The Innocents*, 57:34). What Mrs. Grose adds to the forming picture, completes the blank spaces: "When Quint was found, [Miss Jessel] grieved. . . . She never slept, never ate. I used to hear her wandering about all over the house, sobbing. She couldn't go on. Finally, she died [at Bly]. .. . I suppose you might say [of] a broken heart" (*The Innocents*, 57:43- 58: 04). The housekeeper dissuades the governess when she states that she intends to consult the local vicar in order to seek professional advice: "I wouldn't do that," for it would cause "a scandal" (*The Innocents*, 58:42) Consequently, on their decision of not consulting any third-party, there comes the next sequence in the film: the governess's nightmare collage, in a swirl of images and sounds, where she dramatizes what she has heard: "Secret." ?" (*The Innocents*, 59:18-9) Whispers. "Watch her" (*The Innocents*, 59:28-32) There is also a series of visual and verbal superimposition: words, tower, hands, dancing doll. Watching Mrs. Grose's words come to life, the governess's eyes as the camera shows are open. Flora and Jessel, seemingly creating the scene with Miles and Quint, , holding hands in close-up—holding, perhaps, the absence in the hands of the cherub statue. The governess, as if enacting in the housekeeper's scenario responding to Mrs. Grose's words,—a scenario with, however, no outside corroboration that makes it not much unlike Mrs. Grose's Peter Quint. In the film, then, as in the novella, there is evidence incriminating Mrs. Grose. As the film draws to its close, Mrs. Grose and Flora have left for London. Shown walking the grounds of Bly, the governess is by herself, invoking Miles through her passing a line of statues of soldiers. The governess, at a cut to the indoors, is shown with tea implements. As if, in this film of reverberating echoes of doors slamming as when Mrs. Grose leaves, cries of "Help" are heard, it being an echo of the uncle's early request to the governess. A shot of Miles entering follows; only a piano fills the space between him and the governess. The separation of characters and also the emptiness between them have been distinctly emphasized in this shot. Declaring that the governess is afraid, Miles reassures her: "Don't worry, there's a man in the house" ?" (*The Innocents*, 1:30:19-21) and when she echoes him questioningly, "Is there?" (*The Innocents*, 1:30:21-2). He in confidence replies, "Yes, me"?" (*The Innocents*, 1:30:23-4)?" (*The Innocents*, 1:30:19-29). Then adds, "I'll protect you" (*The Innocents*, 1:30:25-7). When the governess smiling responds to his extends his hand over the tea table to her by extending her own hand, he pulls away from her to slap the gelatin on the table in the shape of a rodent, all the while laughing. This is one of the several hand shots during which the offer of friendship and belonging is canceled. In an earlier scene before Floras departure with Mrs. Grose, he joins the governess by the fire where her hands are extended toward the warmth of the flames and he extends his own. Similarly, before the first appearance of the figure on the tower, the camera showed the cherub with arms outstretched and broken-off hands.

When Miles states that they have the whole house to themselves, the governess comments on his statement, "More or less" (*The Innocents*, 1:30:39) then adds, "There are still the others" (*The Innocents*,

1:30:42). Miles's look is significant; he understands the meaning of what she has alluded to and is afraid that she's insane. In other words, he appears to be afraid of her. They discuss Flora's sudden sickness and departure. Echoing his own words earlier about himself , Miles asserts that Flora loved this house. When Miles is asked by the governess whether he is happy, he runs to where he picks up Rupert, Flora's turtle, remarking that poor Flora must have been upset to have forgotten him and does not reply to the question. Miles asks the governess why she wants to be alone with him. When the governess asks him why Miles was sent home, he states, "It must be— because I'm different" (*The Innocents*, 1:33:17-21). When she protests and insists that he is like any other boy, he observes, "Ah, now who isn't telling the truth" (*The Innocents*, 1:33:26-7)Then he proceeds that he thinks she is afraid; she answers that she's afraid for him. When the governess asks him whether he took her letter and he confesses he did, she asks why. She echoes "To see what you said about us?" (*The Innocents*, 1:34:00-1)"Us?" (*The Innocents*, 1:34:02)

Advancing, outside the steaming conservatory window then, visible behind Miles's face, is Quint's face. The camera shows a laughing Peter Quint in close-up as Miles calls the governess "a damned hussy; a damned, dirty-minded hag"(*The Innocents*, 1:36:05-9). Miles's laughter accompanies Quint's silent visual laughter. Miles, then, is left in a surprise manner making him hurl the turtle through a pane of glass to instantly escapes outside As he is falling to the ground, he asks the governess, "Forgive me" (*The Innocents*, 1:36:43).The governess soothes him: "It wasn't you voice. Those words." (*The Innocents*, 1:36:51-2). Then she adds, "Say his name, and it will all be over" (*The Innocents*, 1:37:10-13). Miles then states "Oh, about me". A sound of leaves rustling is heard on the soundtrack all the while, as if someone were walking about. The source of the sound, however, remains unknown.

Even though Miles denies being a thief at school, he acknowledges saying things and that sometimes at night after it got dark he heard things. "The Masters heard about it. They said I frightened the other boys" (*The Innocents*, 1:30:39) (in the text, on the other hand, it is acknowledged that he said things to "those [he] liked" and "they must have repeated them. To those they liked," with word getting round to the Masters, who nevertheless never talked about the things he said). When the governess, in the film, asks where Miles learned these things, he states that he "made them up" (*The Innocents*, 1:35:22). She insists on asking him questions to the extent of badgering Miles: "Who taught them to you? (*The Innocents*, 1:35:27-28) leading him to ask her . . . Shall I tell you his name!?" (*The Innocents*, 1:35:42-43)

As Miles is breaking away, he keeps on saying that the governess is insane. Miles's face is seen as strained and pressured.in a series of close-ups. The extraordinary shift in point of view comes away from Miles and the governess to high up and beyond the ring of soldier statues lining the circular enclosure of the garden. The camera behind Quint and encompassing Miles and the governess; Peter Quint has replaced one of the soldier statues and raises his hands in a kind of perverse benediction,. Hands are extended once more and in the series of hand images. This one is the last. Again, hands are extended, and again they are holding nothing. Miles cries out, "Quint! Peter Quint—where, you devil!?" (*The Innocents*, 1:37:52-38:00) in close-up. Miles searching futilely for Quint, whose extended hand, fingers spread wide, as shown by the camera occupies the space between him and the governess As Miles is collapsing to the ground, the head of the statue returned and not Quint is shown by the camera the camera that is now high up and looking down.

8.1. The Irony of Child Possession

Holding Miles in her arms, the governess states, "He's gone, Miles. You're free. I have you. He's lost you forever" (*The Innocents*, 1:38:21-38). Unaware of the irony of her words regarding "free", she continues to hold him. Beyond all the dizziness, the film provides an objective shot; Quint is real. Even though during the governess's confrontation with Flora about Miss Jessel at the lake, Earlier in the film, the governess asks her question, "And where, my pet, is Miss Jessel?" (*The Innocents*, 1:19:18-19). Miss Jessel appears from behind the governess and Flora in a camera shot, but this shot is however ambiguous. It as Mazella observes appears to be "an objective shot for both the governess and Flora, suggesting that

both see the ghost, for the camera doesn't frame the shot so that Flora is excluded. But it also appears to be subjective for the governess alone, since she, in dominating the scene, may be said to be imposing her vision.)" (Mazzella 2002, p.28).

This apparently objective shot at the end of the film reminds one of the subjective world of the governess near the end of the novella. There the governess is alone with Miles. The text reads as follows: "Our meal was of the briefest—mine a vain pretense, and I had the things immediately removed. While this was done Miles stood again with his hands in his little pockets and his back to me—stood and looked out of the wide window through which, that other day, I had seen what pulled me up. We continued silent while the maid was with us—as silent, it whimsically occurred to me, as some young couple who, on their wedding journey, at the inn, feel shy in the presence of the waiter. He turned round only when the waiter had left us. 'Well—so we're alone!'" (James 1898, p.109). The maid of reality, as the audience ultimately realize has turned into the world of fantasy in a honeymoon with Miles. What follows is not the following to that honey moon, instead it is related to a solemn aspect of the real, i.e. death, specifically the death of Miles. As Miss Giddens, holding Miles, realizes that he is dead, the camera shows her caressing his body followed by an extreme close-up of his face, with his eyes' being wide open and seen from slightly below.

The twittering of birds appearing in this adaptation is also highly suggestive. Birds according to Cirlot are very frequently used to symbolize human souls. Generally speaking, birds, like angels, are symbols of thought, of imagination and of the swiftness of spiritual processes and relationships (Cirlot 2001, p.90).Even though startled when found Mile kissing him earlier, at the end she is the one who is reciprocating the action done by him or perhaps by Quint or Miles's being possessed by Quint earlier. The governess's face shows no signs of being twitched, for she is instead moaning "Miles! Miles!" (*The Innocents*, 1:38:44-39:08) while kissing the dead boy and is lifting her head backwards at this time at the left of screen the words "The End" appear in the same font as the opening credits that by itself suggestively puts an emphasis on the circular movement relating the end of the story to its beginning, both still replete with dizziness. The shot of Quint, with the camera behind him looking down at the governess and Miles spears more real to the audience than before even though it is followed by the shot of the statue's head in place of Quint. This very shot is strong enough to make the audience wonder whether Quint was still alive having control over others or that he was one of the ghosts trying to possess the others. As Anthony J. Mazzella asserts, did Quint's spirit pass through Miles through the governess's kiss and into her? The ironic juxtaposition of "You're free now. I have you" replays the theme of possession. If the dead Miles is free of Quint, then is the living governess possessed by Quint? Or by Miles—since it is the newly dead in this film who appear to possess the living? We will never know. More so since the film is circular. (Mazzella 2002, p.29). The governess dressed in black against a dark background, with Miles left dead with her, is not much unlike the governess introduced in the opening credits again dressed in dark against a black background. Next clasp each' other as if in a kind of prayer, her extending hands, express desire and longing but with nothing there to clasp at this time.

With the governess that appears to be constantly dissolving into her early interview with the uncle, the twittering and chirping of birds are also suggestively included within these shots. More than its drawing near horror genre, the circularity embedded in *The Innocents* (1961) is what imposes dizziness and ambiguity upon the characters and incidents of the film, for its end coincides with where it has begun. Even one of the sequences at the beginning hints at the time existing before this beginning and that is the pre-credit sequence of a totally black screen where the voice heard on the soundtrack appears to belong to Flora humming the words and even Miss. Jessel singing a song there if the case of Flora's being possessed by her is taken into consideration. As for the content of the song written by Paul Dehn (ibid), it is far from being pertinent to Flora and it does appear to be more appropriate for Miss. Jessel and the circumstances under which she has been situated in the film:

We wait, my love and I

Beneath a weeping willow.

But now alone I lie

And weep beside the tree

Singing, "Awaiting, awaiting,"

By the tree that weeps with me.

Singing, "Awaiting, awaiting,

'Till my lover returns to me."

We wait, my love and I,

Beneath a weeping willow.

But now alone I lie.

A willow I die,

A willow I die. (*The Innocents*, 03-1:04)

The association of willow with death and sadness has suggestively been deployed in the song's lyric, for Weeping Willow is a tree with a mournful disposition. The Victorians took to the melancholy sentiments surrounding it and absorbed it into their elaborate mourning practices (Kirk and Diffenbaugh 2011, p.164). Though Henry James's Late Period was more properly Edwardian, his productive life has been put mainly in the *Victorian Era.* According to Mrs. Grose's account in the film, when Quint died, Miss. Jessel drowned herself in madness and grief and that when he died she grieved: "She never slept, never ate. . . . [Always] wandering, . . . sobbing. . . . Finally, she died [at Bly]" (*The Innocents*, 58:04) As for the reason of her death, Mrs. Grose states "You might say, [of] a broken heart" (*The Innocents*, 58:13) She, later, however, adds more details in a reply to the governess's question when together they are to enter the church: "In wickedness. She put an end to herself. She was found in the lake, drowned" (*The Innocents*, 1: 02:24-30).

The governess is garbed in black in both the shots of the beginning and the end in the same setting. That in the other shots between she appears in white clothes does not impede the circular movement felt throughout the film. Georges Auric's music (flute and strings) (Mazzella 2002, p.30). intensifies the close up of hands outstretched, and then clasped followed by the next shot is of a woman's face in close-up in an ecstasy-like status. A three-quarter shot of her face showing anxiety is followed by her hands clasping in prayer, she asserts "I want to save the children, not destroy them" (*The Innocents*, 02:54-55-3:15-17)and adds "they need affection, love" (*The Innocents*, 1:30:39)What comes as the following in a dissolving sense is the scene of the governess with the children's uncle where he before advancing to the window and gazing out, states that he has "no room for [the children] either mentally or emotionally." As he speaks of the children's needing someone to love and to whom they can belong, the camera's low angle positioning gives a looking- up view at the uncle. The words that the governess chooses to utter during the credit sequence brings about dizziness and ambiguity intensified by dissolving into the images of the tale, and repeating them constantly as if conceiving of no ending to such circular ambiguity. Both James's "The Turn of the Screw" and Jack Clayton's *The Innocents* grip their conscientious readers and viewers, individuals accustomed by inclination and training, by education and humanism, to seek the truth—what the governess in the film requires of Mrs. Grose when the latter asked

what she was to tell the uncle upon her arrival in London with Flora. Yet these very same individuals are to be left unfulfilled. They are not to know. They are only to be possessed—to return again and again to the intractable mystery that is "The Turn of the Screw." At the moment that they feel they can echo the governess and Miss Giddens, that they understand these works, can nail them down and confidently declare, "I have you," they soon discover "what it truly was that [they] held" words.

9. *Conclusion*

The present study has endeavored through interdisciplinary approach to study this cinematic adaptation in the light of psychological realism going through the devices comprising it . It has also demonstrated that the focal character's psyche is of prime significance for acquiring insight into the psychological process she goes through, in order to better display presence vs. absence together with the depiction of empty and/or filled spaces. The audio-visual art deployed presenting gestures, facial expressions and a symbolically suggestive mise-en-sce-ne have been analyzed in order to provide clues of her psychic unfolding revealed.

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