KINDS OF SHOTS:

Some of these hold for the narrative as well.
From where are the images generated?
Omniscient – camera knows more than any person in the film
POV shot from a particular person’s point of view – audience sees what the person sees. (Lady in the Lake)
Reaction shot: Camera shows the reaction of the person to something

The Emic Etic theory by Kenneth Pike

Pike is a linguistic who took the terms emic and etic from the words phonemic and phonetic

Phonetic refers to an actual sound while phonemic refers to its perception by speakers of a given language. Phones (what phonetics indicates in writing) are placed in [ ] while phonemes are placed between / /

The sound of the letter “p” at the start of a word like "pit" is phontically [pʰ] which means there is a “puff” of air released when the sound is made. The “p” in “tip” [tʰipʰ] is marked with “p” followed by a raised “=” indicating there is little if any release of air. These 2 sounds will never indicate a different in meaning in English where as a “b” will [pʰitʰ] and [bitʰ] are taken by English speakers as different words while [tʰipʰ] and [tʰipʰ] would be taken by English speakers as the same word. Since the two “p’s” never indicate a difference in word they can be seen as (and are thought of as) “the same” by English speakers even though they are actually different.

As a result, linguists write /p/ to indicate that there is variation in the sound which is not meaningful. This is the phoneme “p’ /p/. One can say then that the phonetics are universal while the phonemics are specific to a language.

Pike extended this to cultures and talks about an event (emic) and the way it is perceived by the culture (emic). This idea is relevant to The Innocents. The question is how is it and what purpose does it serve in the film?

The film is based on Henry James’ The Turn of the Screw.

It is important to discuss both text and subtext in the analysis of the film. Both are handled textually (i.e. in the script) and filmically (i.e. editing, photography, sound effects and so on).

There is a question of the reality of the supernatural in many horror films. Since the genre often is thought to deal with the “eruption of the repressed” the films can certainly have a psychological basis and in fact, if this defines the genre, then we may want to consider whether
“monster movies” like *The Beast from Twenty Thousand Fathoms* or *Gorgo* or *Gojira* (*Godzilla*) are actually horror films or if they constitute a genre on their own.

Since there is a psychological base to the horror films defined as “eruption of the repressed” then we can expect to see psychological problems at the root of the subtext of the film. Certainly, *Psycho*, *Cabinet of Caligari*, *The Haunting* and many of the Val Lewton films are all films in which psychological difficulties are to some extent at the basis of the film’s horror elements – even when the supernatural is clearly evident in such films as *Cat People*. In all these films characters with some kind of repression are at the root of the difficulty. In some cases the difficulty may be harder to see as in Hitchcock’s *The Birds*, and in other films psychological repression does not lead to horror since it does not “erupt” in a particularly violent dangerous way (consider films like *Snake Pit* and *Marnie*).

The supernatural may be seen as real or as a perception of the world. Things are interpreted differently by different people.

Watch for standard horror genre bits

- Surprise vs. suspense
- Off screen sounds
- Disorienting images
- Shadows
- Enclosures and entrapment (frames within frames)

**AFTER THE FILM**

Are the ghosts real?

How do you know?

Do you need to decide this to work out the subtext of the film?

**What is the TEXT of this film?**

A woman is hired as a governess to look after two children in an isolated estate. She comes to believe that they are possessed by the ghosts or spirits of the previous governess and her lover, the valet in the household. In attempting to exorcise the ghosts, the children are, in one case psychologically damaged and in the second case killed.

**What is the SUBTEXT of the film?**

A sexually repressed and frustrated woman projects her sexual frustrations on two young children believing them to be possessed by a wildly sexual couple who previously worked in the
house. Her confusion about what she sees leads to the psychological destruction of one child and the death of the other.

How do we get from the text to subtext in the film?

How does the film open?

Visually: Black screen
Sound: – music, forest noises (birds, insects)

Visually: hands praying.
Sound: voice over “I never meant to harm the children”.

The scene moves to a room where Miss Giddens is being interviewed for a job as governess. The first question is: “Do you have an imagination?” She replies “yes”.

Further information says her father was a parson.

There is much religious information in the first scenes.

Praying hands
Statement that Giddens' father was a parson
House is a “heaven” for children
Miles is a “devil”

Information about Miss Giddens' as well as the uncle's life style
She loves children (unmarried has none)
He has active (sexual) life – not proper for children.

Information about background at house
Previous governess Mary Jessel died. Not to mention this to Flora (niece)

Acting
Looks of interest from Giddens to uncle
Some look of embarrassment about his lifestyle.

Arrival at Bly

Visual: openness of country; Giddens enclosed in coach, seen framed through coach windows.

Sounds of country – sounds and music slip away – hear voice calling “Flora”.

Visual: Image of Flora in water – not real Flora, image without substance

Dialog:

“I am glad to see you. Really, I’m glad”
Delivery of line has undertone – undercurrent of something else.
“Miles is coming”
How does she know this?

Use of worse “heaven” (house) “angelic” (children) “devil’s own eye” (Uncle)
Children=angelic, innocent.
Uncle (and sexually active adults) = sexual, dangerous, devilish

Visual: Inside the house flower petals fall. Things are dead.

Children appear precocious and also with a kind of precognition. Allows a link between them and adults – perhaps a supernatural link.

Origin of Images

What is on the screen? What does the audience see?

Why is screen black at the start when we hear the singing and Miss Giddens saying she never meant to harm the children?

Are the images and sounds on the screen from an omniscient source?

Are they from inside Giddens’ head?
Listen to the sound track. When Miss Giddens has an "episode" (sees "someone" on the roof, or becomes "excited" when Miles rides the horse). Most diagetic sounds disappear. We hear a sound of wings beating.

How are we to interpret what we see?

How does this compare to Caligari?

Do lines have an equally plausible innocuous reading?

Maybe Mrs. Grose is just happy to see someone new at the place to help with the children. She does maintain another set of hands would be useful.

Is Flora’s slip about “If I should wake before I die” just a normal slip? Is her interest in what happens when you die the normal curiosity of a little girl saying a prayer about death and dying?

Is Miles’ statement about there being a man in the house (meaning him not Quint) real or simply meant to tease Miss Giddens with the knowledge that Quint’s spirit is really around.

What other lines and events can you think of that have double meanings?
Miss Giddens first sees the photo of Quint before she sees his face in the window (as Mrs. Grose clearly explains). She also does not put a face on the man on the roof until after she sees the picture – and this is in a dream which starts with the image from the picture. Clearly she is dreaming about Quint. We also know that Flora is in the room with her and often hears her saying things at night. What? Isn’t this what Miles says about Flora when he talks to Miss Giddens on the roof of the tower.

**What is the situation with Miss Giddens?**
She seems to have some repressed sexual feelings as a result of her religious upbringing which are aroused by the stories of Miss Jessel and Peter Quint. She concocts a story about the corruption of “innocence” (hers) by these two deceased people projecting this on Miles and Flora.
Her involvement with Miles becomes more and more apparent and culminates in a final kiss. (His earlier kiss to her is a “good night” kiss interpreted as something more adultly sexual.

**What happened to Miles at school?**
An impressionable kid, upset at the loss of his “substitute” father has nightmares and cries out scaring the other children. They begin to have nightmares to and the school “expels” Miles since he is an “injury” to the other students and is “corrupting” them.

**What happens to Flora?**
Giddens has been warned from the start not to mention Miss Jessel to Flora. Mrs. Grose is probably correct in saying that she made her face up to “that bad memory”.

**Where did Flora learn the terrible language?**
Probably from Miss Giddens, possibly while Miss Giddens was sleeping. The "bad" words may be the mumblings she reports to Miles. She never spoke like that before Giddens came. Giddens use of language and her apparent sexual interest in Miles is in some way recognized by the children and causes Miles to say she s a hussy.

**Does the film shows us the perception of the world by a woman who is demented?**
As a result do you see why such a person perceives things as "reasonable and rational" while others do not?
How does this relate to "emics-etics"