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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

Plzeň, duben 2013 ....

Tímto bych chtěla poděkovat vedoucí mé bakalářské práce Mgr. Lence Dejmalové za vstřícný přístup po celou dobu konzultací a za čas, který mé práci věnovala.

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1 INTRODUCTION

The literature of great value has attracted directors since the beginning of cinematography. The possibility to verbally, audibly and visually express the written word has become a great challenge. By the end of the 20th century, as the number of adaptations increased, the interest in the theory of film adaptation extended as well. A lot of novels have been adapted, many of them even several times, and Emily Brontë's *Wuthering Heights* is one of them.

This bachelor thesis deals with film adaptations and is divided into two parts: theoretical − generally summarizing the theory of adaptation − and practical − focusing on the analysis of a selected literary work and its adaptation, applying the theory of adaptation.

The theoretical part is composed of three main sections. The first one is very brief and is dedicated to the history of film adaptation theory. It summarizes the development of approaches to adaptations. The second section is divided into two subchapters. It concentrates on the basics of theory and on the definition and classification, and states the reasons leading to the creation of adaptations. Thereafter, the theoretical part encapsulates McFarlane's conception of adaptations. He examines the structure of the process and outlines the pattern of narrative modes.

The last section of the theoretical part focuses on fidelity and its relativity. This subject opens the topic of dissimilarity of film adaptation towards its original work and the degree of its subordination. It also points out the popularity of film adaptations.

The practical part of this bachelor thesis examines the relationship between a concrete book and its film adaptation. For this purpose, I have chosen a work of Emily Brontë, *Wuthering Heights*, and Kosminsky's adaptation of the same title. A part of this thesis outlines the life of the author and summarizes the novel. One subchapter is dedicated to the significant themes and motives utilized in the novel as it further becomes an instrument for comparison.

Subsequently, the thesis concentrates on the film adaptation, on the director, screenplay writer, cast, costume design and soundtrack. It is followed by the application of McFarlane's pattern of the narrative modes process which is done through camera work and used in Kosminsky's adaptation.

The last part investigates the conversion of written motives and themes into the film version and the details which complete the wholeness of the film.

This study aims to illuminate the process of creating an adaptation. It provides insight into the controversial issue of fidelity and public acceptation of film adaptations and focuses on the theory and afterwards on its application to a concrete adaptation, in this case to Kosminsky's adaptation from 1992 − *Wuthering Heights*.

2 THEORETICAL PART

2.1 The History of Film Adaptation

The history of adaptation thinking is brief as it is connected to film producing, yet it has quickly developed after the 1960s when a lot of American and British universities established new film studies (Bubeníček, 2010; 7). Until the cinema studies came of age academically in the 1970s, enthusiasm during the 1960s produced 'the film generation', picking up on the excitement created by the inventive filmmakers of the French New Wave, followed by the rest of the Europe (Welsh et al., 2007; xxv-xxvi).

As the field of study was not fully distinguished at that time, the problem occurred that adaptations were beyond the scope of film studies. "This approach has dominated a half century of adaptation studies for several reasons. None of the first generation of scholars who led the charge to introduce film studies to the academy had received formal training in film studies themselves. Most of them came from English departments where they had been absorbed the pedagogical habits of close reading and the aesthetic values of literature," writes Thomas M. Leitch (in Welsh et al., 2007; 17) and adds: "One reason why the adaptation theory has had so little impact on studies of specific adaptations is that until quite recently, adaptation study has stood apart from the main currents in film theory. As the titles of most of the volumes (…) indicate, they trace their descent more directly from literary studies. Studies of *Shakespeare on film*, for example, use Shakespeare as a locus around which to organize their analysis of film adaptation" (in Welsh et al., 2007; 16). Petr Bubeníček adds that shallow interest in 'false' cinematography (subjected to literature) was caused by the interdisciplinary rivalry which did not start to change until 1980s and 1990s (2010; 8).

By the end of the 20th century, the discipline was in the open or hidden struggle of word versus image – at least on the level of analysis, models, categories and critics until structuralists declared literature and film as equal by saying that the relationship of both media is not based on the logic of hierarchy or competing but on the legitimate share in whole culture which they jointly form (Bubeníček, 2010; 8).

By that time film adaptations became a problem even for structuralists mainly because of two reasons: 1) a denial of the stabilized concept of non-transferability of word into image and 2) a violation of the existing concept of inseparability of the content and the form, i.e.

characters, plots, motives and prose rhetoric are integrated into the content independently of language form and are converted into the film form. Unwillingness to accept the possibility of separation of the content and the form had become the main reason for resigning the concentrated academic interest in adaptation processes. This was changed by poststructuralists who claimed that the content disappears completely to the benefit of the pure form. Their rethinking of the discourse is one of the enduring axioms of medial specificity, which remains until the present time (Bubeníček, 2010; 8-9).

2.2 The Theory of Adaptation

2.2.1 The Definition and the Classification

Although literature and film are two completely different media with their specific means of expression, both have a common goal: telling a story. The necessity for the serious interest in the whole issue of adaptation is governed by the fact that adaptation of literary works represents almost half of the whole cinematography and this tendency is still increasing (Novák, Gejgušová, 2002; 10).

To understand what the word *adaptation* means, it is necessary to know the definition of the term in the film theory. The origin of the word adaptation has its roots in Medieval Latin and the dictionary describes it as something that is changed or modified to suit new conditions or needs, including the composition that has been recast into a new form ("Adaptation," 2013). However, the term *film adaptation* was not exactly defined. Yet the term can be used in two meanings: 1) as a process of realization of the literary work into the film; or 2) as a result of that process, i.e. cinematographic work (Novák, Gejgušová, 2002; 11).

Radomil Novák and Ivana Gejgušová in their book *Adaptation of literary works and its didactical use* (Adaptace literárního díla a její didaktické využití 2002; 8) state basic reasons which lead to filming adaptations, for instance; popularization of a novel; 'augmentation' of the artistic quality of a novel – there is an assumption of latent artistic qualities which could be fully distinguished through visually acoustic film adaptation; current controversy of a film director with a novel writer – this focuses mostly on 'eternal themes' such as *Romeo and Juliet*; and for commercial reasons.

For greater clarity the book also distinguishes two possible approaches of classification of adaptations which describe the methods used by directors. The first determines the basics of characteristic specific features of literary and film works and is divided into *classic adaptation* (conception of film is strictly epic, it focuses on an object); *modern adaptation* (non-epic subjective elements); and their combination (subject and object). The second classification is more or less stabilized convention and is concentrated on relations between a concrete artistic text and its film adaptation. Four basic types of relations between works may be *selection* (the director focuses on particular moments or parts of a book); *amplification* (some motives are emphasized and worked out); *specification* (visually acoustic depiction of objects and situations); *actualization* (searching for a new sense and connections between the author's idea and his/her modern interpretation) (Novák, Gejgušová, 2002; 8-10).

This bare, yet very applicable classification is just the core of the theory which serves as a mere basis for further research of adaptations. A more elaborate and detailed theory can be found in the work of Brian McFarlane who devoted his book to his findings.

2.2.2 McFarlane's Conception of Adaptation

McFarlane's theory is the first step for understanding film adaptations. It helps to understand the reason for director's methods which are used in order to (more or less successfully) approach a novel. In his book *Novel to Film* (1996) McFarlane studies the approaches of creating adaptations and divides them into many categories.

At the beginning he recognizes the issues of composing narration which he divides into two functional categories: *distributional* (functions proper) and *integrational* (indices). Distributional functions refer to actions and events and are considered as 'horizontal' as they are going through the narrative time of the whole story. Integrational functions (considered as 'vertical') cover the area of density influencing our reading of narrative in pervasive ways such as "psychological information relating to characters, data regarding their identity, notations of atmosphere and representations of place" (McFarlane, 1996; 13), but nevertheless being necessary for the meaning of the story.

Functions proper are divided into two categories: *cardinal* and *catalysers*. First he introduces cardinal functions; he describes them as "irreducible bare bones of the narrative" which are supported by two pillars: chronological and logical. When this function is altered in

the film version of a novel it may cause a dissatisfaction of audience due to the disturbance of fidelity of the novel. Catalysers, on the other hand, are considered as complementary or supportive parts of the cardinal functions. They help an adaption to gain on truthfulness, to become more realistic (McFarlane, 1996; 13-14).

Indices (integrational functions) may be divided into indices proper and informants. The former refers to the atmospheric dimension of a narrative, i.e. the characters and moods. The latter concludes in the story the facts, such as names, ages, professions of characters and certain other details (McFarlane, 1996; 13).

One chapter in McFarlane's book is focused on the distinction between various narrative modes and their realization in the film. The chapter expends the subject concerning the director's vision of narration and the approaches which are used to achieve a particular result. He classifies three main interpretations of narration; *the first-person narration, the omniscient novel* and *the mode of 'restricted consciousness'*. The first-person narration is based on the attempt to shoot a movie which is dependent on a narrator. There are two kinds of this method: The subjective cinema – which is rather a curiosity in adaptation practice done by 'localized manifestation' (e.g. it is shot from the point of view of a character) and oral narration or voice-over – natural continuation of the novelistic first-person narration (McFarlane, 1996; 15).

The omniscient novel concentrates on a work with a camera and prefers it to the other film techniques except those which are related to soundtrack. "The camera in this sense becomes the narrator by, for instance, focusing on such aspects of mise-en-scéne – performance – as the way actors look, move, gesture, or are costumed (…) in these ways the camera may catch a 'truth' which comments on and qualifies what the characters actually say" (McFarlane, 1996; 13). However, an objection can be expressed that "all films are omniscient: even when they employ a voice-over technique as a means of simulating the first-person novelistic approach, the viewer is aware (…) of a level of objectivity in what it is shown" (McFarlane, 1996; 18).

The last one is the mode of 'restricted consciousness' and it appears as the most natural method of the cinematic narrative mode; it is perhaps "the nearest that film may come in the direction of either first- or third-person narration" (McFarlane, 1996; 19). It is based on the feeling that the narrator is there, "in the way that the camera may view an action over the

shoulder of a character in the foreground of a shot, giving the viewer both the character's point of view and a slightly wider point of view which includes the character" (McFarlane, 1996; 19).

The last McFarlane's differentiation is between *narrative* and *enunciation*, where narrative is "those elements of the original novel which are transferable because not tied to one or another semiotic system" (McFarlane, 1996; 20), that means they can be expressed right in the film without any changes. On the other hand, enunciation is those elements which "involve intricate processes of adaptation because their effects are closely tied to the semiotic system in which they are manifested" (McFarlane, 1996; 19), i.e. adaptation of these elements is necessary.

2.2.3 Fidelity and the Phenomenon

Many adaptation studies were too much (and still they are) focused on assessing a film adaptation straightforwardly against its original text. Such film evaluation is connected closely with fidelity anticipation between media. Film adaptations were considered for long as mere copies of literary works of much greater importance and value (Bubeníček, 2010; 7). This changed from the moment when the author's point of view - individual thinking, imagination, ideology, opinion and the most importantly the author's style were pushed through. Conditions were created for development of the author's free and creative interpretation of adaptations (Mravcová, 1990).

George Bluestone, one of the first film theoreticians, points out in his book *Novels into Film* that film adaptation cannot be considered as a parallel to the literary work due to many significant differences, which are caused by "the perception of the visual image and the concept of the mental image" (1968; 1). Literature in his study is compared to single-track system, which is made from the headstones. Film, on the other hand, is considered as a multi-layered complexity of language, image, music, etc., which can be used by the film director to achieve such an impression as strong disharmony between the scene and its music background (Bluestone, 1968; 61-62). While a word evokes an image, a film shows concrete sensual projection (Mravcová, 1981; 10). Deborah Cartmell supports these conclusions by adding that "The assumption that fiction is more 'complex' than film (…) undermines the possibility of serious study of the verbal, visual and audio registers of the film, as well as suggesting that film is incapable of metaphor of symbolism" (1999; 4).

When evaluating artistic independency of adaptation, it is also necessary to consider the degree of subjective reshaping of objective reality and the author's share in it. This subjectivity also causes the dissimilarity of both artistic pieces. After subjective alteration even the writings of important artistic values cannot alone secure artistic quality of adaptation nor can literal transfer of the largest part of a novel into film. This distinguishes them into two separate categories which are hardly possible to compare as they are not similar media (Novák, Gejgušová, 2002).

Bluestone explains this by adding that "The reputable novel, generally speaking, has been supported by a small, literate audience, has been produced by an individual writer, and has remained relatively free of rigid censorship. The film, on the other hand, has been supported by a mass audience, produced co/operatively under industrial conditions, and restricted by a self-imposed Production Code. These developments have reinforced rather than vitiated the autonomy of each medium" (Bluestone, 1968, viii).

Even though theoreticians agree on separating these two disciplines apart, adaptations remain to be based on novels. And therefore it is inevitable that "works are haunted at all times by their adapted texts" (Hutcheon, 2006; 6). Readers of original text are constantly creating their own mental images of a fictional world and its people in a novel and they are interested in comparing their images with those created by the film-maker. (McFarlane, 1996; 7). Leitch in his article *Literature vs. Literacy* explains that "studies of adaptation tend to privilege literature over film in two ways. By organizing themselves around canonical authors, they establish a presumptive criterion for each new adaptation. And by arranging adaptations as spokes around the hub of such a strong authorial figure, they establish literature as a proximate cause of adaptation that makes fidelity to the source text central to the field." (in Welsh et al., 2007; 17).

Only an outstanding director – an auteur – could try to advance this losing battle against great novelists, who are capable of creativity which is only possible exclusively in verbal writing. Tightly connected with it is the selection of interpreted films; the greatest interest is put on the canonical works (Bubeníček, 2010; 7), although dealing with canonical works, such as those of Pushkin or Dante, subjects the adaptation to the critical orthodoxy in adaptation studies known as 'fidelity criticism' (Hutcheon, 2006; 6-7).

McFarlane defines fidelity criticism as something that "depends on a notion of the text as having and rendering up to the (intelligent) reader a single, correct 'meaning' which the film-maker has either adhered to or in some sense violated or tampered with. There will often be a distinction between being faithful to the 'letter', an approach which a more sophisticated writer may suggest is no way to ensure a 'successful' adaptation, and to the 'spirit' or 'essence' of the work" (McFarlane, 1996; 8-9).

The expression 'being faithful to the 'letter'' becomes loose after Leitch has argued that "we live in a culture marked by the traces of thousands of texts and that any 'original' novel or play from which a film is adapted itself has an infinite number of sources, which he labels 'intertexts'" (qtd. in Welsh et al., 2007; 35). This statement transformed adaptation studies into "intertextual studies in which every text is a rereading of earlier texts and every text, whether it poses as an original or an adaptation, has the same claim to an aesthetic or ontological privilege as any other" (qtd. in Welsh et al., 2007; 35).

"For many people the comparison of a novel and its film version results in an almost unconscious prioritizing of the fictional origin over the resulting film, and so the main purpose of comparison becomes the measurement of the success of the film in its capacity to realize what are held to be the core meanings and values of the original text", states Cartmell (1999; 3). People who have a relationship towards any literary work have the urgency to see how it has been portrayed. However, fidelity itself is not a measurement of the audience's perception of the film. "Many commentators have focused on the process of transference from novel to film, where often a well-known work of great literature is adapted for the cinema and expectations about the 'fidelity' of the screen version come to the fore" (Cartmell, 1999; 3). Bluestone notes that "changes are *inevitable* the moment one abandons the linguistic for the visual medium" (Bluestone, 1968; 5). But it is necessary to notice that the success of the film is not based on its fidelity.

"The film-makers still talk about 'faithful' and 'unfaithful' adaptations without ever realizing that they are really talking about successful and unsuccessful films. Whenever a film becomes a financial or even a critical success, the question of 'faithfulness' is given hardly any thought. If the film succeeds on its own merits, it ceases to be problematic" (qtd. in Cartmell, 1999; 8). And the questioned fidelity "still lingers because any adaptation will necessarily demonstrate what the medium of film can or cannot achieve in relation to literary sources, depending upon the imagination of the director and the screenwriter; How was the

story told? How is it retold? How is it to be sold? Is the point of view a particular problem because of a first-person narrator (however limited by relationship or circumstance) or a third-person omniscient narrator?" (Welsh et al., 2007; xxiii).

Adaptations, even though sometimes considered as 'secondary creations' which almost every time meet with the critics of the fans of the novels, appear almost omnipresent in our culture and increase steadily in numbers. According to 1992 statistics (a year when Kosminsky's film *Wuthering Heights* was released) were 85 per cent of all Oscar-winning Best Pictures the adaptations and also the adaptations made up 95 per cent of all the miniseries and 70 per cent of all the TV movies of the week that won Emmy Awards (Hutcheon, 2006; 40). In comparison, this year's Oscar nominations were 5 book adaptations of the 9 Best Picture nominations (Triska, 2013).

As it is clearly seen, the popularity of films based on literary work is significant and the particularly great development is in the Hollywood film industry. "The Best Adapted Screenplay has been part of the ceremony since the Academy Awards began in 1929 rewarding some of the cinema's greatest (and most quotable) motion pictures" (Kawano, 2012). The first adaptation ever made is assigned to French director Georges Méliès and his adapted fairy tale Cendrillon (Cinderella), only a six minutes long silent film. ("Cendrillon," 2013). And it was followed by many. Worthy of mentioning are, for instance, *The Philadelphia Story* (1940), *All About Eve* (1950), *The Godfather* (1972), *L.A.Confidential* (1997), and the trilogy *The Lord of the Rings* (2001 – 2003) which moved the Hollywood industry and had become in their times some of the most profitable films (Kawano, 2012).

But not only film adaptations appear financially successful. The demand for adapted novels is many times higher after film release. For instance, more copies of Wuthering Heights have been sold since William Wyler's adaptation from 1939 was screened than in all the previous ninety-two years of its existence (Bluestone, 1968; 4).

The issue of historic accuracy is another point which can mislead the audience of historic films and violate fidelity of adaptations. Historic books, biographies, novels or plays have been written in different centuries and by different author's nationalities. The language, economic, historical, cultural, ideological and material background form the atmosphere of a particular century which is described in a novel. But many directors in effort to make film more agreeable for wider audience may alter any historic feature which does not suit to their

version of adaptation (Welsh et al., 2007; xxiv). James M. Welsh writes: "A young viewer's understanding (…) will certainly be influenced by the Hollywood treatment, which ought to place a responsibility on the filmmaking team. A good adaptation does not necessarily have to be exactly 'by the book,' but many will expect it to be at least close to the book and not an utter betrayal" (2007; xxiv). And he adds "cinema is wonderful, and film can be entertaining, but pedagogically it needs to be approached carefully. Fidelity, accuracy, and truth are all important measuring devices that should not be utterly ignored or neglected in evaluation of a film which was adapted from a literary or dramatic source" (2007; xxv).

To explain the reason why the book is almost every time better than its adaptation, Leitch summarizes: "Of course it's better at being itself; so is the movie better at being itself; so is everything in the universe. Fidelity as a touchstone of adaptations will always give their source texts, which are always faithful to themselves, an advantage so enormous and unfair that it renders the comparison meaningless. In order to evaluate adaptations fairly, we would need to evaluate their source texts as well — something that traditional adaptation study, which takes the literary text as an unquestioned touchstone of value for any adaptation, has traditionally declined to do" (Welsh et al., 2007; 30).

McFarlane summarizes the issue of fidelity saying: "Film-makers' reasons for this continuing phenomenon appear to move between the poles of crass commercialism and high-minded respect for literary works. No doubt there is the lure of a pre-sold title, the expectation that respectability or popularity achieved in one medium might infect the work created in another. The notion of a potentially lucrative 'property' has clearly been at least one major influence in the filming of novels" (1996; 7). And, as Bluestone pointed out early on, "when a film becomes a financial or critical success, the question of its faithfulness is given hardly any thought" (qtd. in Cartmell, 1999; 8).

3 PRACTICAL PART

3.1 The Novel *Wuthering Heights*

3.1.1 Emily Brontë and the Criticism of *Wuthering Heights*

Emily Brontë (30 July 1818 – 19 December 1848), one of the most famous English writers, was born in Yorkshire. She was the fifth child and the fourth daughter and her sisters Charlotte and Anne were also writers. The children were largely educated at home and being all imaginative they created an imaginary kingdom. They all wrote poems and prose sketches about the kingdom for the rest of their lives (Bloom, 2008; 10-11).

After she finished school, she worked as a teacher but after a while, she returned home and devoted herself to her family and writing. By that time, she probably started to write her novel *Wuthering Heights*. The novel was published in December 1847 under the pseudonym of 'Ellis Bell'. A little is known of the final two years of her life but it is conjectured that she was working on an expanded version of the novel. This version, if there was any, has not been found. Emily Brontë died of tuberculosis at the age of thirty (Bloom, 2008; 10-11).

Wuthering Heights is often used to construct a biography of Emily's life, personality, and beliefs. The novel is set in northern England where the writer used to live. The narrator in the story, Nelly, the well-read housekeeper of the family home, is a character based on the similarity of Emily's role in the household and the similarity of their names (Emily's pseudonym was 'Ellis'). In addition, Emily was supposed to suffer from anorexia for she had a tendency not to eat when she got upset. So do the characters in the novel. Catherine stops eating after her getting excited and Heathcliff starves himself at the end of his life. Furthermore, the kitchen is the main setting, and most of the passionate or violent scenes happen there (Melani, 2011).

After publishing *Wuthering Heights* in December 1847, it was not received well and the novel puzzled most of its readers; many of them regarded it as excessively morbid, violent and indelicate (Bloom, 2008; 11). The Brontë sisters published theirs novels together and under male pseudonyms which made a little confusion. The reviewers were not sure whether the novels were work of one or more writers or even if the writers were men or women (Bloom, 2008; 11).

The first reviews were full of contradictions; many of them were disgusted by harshness of the novel. For example, Atlas published a review (1848) which said: "*Wuthering Heights* is a strange, inartistic story. (...) The general effect is inexpressibly painful. We know nothing in the whole range of our fictitious literature which presents such shocking pictures of the worst forms of humanity. *Jane Eyre* is a book, which affects the reader to tears; it touches the most hidden sources of emotion. *Wuthering Heights* casts a gloom over the mind not easily to be dispelled. It does not soften; it harasses, it exenterates..." (qtd. in Thompson). A few reviewers could not decide if the writer was a genius or just a beginner who has a potential to aim higher. The example from Spectator (1847) says: "The success is not equal to the abilities of the writer; chiefly because the incidents are too coarse and disagreeable to be attractive, the very best being improbable, with a moral taint about them (...). The execution, however, is good: grant the writer all that is requisite as regards matter, and the delineation is forcible and truthful" (qtd. in Thompson). In comparison, the review from Examiner (1848) states: "If this book be, as we apprehend it is, the first work of the author, we hope that he will produce a second..." (qtd. in Thompson).

Finally, many reviews praised Emily's work immensely. This one, from unknown source, was found in her desk after her death. "This is a work of great ability, and contains many chapters, to the production of which talent of no common order has contributed. (...) In the resources of his own mind, and in his own manifestly vivid perceptions of the peculiarities of character in short, in his knowledge of human nature – has he found them all..." (qtd. in Melani, 2011).

Nowadays the *Wuthering Heights* is considered as one of the masterpieces of 19th century fiction and one of the most original novels in English literature. The British newspaper *The Guardian* ranked Brontë's *Wuthering Heights* as the 17th book among 'The 100 greatest novels of all time' (McCrum, 2003) and *The Telegraph* even as the 14th ("100 novels," 2009).

3.1.2 The Summary of the Novel

"Emily Brontë's *Wuthering Heights* is a love story set in the desolate moorlands of northern England at the end of the eighteenth century. It spans a period of some forty years, following the repercussions of the fiery, doomed love of the novel's protagonists, Cathy and Heathcliff" (Bloom, 2008; 21). Many people, generally those who have never read the book,

consider *Wuthering Heights* to be a straightforward, if intense, love story — *Romeo and Juliet* on the Yorkshire Moors. However, this is a mistake. Actually, the story is full of revenge (Thompson).

It follows the life of Heathcliff, a mysterious gypsy-like person, from his childhood when he is about seven years old, to his death in his late thirties. Heathcliff's life is full of misunderstanding, misery and grudge. His adopted family raises him and after death of his guardian, his jealous stepbrother Hindley reduces him to the status of a servant. Heathcliff immensely falls in love with his stepsister Catherine but he is running away when the young woman decides to marry their wealthy neighbour Edgar Linton from Thrushcross Grange. Heathcliff returns later, rich and educated, and sets about taking his revenge on the two families that he believed ruined his life. He falls into a desperate human being consumed by his own hatred, which cost his own life as well as many others (Thompson).

Before his death, he forces the daughter of Catherine and Edgar – Cathy – to marry his dying son in order to deprive her of all her property. After his son's death, Cathy falls in love with Hareton, the true heir of Hindley. Heathcliff's desperate efforts cannot ruin the happiness of the new generation, which is embodied in two young people – Hareton and Cathy − who find their love in spite of his hatred (Thompson).

The story is being told by using a second-hand narrator; Lockwood, who settles himself in the neighbourhood of Wuthering Heights, records the story in his diary after hearing it from his housekeeper Nelly Dean, who was present at most of the affairs. Because of many interruptions, the story is being told little by little over nine months – by this Brontë creates a troubling, distorted sense of time. The present world is haunted not only by the past events but also by the unsettled present issues, which leaves the reader doubting until the very end (Bloom, 2008; 21).

3.1.3 The Motives, Themes and Symbolism in *Wuthering Heights*

The novel *Wuthering Heights* is traditionally classified as Gothic and Romantic prose. Brontë has incorporated the Gothic trappings of imprisonment and escape, flight, the persecuted heroine, ghosts, necrophilia and revenge. The setting of the novel is on windy, dark moors and Wuthering Heights is presented as a traditional castle. The Gothic hero-villain − Heathcliff − is a mysterious figure possessed by diabolic love who is blamed to be

necrophilic and of incest (many critics suggested he was Catherine's illegitimate half-brother).

The cruelty itself connects this novel with the Gothic tradition. The moors shape the characters of the novel by its rough environment making them stronger and self-dependent. Brontë's acceptance of the cruelty as normal may be due to her own erotic's portraying. The Athenaeum reviewer labelled the Gothic elements in *Wuthering Heights* as 'the eccentricities of woman's fantasy'. It may have a particular importance for intellectual middle-class women who never matured sexually from the brother-sister relationship. In their childhood, the sisters were equal of their brothers. They played just as hard, and felt the same pleasures and pains; girls clung to this early freedom and equality, which their brothers outgrew, and displaced them into their writing (Melani, 2011).

Romanticism in English literature is often associated with Gothic novels because a pure Romantic novel is almost impossible to find. *Wuthering Heights* is used as a model of Romantic fiction despite the Gothic elements in the novel (Melani, 2011).

The dynamic antagonism of antithesis, occurring so often in romantic novels, is presented in Brontë's masterpiece. In *Wuthering Heights*, realism, which presents Yorkshire landscape and life with the historical precision of season, dates, and hours, co-exists with the dreamlike and the unhistorical; Brontë refuses to be confined by conventional classifications (Melani, 2011).

The protagonists are driven by irresistible passion – lust, curiosity, ambition, intellectual pride and envy. The emphasis is put on their desire for a transcendence − to overcome the limitations of the body, of society, of time − rather than their moral transgressions. Their death is not only a literal happening or plot device, but also and primarily a psychological concern. For the protagonists, death originates in the imagination, becomes a 'tendency of mind', and may develop into an obsession (Melani, 2011).

Both these styles − Gothic and Romantic − are creating the book full of opposites and emotionally charged situations. The novel is a fluent drama, which draws the reader to the story and will not let go. However, the book has a few motives, which are more significant than the others and they are worth mentioning mainly because they are visible on the screen as well.

The most important motive is the passionate love. The love triangle between Catherine, her husband Edgar and Heathcliff is the most significant storyline and continues in a shifted way even after Catherine's death. However, the passionate, selfish love is not the only love that appears in the story. There appears also the tender love of the second generation, the maternal love of Nelly Dean or Edgar's towards his daughter and the material love (Cathy loves her books, Heathcliff is bound to Wuthering Heights). All these examples of love have in common the sacrifices, which ought to be taken to preserve it. For example, Catherine prefers wealth to love and her life, and the life of her beloved ends in a disaster. On the other hand, Cathy, her daughter, learns to love with patience and modesty and is rewarded for it at the end of the book (Melani, 2011).

Love shows itself also in the Gothic fashion (i.e. boundaries are trespassed), specifically is love crossing the boundaries between life and death. Catherine makes clear that what she seeks is something higher, some spiritual existence when she speaks about her love: "My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I *am* Heathcliff!" (Brontë, 1992; 59). The dying Catherine looks forward to achieving this state through death (Melani, 2011).

Besides the main theme, there are many motives, which create the atmosphere of the story so unique. Margaret Homans in her essay splits Brontë's novel into two parts. "The novel is organized by the two opposing principles embodied in the two houses, Wuthering Heights and Thrushcross Grange; they aid the systematization of reading. A brief survey will show that these passages almost always involve a polarity between two extremes" (Homans, 1978; 12). The two opposite forces are storm and calm. Wuthering Heights and Heathcliff express the storm; Thrushcross Grange, the house where Catherine moved after she had wedded Edgar, represents the calm. These two fractions stand against each other and create in the reader intensive feeling of the war between order and chaos (Melani, 2011).

This dividing applies also to the characters. Nelly mentions that Edgar and Heathcliff are not alike: "The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley" (Brontë, 1992; 49) and again Catherine's comparison of Edgar to 'foliage in the woods' and of Heathcliff to 'eternal rocks' or she compares them to 'frost and fire'.

Another contrast could be seen in a clash between economic interests and the social classes. The novel is set at a time when capitalism and industrialization are changing not only the economy but also the traditional social structure and the relationship of the classes (Melani, 2011).

Emily's frustration from the patriarchal society is clearly reflected in *Wuthering Heights.* The male heads of household abuse females and weaker or powerless males. This kind of social and emotional imprisonment takes even the physical form. Ultimatums made by men restrict women's identity by forcing them to choose (Catherine between Edgar and Heathcliff), or by imprisoning them (daughter Cathy is bound to Thrushcross Grange until she comes of age), or by forcing them to submit (Melani, 2011).

The passion-driven characters – Catherine, Heathcliff and Hindley – are led by the pain to turn on the others and torment them. It is not important if the source of their suffering is inflicted by the others (Heathcliff's holding Catherine responsible for his suffering after her death) or by the outside forces (Hindley's wife dies of natural cause). Inflicting pain provides them some relief; this behaviour raises questions whether they are cruel by nature or are formed by childhood abuse and to what extent they should be held responsible or blamed for their cruelties (Melani, 2011).

The details used in the novel change *Wuthering Heights* into a masterpiece. The contrast becomes a spine of the book. The opposites are brought very close together. Sometimes it is a problem to recognize love from hatred or fear from joy. Brontë suggests that feeling both is not impossible. Full of Gothic and Romantic elements and symbolism, her novel has opened a new view for the understanding of love. She reveals a natural hidden pain and despair connected with unfulfilled love, which changes the heart of a man. Her work brings closer the taboos. The profound and elaborate characters do not fear death or God. They ignore social conventions and deep-rooted notions of common feelings or love. All this creates a multi-layered masterpiece, which has become a jewel of English literature.

3.2 Kosminsky's Film Adaptation of *Wuthering Heights*

Great novels are a challenge for film directors all over the world. The problem with the classic works, such as *Wuthering Heights,* is its extensive contents, complexity of characters and their relationships, and a great number of storylines. Filmmakers have to operate with an enormous surplus of material, which has to be reduced only in a few hours

long footage. Many adaptations tried (more or less successfully) to 'tame' this extensive novel. According to Imdb, the novel has been adapted - with the exception of TV series and TV movies - eight times (four times in the UK and once in the USA, Japan, France and Mexico) ("Wuthering Heights," 2013).

In 1939, an adaptation, was created by William Wyler in the USA with Laurence Oliver in the leading role of Heathcliff. Even though the adaptation did not correspond with the original work, it was nominated for eight Oscar's Academy Awards. In 1954, the famous Louis Buñuel created a Mexican adaptation of *Wuthering Heights* in his own fashion. Another film from 1970 with Timothy Dalton was impressive but the second part of the book was completely missing. Kosminsky's *Wuthering Heights* from 1992 has become the most elaborate adaptation of the novel so far, trying to capture the whole story, as well as the themes and motives which are described in the book (Stránský, 2010; 62). Andrea Arnold's film from 2011 is the latest adaptation. It makes a 'flashback' overture, plunging more or less straight into the action, but – like the 1939 William Wyler version with Laurence Olivier or Dalton's version – it restricts itself to the 'first generation' from the first half of the book (Bradshaw, 2011). In order to make a comparison as elaborate as possible, this part of the bachelor thesis will focus only on one film adaptation. Kosminsky's *Wuthering Heights* from 1992 is in this issue the most accurate and his work becomes a basis for further comparison.

The film is the first romance Kosminsky has ever shot. He focuses on preservation of the fidelity of the storyline and on expression of the motives and the themes, paying attention to the details, such as settings and costumes. In order to be as close to the novel as possible, the screenplay writer, Anne Devlin, uses whole passages from the book. The problem may appear in the casting of the actors. Ralph Fiennes - who plays Heathcliff – is very accurate for his character; he is wild, passionate, desperate, remorseless and, to a certain degree, very effective as a troubled gypsy, but on the screen, he appears to lack chemistry with Juliette Binoche who plays Catherine too cold and distant as the film's heroine. Without almost any emotional manifestation, this causes the flat effect of the film even though the novel is referenced as the best known Gothic romance (Antulov, 2005). The film has more Gothic than Romantic elements and the protagonists often commit violent and morally questionable acts, which are not balanced enough by strong chemistry that should be expressed through their passionate love.

Juliette Binoche plays a dual role. She is cast as Catherine Earnshow, Hindley's sister and Heathcliff's stepsister. The second role is Catherine's daughter Catherine, who is called Cathy for greater clarity. These two characters are diametrically different. Catherine is described as passionate, strong-willed, wild and mischievous child. Even though she changes as she grows up she still remains to be head-strong and independent woman. She loves Heathcliff all her life. On the other hand, her daughter is a gentle, attentive and innocent creature who inherited her mother's strength and even though she should fear Heathcliff, she only despises him.

Binoche plays young Cathy well. She is light-hearted and careless, yet when she is held captive by Heathcliff and she worries about her sick father Edgar, she turns strong and brave. In this role, Binoche is natural. The nature of character is obvious and it fits the actress well. However, the role of Catherine does not appear to be such a success. It is very difficult to comprehend the nature of the character and even the readers of the novel are not often sure whether they like Catherine or not. She is wilful and independent and she struggles with her own nature as well as with the cursed love. As she grows mature, she wants to be kind and ladylike but she has a problem to control herself and after Heathcliff's return it is almost impossible for her. The actress ought to express all these feelings. Nonetheless, she seems to be too graceful and introvert to create such a passionate character.

The settings where the film was shot were chosen with regard to the novel. The moorland which is described in the book is a combination of areas that Emily Brontë knew. It is an area around Haworth, the city situated on the South of today's Yorkshire Dales National Park (Thompson). The film was shot in the National Park as well. The most of the scenes took place at Aysgarth Falls in North Yorkshire or at Malham Cove ("Wuthering Heights," 2013). The scenery is very similar to the one described in the novel and it helps to set the right mood in the film.

It is impossible to condense the whole novel into a one hundred and five minutes long film but the soul of the original work can be found in the Kosminsky's adaptation. In comparison to the novel, there are a few differences after all. The framework of 'the second-hand narrator' is eliminated and the narrator of the story is an actress who plays Emily Brontë. Nelly therefore loses her important role and becomes only a maid – not a storyteller − for an audience. One of the most noticeable differences between the novel and its adaptation is the

similar appearance of Cathy, Catherine's daughter, as her mother. In the novel, she does not look alike but in the film she is played by the same actress – Juliette Binoche (Antulov, 2005).

Despite all the changes and divergences or shortening of some storylines, the adaptation from 1992 brings a large dose of Romanticism. The beautiful music composed by Ryuichi Sakamoto, the famous Japanese artist, intensifies the emotional experience. Together with carefully chosen settings and camera work, the film soundtrack expresses exactly the power and tragic nature of unfulfilled love (Stránský, 2010; 63).

Worthy of mentioning is James Acheson's costume design. In the second part of the film, when Juliette Binoche plays Catherine's daughter, she shows a high-waisted Empire style of the 1800s. This tends to look more child-like and has the effect of making the character look younger. After she moves to Wuthering Heights, she begins to wear more fitted bodices (from late 1700s and now out of style at that time) which are likely cast-offs of hand-me-downs. This helps make the now older and wiser Cathy seem less innocent and more womanly. This precise work is an example of how good costuming can be used to tell the story, especially when you have one actress playing two roles (Kluska, 2007).

The film did not achieve any awards. It was nominated only once in 1992 on Tokyo Grand Prix. Even though Peter Kosminsky's film version of *Wuthering Heights* is underrated, he succeeded in creating a very faithful adaptation, which tracks the storyline almost precisely. His concentration on details helps create a credible story, which captures the period at the turn of the 19th century. He uses for that not only the costumes or the settings but also focuses on a camera work and the screenplay as well.

3.2.1 The Theory in Practice

Applying McFarlane's theory of interpretation of the narrative modes, Kosminsky's adaptation uses all the three types of narration. The beginning and end, the time leaps and the crucial moments of the story are expressed by 'the first-person narration'. The oral narration helps the audience understand the time leaps and complicated relationships, which cannot be all included in one film.

The omniscient narration is used almost through the whole film. The camera shows the audience what it should be focused on. It changes the points of view in order to emphasize the important objects. It cooperates with the oral narration. The cooperation is necessary in order

to shorten the length of the film and to give the full explanation of what is happening. On the screen, it includes all relevant information without providing unnecessary details.

For example, one scene where Heathcliff and Catherine are enjoying a horse ride on the moors is followed by another which shows a funeral. The narrator comments on the happening on the screen and this gives another dimension to the scene. The omniscient narration shows the young riders full of mutual happiness, freedom and shared joy. The voice narration indicates that their happiness lasts over some time and eliminates the necessity of more shots, which would be otherwise necessary for expressing the longer period of their happiness, and connects both scenes (the ride and the funeral) without any doubt of what is happening.

The last mode of the narration − the restricted consciousness (the camera occupies the position of the narrator) − is used only several times in connection with the spiritual or supernatural. Before dead Catherine's ghost appears in Lockwood dream the scene is cut and an exterior tracking shot is approaching the Heights. This tracking shot exemplifies "non-assigned first person" (Catania, 2012; 22-23), for it is unconnected with the movement of any particular character. Saviour Catania says: "What Kosminsky achieves in fact by his unassigned tracking shot is to prompt the viewer into a state of uncertainty wherein he is tempted to assume that such camera movement might represent the presence of Catherine's unseen spirit flitting like a suicidal moth toward Lockwood's candlelit casement" (2012; 22-23).

Another application of 'the restricted consciousness' is very speculative. Catania continues: "Having heard Lockwood's ghostly tale, Heathcliff rushes into Catherine's old room clearly wide awake. What follows, however, is highly ambivalent. Since our initial view of the ghost-girl follows Heathcliff's look of outward regard, we immediately assume that we are seeing her from his subjective point of view. Nevertheless, Kosminsky undermines our assumption by making Heathcliff walk into the scene and occupy the same frame with Catherine's wraith. What Kosminsky now elicits is a diametrically opposed reaction, for by making us see the ghost-girl with Heathcliff this time rather than through his eyes, he apparently confirms Heathcliff's unearthly experience as an objective occurrence" (Catania, 2012; 22-23).

There exists the equal possibility that this seemingly objective viewpoint is still Heathcliff's. The subjective point of view in the film is not strictly limited to those moments when the camera functions as the eye of a character. For example, his back or side profile may appear in an extreme margin of the screen. As he looks into the background, we look with him. The ghost-girl's reality is therefore still in question if the behind-the-back shot of Heathcliff approaching her is considered subjective (Catania, 2012; 25-26). The possibility of the view from the point of lying Heathcliff should also be taken into account. His eyes, as he lies in the bed, are watching his soul leaving the body and therefore the body becomes visible in the 'restricted consciousness' scene.

By using 'the restricted consciousness', Kosminsky distinguishes the supernatural element. The audience perceives the change of the camera unconsciously and automatically accepts the difference in the narration. Through the combination of these three modes, the adaptation manages to preserve the fidelity (voice narration has a significant role in it) and draw the audience deeper into the story.

Kosminsky focuses on preserving the crucial points of the novel in his adaptation. He wants to create a setting which would correspond with Brontë's vision. The motives are of great significance for the whole atmosphere of the story and Kosminsky, considering this fact while filming his adaptation, used them bountifully in order to create the setting depicting the moods in the novel.

3.3 The Motives, Themes and Symbolism Processed in the Film Adaptation

3.3.1 Love

The greatest motive of Wuthering Heights – love − is the most important element in the Kosminsky's adaptation. The love triangle between Heathcliff, Catherine and Edgar expressed by the passionate love between Heathcliff and Catherine, Edgar's tender affection for Catherine and Heathcliff's hatred towards Edgar dominate the film. To bring the love closer to the literary work of Emily Brontë, the screenplay uses the dialogues taken directly from the novel.

The film narrator defines the relationship between Catherine and Heathcliff at the very beginning of the film. She says that "Cathy was drawn to the silent, self-possessed boy" (Kosminsky, 1992; 9-10 min.), indicating the creation of immediate affection between them in

their childhood. To define the rough but free environment shaping the main characters she adds: "Like all wild things, she shared with him a love of the open moor" (Kosminsky, 1992; 10 min.). Kosminsky attempts to treat Heathcliff's character as precisely as possible. In the novel, Heathcliff is described as "uncomplaining as a lamb; though hardness, not gentleness, made him give little trouble" (Brontë, 1992; 27), and the film narrator describes him almost the same: "But it was hardness, not gentleness that kept him silent" (Kosminsky, 1992; 10 min.) In order to soften the harsh verdict about young Heathcliff, Kosminsky puts in the next scene the children laughing during the preaching suggesting their innocence and carelessness of the childhood.

The real breaking point in the film is when Catherine spends three months at Linton's Thrushcross Grange and Heathcliff is kept away because of his status of servant. When she returns, he does not know how to approach her. He blames her and tries to make her feeling guilty. "I waited every day for a sight of you…But you didn't come. So I put a wire mesh over the nest and all the little ones died when they hatched. (…) If you'd have come back, I'd have spared them" (Kosminsky, 1992; 25 min.).

Heathcliff's love is selfish and possessive. It is twisted. He counts the days when she is with him and the days when she is with Edgar Linton. Catherine does not care about it very much. She knows he is bound to her – by his heart and by his status. Her love is first fully expressed in the famous 'I am Heathcliff' speech. Kosminsky is very strict and the screenplay is written almost identical to Brontë's 'I am Heathcliff' speech.

Unfortunately, Heathcliff does not hear the whole conversation. He leaves after Catherine words: "It would degrade me to marry Heathcliff now," which she says before 'I am Heathcliff' speech. In this part of the film, Kosminsky uses the voice narrator and comments on the happening without specifying whether the love of Heathcliff was overcome by his pride. The narrator states only the change of events and comments on change of Catherine's heart: "…but he did not come. And eventually, Cathy turned away from her old life at Wuthering Heights. In marrying Edgar, she found a measure of happiness. Two souls as different as the moonbeam from lightning...or frost from fire" (Kosminsky, 1992; 36 min.).

Heathcliff comes back after two years and it is obvious that he struggled only to impress Catherine after his return. He is a devastating element and damages all the happiness Edgar and Catherine laboriously created. Catherine is torn between her love for those two

men and feels trapped in her comfortable life and grows tired and disgusted of it. Heathcliff's return makes her consider her decision. Catherine hides the key and makes Edgar, her husband, confront Heathcliff personally without any help of his servant. Through this action, she ruins Edgar's trust and also her fragile faith in the marriage. Immediately, after she realizes what she has done, she deliberately gets sick.

Again, Kosminsky concentrates on Catherine's feelings, leaving Edgar's emotion to be unrecognized. This makes him a scapegoat of the stormy love between Catherine and Heathcliff and his silent sacrifice is therefore even more noticeable. In the film, Catherine's relationship is expressed by her responsibility towards Edgar, nonetheless, it is again overshadowed by a predication, an enormously destructive bond between her and Heathcliff: "You must never kiss me again. I love Edgar and he's dependent on me. If you kiss me again I would have to leave him, and I would not survive. The surest way to kill me is for you to kiss me again" (Kosminsky, 1992; 44 min.).

The film uses Romantic elements to express Emily Brontë's idea of love. The love is not presented just in its tranquil and smiling aspect but also appears in its wild, stormy mood (Melani, 2011). It is a clash of strong feelings. It opposes the destiny, the power of God or Satan. Heathcliff is saying by her deathbed: "Why did you betray your own heart, Cathy? You loved me (...) Nothing that God or Satan could inflict would have parted us. You, of your own will, did it. I've not broken your heart, Cathy. You have broken it, and in breaking it, you've broken mine." She answers: "If I've done wrong, I'm dying for it. You left me, too...but I forgive you. Forgive me." Heathcliff replies: "It's hard. It's so hard…to forgive (…) Yes...I forgive what you've done to me. I love my murderer, but yours; How can I? How can I?" (Kosminsky, 1992; 59 min.)

Kosminsky focuses on the passionate love of the two main characters completing it by the gentle love of Edgar in the background. After Catherine dies, even their grief is shown so diametrically different. Both of them visit Catherine in a mortuary. Edgar, full of grief, silently watches her face and gives her an amulet. After he leaves, Heathcliff shatters the door glass with his bare hand and breaks in. He throws away the amulet with his blood-stained hand and clamps himself passionately to Catherine as he cries. This scene expresses the contradictoriness of their love towards Catherine and the core of the antagonism between the two men; Heathcliff's hatred results from his contempt of Edgar's tender, in his eyes weak, love.

After her death, Edgar closes himself up but Heathcliff is searching for her. He seeks her everywhere and is getting insane. The screenplay is written in the Gothic fashion which is very dominant in the novel. Heathcliff does not accept the possibility that Catherine should leave him. He demands that Catherine's love should trespass the boundaries of life. He throws away the fear of God and he courses her in order to have her near in his mortal life. "I pray one prayer. (…) Catherine Earnshaw, may you not rest as long as I am living. (…) You said I killed you. Haunt me, then. I know that ghosts have wandered the earth. Be with me always, take any form, drive me mad...only do not leave me in this abyss where I cannot find you. I cannot live without my life. I cannot live without my soul" (Kosminsky, 1992; 61 min.). Gothic elements of this scene are completed by Romantic ones; Fiennes beats his head against a tree to express his torn-up emotions, his grief.

The end of the film shows Heathcliff as a empty, broken man who does not have any pleasure in living his life. He even opens her coffin after many years she has been lying there to see a glimpse of what remains from her face. Lockwood nightmare sets him into oblivion of the possibility of seeing her and he dies lying on her bed in a tranquil state of mind. His death is his deliverance. It is very surprising that after his diabolical life he leaves the world with a smile on his face. Is his love above all the horrible deeds he made in his life?

Kosminsky softened the death of Heathcliff. In the adaptation he has a vision of Catherine awaiting him on the moors. Heathcliff's love purifies his deeds. Love is considered as an element stronger than earthly actions. Kosminsky wants us to sympathize with Heathcliff and wishes him his deliverance. Simon Marsden states that "sufferings of Heathcliff on earth and Cathy as a ghost purge them of their guilt and earn them their final paradise" (Carruthers et al., 2010; 75). Heathcliff's claim "existence after losing her would be hell" (Brontë, 1992; 108), could serve as a reference to his suffering and the salvation through this, for Heathcliff's loss of Catherine is literally hell (Carruthers et al., 2010; 74).

The death wish of Heathcliff was to be buried next to Catherine. The last shot of the adaptation is on three graves lying in one row: Edgar's, Catherine's and Heathcliff's. However, the last hint of the director is that he does not leave Heathcliff completely in peace as the narrator says: "But country folk will swear on their Bibles that he still walks" (Kosminsky, 1992; 99 min.).

In the novel is the motive of love ambiguous, multi-layered and very elaborate. Through the copying important passages from the book in its film version the love gains the features very similar to the ones which are used in the novel. In the film is a great advantage the possibility of intonation and stressing the action by the actor's performance.

3.3.2 The Supernatural

The supernatural appearance accompanies the adaptation from the very beginning. Spectral manifestation in Lockwood's dream seems real and Kosminsky is actually showing Catherine's phantom. The director evidently adopts the essence of Brontë's strategies: he keeps us hesitating about the nature of Catherine's apparition. Significantly, though Kosminsky substitutes the adult Catherine's phantom for her ghost-child, he astutely roots the Lockwood's incident in Brontë's Gothic dream-frame (Catania, 2012; 20).

Catania points out that "Kosminsky rivets Lockwood's gaze instead on the late Catherine's portrait hanging above the fireplace, thereby suggesting the possibility that he could have subconsciously recollected and spectralized this painting when he dreamt of her visitation. This natural interpretation is further strengthened by Lockwood's claim that the younger Catherine's face looks like the wraith's (Catania, 2012; 22).

The important moment in the film is the dying Catherine's hallucination from Thrushcross Grange of her window in Wuthering Heights, which was impossible to be seen from there. "Look. It's my room. The candle in the window" (Kosminsky, 1992; 51 min.). It heightens the nightmare's supernatural suggestion of Lockwood's candle evoking the red streak in the twilight sky that the delirious Catherine Earnshaw transforms into her candle-lit lattice at the Heights (Catania, 2012; 22).

In the hallucination she also predicts the ghostly wandering as she speaks to the imaginative Heathcliff. "And we must pass through Gimmerton Church to go that journey. We've braved its ghosts often together. We've dared each other to stand among the graves and call on them to come. Heathcliff, if I dare now, will you venture? He's considering. He'd rather I came to him. You are slow. You'll always follow me. Heathcliff…" (Kosminsky, 1992; 52 min.). She predicts her fate. Even after her death, she sees her future with Heathcliff. This scene is a great example of using the other type of verbal, audio and visual expressions. In her delusion, Binoche stares from the window not aware of Janet McTeer who plays Nelly. Her speech is slow and weary. The scene is edited and the other shot focuses on Fiennes who

is marrying Edgar's sister in order to take his revenge on them. Binoche voice in function of voice-over can be still heard on the background. Through the combination of these two scenes, the editing results in a fast paced sequence which combines the slow and lonely speech of Binoche with the decisive action of Heathcliff. Sakamoto's soundtrack accompanies the fusion of the scenes and emphasizes the change of the story. It does not only gather momentum through combining two scenes into one but also links the fates of the characters together.

Catania reminds the reader of the sentences from the novel "Oh, if I were in my own bed in the old house! (...) And that wind sounding in the firs by the lattice. Do let me feel it—it comes straight down the moor—do let me have one breath" (Brontë, 1992; 90). And adds: "A fir branch oddly haunts Lockwood's dream, accompanied by the panelled bed and the whistling wind. (…) The window-breaking fir in Lockwood's dream whose branches suddenly change into the arms of Catherine's wraith evidently stems from the leaves and flowers scenting her coffin. Kosminsky's vision of Catherine as an arboreal phantom deepens the Brontë mystery for, by evoking Catherine's confession to Nelly that her love for Edgar resembles the winter-stricken tree, it spectralizes the fatality of her foliage-like Linton passion" (Catania, 2012; 23-24).

Kosminsky's adaptation cooperates with Brontë's idea and thereby succeeds in establishing a kind of dream-reality where Catherine's wraith reveals things about herself that are beyond the dreaming Lockwood's ken (Catania, 2012; 23). The touch of mystery delicately completes the supernatural and creates an impressive interpretation of spirituality occurring in the novel.

3.3.3 Settings and Influence of the Environment on the Characters

Brontë bounds her characters to the environment they are living in. The rough moors shape the soul of their inhabitant. Extreme landscape, rugged mountains, raw weather, these are all the features of a Gothic novel.

Kosminsky keeps to Brontë's theme of two opposite forces. He represents two houses almost as two different worlds. In the adaptation these two elements are distinguished visually and audibly. As the camera is set on Wuthering Heights, Kosminsky focuses on little details. The faces of the servants are often dirty and sweaty and they are doing some kind of labour; the rooms are unfriendly, cold and dim; people are dressed in clothes of dark colour and of an

uncomfortable cut. He uses the weather to emphasize the gloominess of the place. The weather is usually stormy, the sky is black and the soundtrack is accompanied by the wailing wind. On the other hand, Thrushcross Grange is a fair and luxurious house; its inhabitants are cheerful and the weather is normally sunny. Kosminsky uses little details, such as different colours of horses - at Wuthering Heights they ride the black ones, at Thrushcross Grange the white – or the colour of the curtains or a bed linen to complete the impression of the houses.

The buildings are the images of their owners or on the contrary, they shape their inhabitants. Heathcliff resembles "the eternal rock beneath – the source of little visible delight, but necessary" (Kosminsky, 1992; 33 min.). Wuthering Heights is primarily a farm house full of labour without any useless things. It fights with the open, dangerous moors. Heathcliff fits in such an environment. He cannot be cultivated, he is rough and unyielding. Edgar, on the other hand, is gentle and welcoming. Kosminsky shows Edgar full of tender looks without understanding the brute neighbour.

When Catherine moves to Thrushcross Grange, she starts to change. The narrator in the adaptation says: "And eventually, Cathy turned away from her old life at Wuthering Heights" (Kosminsky, 1992; 36 min.). She gets used to a new, unadventurous life and accepts the possibility that she would never see Heathcliff again. But he reappears and she struggles between those two men as well as between those two places.

In Catherine's memories the moors look almost idyllic. She remembers her childhood, playing with young Heathcliff, the wildness and the freedom. She feels none of that at Thrushcross Grange. She is mature, responsible and the days flow in a tranquil state. When Heathcliff returns, he buys Wuthering Heights and he reminds her of the reason of his fondness for it: "It's our old home, after all. Where Cathy and I grew up. I have a particular attachment to it" (Kosminsky, 1992; 42 min.). Kosminsky preserves Brontë's concept of the significance of place again in another scene. Heathcliff's memories are so strong that their connection with Wuthering Heights means for him a completely different realm. When Catherine asks: "Do you remember how we pictured heaven? How did you picture it?" (Kosminsky, 1992; 42 min.). He answers: "With you. Whenever and wherever you spent time with me. (…) I love you" (Kosminsky, 1992; 42 min.). However, Catherine replies: "When you went away, I removed myself from the Heights. I rooted myself in his life, in the Grange. I cannot uproot myself again" (Kosminsky, 1992; 43 min.). Nonetheless, at the end of her life

she pleads for coming back at Wuthering Heights along with Heathcliff but her life drains out of her before she can fulfil her dream.

Brontë's habitual use of the image of the house, with its windows and doors variously locked or open, as a figure for varying psychic conditions is shown in the 1992 adaptation. Homans reviews this pattern in her work: "The closed house generally represents some sort of entrapment: the body as a trap for the soul, as when the window of Heathcliff's room swinging open and letting the rain in signals his death or the flying out of his soul; the entrapment of one character by the will of another, as when Heathcliff locks (…) Cathy inside in order to force the marriage with Linton; or the trap of society or convention, as when Catherine remains inside Thrushcross Grange while Heathcliff, expelled, watches from the outside" (Homans, 1978; 11). These are only a few examples from many which are used in the film adaptation.

The film adaptation focuses on copying Brontë's vision of the moors as precisely as possible. It becomes a tool for forming the characters and their relationships and emphasizes the roughness of the adapted novel. The two opposite parts portrayed as two houses help the adaptation create a hostile and very competitive environment and form the rivalry between two male characters similar to the rivalry expressed in the book. The details such as colour tuning or locked doors bring the adaptation closer to Brontë's work. Through them is the film connected to its original, the details strengthen the elements of Romanticism and Gothic and the adaptation gains on its fidelity towards the novel.

4 CONCLUSION

This thesis has investigated the method of conversion of a literary work into its film adaptation and subsequently has applied the theory of adaptation to a film based on Emily Brontë's novel *Wuthering Heights*. The purpose of the current study was to compare the novel with its film adaptation and to evaluate the adaptation process, the fidelity and the final result. The selected adaptation was *Wuthering Heights* from 1992, directed by Peter Kosminsky.

The director's main goal was to create a faithful film version of the literary original. In this regard he succeeded. The motives in the film adaptation are processed with careful thoroughness. Even though Kosminsky focuses on the main theme − love − he does not overlook the other motives. He carefully builds a structure full of symbolism and motives as they were used by Emily Brontë to create a faithful and accurate adaptation, which does not lapse into chaos through insertion of the supernatural, which is of great importance in the book. He is very precise in the physical aspects of the film. The costumes, setting and screenplay are created with great attention paid to the literary work itself.

In the film, a specific narrative approach is employed in order to adapt the complicated narrative framework used in the novel. Kosminsky applies all three types of narration explained in McFarlane's theory of adaptation. This creates a specific interpretation of Brontë's novel and emphasizes the significance of camera work.

Despite all the efforts, the adaptation appears to lack something of the very soul of the book. The actors did not comprehend the nature of the characters and tried to suppress their harshness. Binoche, who plays Catherine, softens her character as much as possible, and expect for the scene with the hidden key, she does not act as the passionate heroine from Brontë's novel but as an indecisive dependent woman. The relationship between the two main characters might therefore give an impression of strong but very common love − not the love expressed in Brontë's novel − not the one which should trespass the boundaries of death and life.

These findings suggested that in general the fidelity is not a criterion for the success of film adaptations. Although Kosminsky concentrated on making his adaptation as precise as possible, he did not achieve very positive reviews. He relied on the physical aspects of the film but it is the human element and actors to whom he should have paid attention.

The findings add to the growing body of literature on adaptations a new case study. It is a comparative study which opens a discussion between the degree of faithfulness and the perception of a film adaptation. In this case, *Wuthering Heights* from 1992 can be considered as a very faithful adaptation. However, this may be the cause of the unfavourable criticism. In the theoretical part of this thesis is stated that considering adaptations as mere copies of literary works has changed from the moment when the author's point of view - individual thinking, imagination, ideology, opinion and the most importantly the author's style − was pushed through. Kosminsky's adaptation might lack to a certain extent the aforementioned individuality to move up on an imaginary scale of criticism, yet he has created the most faithful adaptation of Brontë's *Wuthering Heights* ever made.

5 ABSTRACT

Film adaptations of any fiction or any other literature are often encountered with a great expectation from its readers. Through the explanation of the basic terms, which are included in the first part of my bachelor thesis, it was possible to examine any particular film adaptation. For this purpose I have chosen a film from 1992 *Wuthering Heights* directed by Peter Kosminsky to which I dedicated the second part of my thesis.

I analyzed the adaptation from the viewpoint of the film theory and then I compared it with Emily Brontë's novel *Wuthering Heights*. I concentrated on converting the motives from the book on the screen and on some crucial scenes.

In my bachelor thesis I was able to compare one of the most significant works of the 19th century to its film adaptation. I also analyzed the processes and methods which were used by the director in order to capture the work of Emily Brontë.

6 RESUMÉ

Filmová adaptace klasického díla nebo jakékoliv knižní předlohy se často setkává s velikým očekáváním ze strany svých čtenářů. Přiblížením základních pojmů adaptační teorie, kterým se věnuje první část mé bakalářské práce, máme možnost zkoumat jednotlivé filmové adaptace. Za tímto účelem jsem si vybrala konkrétní adaptaci režiséra Petera Kosminského *Bouřlivé výšiny* z roku 1992, jejímuž rozboru jsem se věnovala v druhé části práce.

Adaptaci jsem prozkoumala jak z hlediska filmové teorie, tak ji i porovnala s její knižní předlohou *Na větrné hůrce* od Emily Brontëové. Soustředila jsem se na filmové zpracování jazykově vyjádřených motivů v knize, i na některá pojetí důležitých scén.

V bakalářské práci jsem tak mohla porovnat převedení jednoho z nejvýznamějších děl 19. století na filmové plátno a rozebrat tak postupy a metody, kterými se režisér snažil vystihnout dílo Emily Brontëové.

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8. APPENDICES

This chapter provides some basic information about Peter Kosminsky and the list of films he has directed. In addition, the photographs of the actors and of the settings are enclosed in order to extend the physical portrayal of the characters and the places.

8.1 Appendix I

Peter Kosminsky (21 April 1956)

"Born in London, Kosminsky attended Oxford University as a chemistry major. He spent much of his time at the university in theatre, where he was a lighting designer for the Dramatic Society and where he ultimately produced a successful touring production of Twelfth Night, co-starring fellow student Hugh Grant. The production's composer and accompanist was another young student named Rachel Portman (now an Oscar-winning composer and three times Oscar nominee). Following school, he worked at the BBC as a graduate trainee before becoming a documentary director. Kosminsky, his wife Helen and two daughters, reside in Wiltshire, England" ("Kosminsky," 2013).

He is a director, producer and a writer. He has already directed 17 titles. On the beginning he concentrated on documentary films focusing on war in Afghanistan. His first feature film was *Wuthering Heights* and it was fallowed by many. Below I state his most famous pieces:

Afghantsi (1988 – TV documentary)

Wuthering Heights (1992)

Warriors (1999 TV movie)

White Oleander (2002)

The Government Inspector (2005 TV movie)

The Promise (2011 TV mini-series)

Kosminsky has won 14 awards and on other 11 was nominated. The most famous awards he has won are from AFI Fest for *No child of Mine* (1997), BAFTA Awards for *Britz* (2007), *The Government Inspector* (2006) and *Warriors* (1999) ("Kosminsky," 2013).

8.2 Appendix II

Pictures of the portrayed characters:

Img. № 1 The cover of the DVD/VHS

Img. № 2 Heathcliff portrayed by Ralph Fiennes

Heathcliff

In the book, Heathcliff's character is described little by little. First, he is seen by Lockwood about age of 37 and he describes him as: "He is a dark-skinned gypsy in aspect, in

dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose." (qtd. in Thompson).

A great attention is dedicated to his look when he returns after he had left *Wuthering Heights* because of Catherine speech. "A ray fell on his features; the cheeks were sallow, and half covered with black whiskers; the brows lowering, the eyes deep-set and singular. I remembered the eyes. (…) He had grown a tall, athletic, well-formed man; beside whom [Edgar] seemed quite slender and youth-like. His upright carriage suggested the idea of his having been in the army. His countenance was much older in expression and decision of feature than Mr. Linton's; it looked intelligent, and retained no marks of former degradation. A half-civilised ferocity lurked yet in the depressed brows and eyes full of black fire, but it was subdued; and his manner was even dignified: quite divested of roughness, though stern for grace" (qtd. in Thompson).

Heathcliff's portrayal by Ralph Fiennes seems to be very interesting choice. Fiennes look is very peculiar; the contrast of his black hair and pale skin does not exactly depict Heathcliff's character. Yet his cheeks can be described as sallow, and his figure erect and handsome. Nonetheless, the most interesting feature are his pale eyes. Many times his stare is described as devilish, deep and wild and Fiennes pale eyes might have this important bewitching effect.

Img. № 3 Catherine portrayed by Juliette Binoche

Catherine

Nelly claims she has 'the bonniest eye and the sweetest smile' she has ever seen. Catherine has long dark hair and keen eyes and she is considered very pretty. "At fifteen she was the queen of the countryside; she had no peer; and she did turn out a haughty, headstrong creature!" (qtd. in Thompson).

Juliette Binoche appearance is capturing Catherine well. She is attractive, headstrong women. She has the aura of a woman who knows she is desirable. Her dark hair and doe eyes oppose to her passionate personality. The only problem seems to be her French accent which is sometimes possible to hear.

Img. № 4 Catherine's daughter Cathy portrayed by Juliette Binoche

Cathy

In the book it is said of Catherine's daughter that she is "a real beauty in face, with the Earnshaws' handsome dark eyes, but the Lintons' fair skin and small features, and yellow curling hair. (…) That capacity for intense attachments reminded me of her mother: still she did not resemble her: for she could be soft and mild as a dove, and she had a gentle voice and pensive expression: her anger was never furious; her love never fierce: it was deep and tender." In another parts of the book she is described: „the most exquisite little face that I have ever had the pleasure of beholding; small features, very fair; flaxen ringlets, or rather golden, hanging loose on her delicate neck; and eyes, had they been agreeable in expression, that would have been irresistible…" (qtd. in Thompson)

Here is a great difference between the novel and its film adaptation. As mentioned earlier, she should not resemble her mother. Yet in the film she is played by the same actress – Juliette Binoche − only with blond hair. Binoche fits in this role much more than in the role of Cathy's mother. She seems to play the innocent girl and her struggling against devilish Heathcliff almost perfectly.

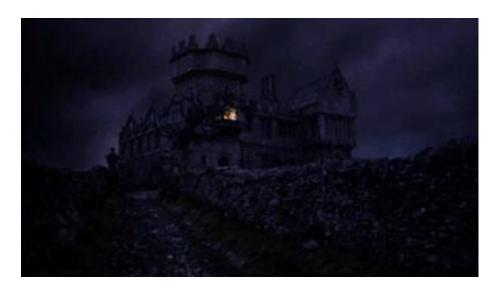Img. № 5 Edgar and Catherine Linton and Heathcliff

Img. № 6 The prophecy on the moors

8.3 Appendix III

Pictures of the portrayed houses and settings:

Img. № 7 Wuthering Heights

Img. № 8 The candle-lit lattice from the point of view of approaching 'non-assigned first person'

Img. № 9 Thrushcross Grange

Img. № 10 Sunlit Thrushcross Grange and a pair of typical white horses

Img. № 11 Return of Heathcliff – approaching Heights, he is typically clad in dark colours riding a black horse

Img. № 12 Heathcliff on the moors

Img. № 13 Yorkshire moors

Img. № 14 Malham Cove