UNIVERSITY OF TARTU
DEPARTMENT OF ENGLISH

DIRECTORS AS READERS AND DIRECTORS AS WRITERS: REPRESENTATIONS OF HEATHCLIFF AND CATHERINE IN THE FULL-SCREEN ADAPTATIONS OF EMILY BRONTE'S *WUTHERING HEIGHTS*

MA Thesis

OLGA ANISSIMOVA
Supervisor: Lect. Ene-Reet Soovik

TARTU 2008

ABSTRACT

The present thesis offers a framework for studying screen versions of literary works. I propose to look at adaptation as a process during which the director (seen as a collective designation for the film's crew) shapes the novel's raw material (its characters and incidents detached from their linguistic embodiment) not only into a new *form*, but also into a new *content*. The latter task has to do with the director's role as a "reader" of the source text and involves the creation of mental character models; the former has to do with his/her function as the "writer" of his/her own cinematic version and involves the expression of mental models through various cinematic means and devices. The value of this framework lies in the fact that it allows to regard every adaptation as a separate work of art and helps avoid the tackling of fidelity issues. I am going to demonstrate the usefulness of this approach by employing it in an analysis of three big-screen English-speaking versions of Emily Bronte's *Wuthering Heights* directed by William Wyler (1939), Robert Fuest (1970) and Peter Kosminsy (1993).

The thesis consists of an introduction, three chapters and the conclusion. Introduction accommodates an overview of some basic terms, notions and ideas connected with the theory of adaptation in general. Chapter 1 provides an outline of a number of writer-centered and reader-centered approaches to the category of character in literary theory and suggests ways how these could be adjusted to the discussion of adapted personae created by the director in both his/her capacities. Basing itself on the director's role as a reader, Chapter 2 discusses how each of the screen versions of *Wuthering Heights* interprets the protagonistic couple of Heathcliff and Catherine and what contexts facilitate such interpretations. Basing itself on the director's function as a writer, Chapter 3 explores how each of the three adaptations constructs the characters of Heathcliff and Catherine through medium-specific means and devices on the screen. The final results of the thesis are presented in the Conclusion.

TABLE OF CONTENTS

INTRODUCTION: SOME THEORETICAL PROLEGOMENA[1]

The practice of cinematic adaptation of literary classics is virtually as old as the cinema itself. When the new narrative medium was invented at the close of the nineteenth century, pioneers of the nascent film industry were quick to realize the benefits of transposing canonical fiction to the screen. Perceived in its early years of development as a low-brow entertainment for the working classes, cinema turned to classic novels with a view to enlarging its audience and to "negotiating a new, respectable cultural position" (Corrigan 17) for itself. Not less significantly, books "provided a young, voracious, financially vulnerable industry with an apparently limitless supply of proved raw material" (Ray 43) already "presold" (ibid) to prospective viewers.

Nowadays, just over a century later, we can see that the situation has changed dramatically. Film no longer needs to assert itself. It has become an established and thriving art form and seems to enjoy much greater popularity than the printed word, which is now itself often forced to seek legitimacy and acclaim through the moving image. However, having gained the power and momentum to elevate obscure novels to the rank of cinematic masterpieces as well as to create great works of art entirely on its own without any recourse to literary sources, cinema continues to be drawn to "reputable literature and canonized [writers]" (Corrigan 72).

a. Classifications of adaptations

According to Dudley Andrew, this attraction can find its expression in two fundamental ways. If we visualize the written text and its filmic reincarnation as "artistic signs" having a shape and a value, then the new sign may feature the original one "as either its signified or its referent. Adaptations claiming fidelity bear the original as a signified,

---

[1] The idea for this title was borrowed from Uri Margolin's 'Characterization in Narrative: Some Theoretical Prolegomena" (the article itself will be used and referenced further below)

while those which are inspired by or derived from an earlier text stand in a relation of referring to the original" (Andrew 9). These two basic possibilities should not be viewed as discrete, well-defined and mutually exclusive categories, but rather as two poles to which screen versions gravitate to a greater or lesser degree.

Attempts to organize the blurred gradations of the in-between into a more complex taxonomy tend to yield tripartite divisions. Thus, Geoffrey Wagner, for example, distinguished between i) transpositions ("a novel is directly given on the screen, with the minimum of apparent interference" (Wagner 222)), ii) commentaries ("an original is taken and either purposely or inadvertently altered in some respect" (ibid 223)) and iii) analogies ("a fairly considerable departure for the sake of making another work of art" (ibid 227)). A similar categorization was proposed by Michael Klein and Gillian Parker, who suggested differentiating between i) "literal translations," which remain faithful "to the main thrust of the narrative", ii) re-interpretations or sometimes even deconstructions of the source text, which retain "the core of the structure of the narrative" and iii) "new works of art," which regard "the source merely as raw material, as simply the occasion for an original work" (Klein and Parker 9-10).

As pointed out by many critics (e.g. Imelda Whelehan, Mireia Aragay, etc.), the above-mentioned typologies are rather problematic. Not elaborate enough to reflect the intricacy and uniqueness of individual cases, they allow only an "over-schematic pigeon-holing" (Aragay 16). That is why many adaptations simply defy neat and tidy categorization within the given frameworks. As far as practical purposes of classification are concerned, the aforementioned taxonomies are often unworkable and confusing. As a theoretical illustration of the continuum of possible relationships between the source material and the adapted form they may be, however, quite usable.

b. The translation analogy

The mode of adaptation singled out for discussion in this thesis is that in which the literary source is used as a signified, i.e. which involves the lesser amount of revision of the original text by the filmmakers. Adaptations of this kind are situated somewhere between "transpositions" and "commentaries" on Wagner's scale or between "literal translations" and "re-interpretations" on Klein and Parker's. As suggested by the names chosen for it by Wagner and Klein and Parker, this mode is often likened to translation. In his work *Novels into Film* published in 1957, George Bluestone articulated novel and film as two entirely different "[sets of conventions]" (Bluestone 5):

> changes are inevitable the moment one abandons the linguistic for the visual medium. […] the end products of novel and film represent different aesthetic genera, as different from each other as ballet is from architecture. […] each is autonomous, and each is characterized by unique and specific properties (Bluestone 5-6).

At a certain point, attempts were made to find theoretical and empirical justification for the hypothesis that the filmic "set of conventions" amounts to a film language, but cinesemioticians, headed by the French theorist Christian Metz, eventually rejected this idea concluding that "the image discourse is an open system, and it is not easily codified, with its non-discrete basic units (the images), its intelligibility (which is too natural), its lack of distance between the significate and the signifier" (quoted in Penley 18). This theoretical conclusion, however, did not affect the popularity of the translation analogy, which proved capable of subsisting on the notion of medium-specificity alone, as is eloquently exemplified in the following explanation by Linda Hutcheon:

> because adaptations are to a different medium, they are re-mediations, that is specifically translations in the from of intersemiotic transpositions from one sign system (for example, words) to another (for example, images). This is translation but in a very specific sense: as transmutation or transcoding, that is, as necessarily a recording into a new set of conventions as well as signs (Hutcheon 16).

This reasoning leads back to Roman Jakobson's notion of "intersemiotic translation," which he defined as "interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson 429) and regarded as a mode of translation in its own right alongside intralinguistic and interlinguistic modes.

Despite its entrenched position, however, the metaphor of "adaptation as translation" has been very much under pressure lately because "the normative and source-oriented approaches" (Hutcheon 16) characteristic of the vehicle are now thought to exert a retrograde influence on the increasingly context-minded tenor. As pointed out by Hutcheon, "in most concepts of translation the source text is granted an axiomatic primacy and authority, and the rhetoric of comparison has most often been that of faithfulness and equivalence" (Hutcheon 16). Thus, the translation analogy is now criticized by some theorists, among other things, on the grounds that it sustains the so-called "fidelity criticism" (Mcfarlane 8), i.e. the practice of judging a screen version based on its faithfulness "to the letter and to the spirit" (Andrew 12) of the literary original.

c. The discourse of fidelity vs. the discourse of intertextuality

Since the early 1980s, the field of film and literature has been painfully trying to evict the discourse of fidelity from its methodological and conceptual apparatus. By the late 1970s, the centrality of the fidelity criterion had brought the adaptation studies to a dead end trapping scholars in the practice of churning out "twenty-page articles:"

> The sheer number of these articles, their dogged resort to the individual case study, the lack of any evidence of cumulative knowledge development or heuristic potential – all these factors suggest that, as a discipline, film and literature largely remained in what Thomas Kuhn called a "pre-paradigmatic state" (Ray 44).

In his article "The Well-Worn Muse: Adaptation in Film History and Theory" published in 1980, Dudley Andrew openly proclaimed the necessity of a "sociological turn" (Andrew 14). He urged scholars to use adaptation "as we use all cultural practices, to understand the world from which it comes and the one toward which it points" (ibid 16-17), that is, to finally turn attention to the context in which the literary and the filmic texts are immersed. Viewing adaptations in their context, however, implies discarding the "binary source/adaptation straitjacket" (Aragay, 18) and

acknowledging the plurality of influences under which they come into being, i.e. their intertextuality. As Christopher Orr points out:

> By placing the notion of adaptation within the theory of intertextuality, we can describe the literary source as one of a series of pre-texts which share some of the same narrative conventions as the film adaptation. This description obviously does not exhaust the film's intertextual space, which also includes codes specific to the institution of cinema as well as codes that reflect the cultural conditions under which the film was produced. […]The danger of fidelity criticism, even when it is dealing with the most 'faithful' of film adaptations, is that it impoverishes the film's intertextuality either by ignoring the other codes that make the filmic text intelligible or by making those codes subservient to the code of a single precursor text. (Orr 72).

While the discourse of fidelity was centered around one single question: "How does the film compare with the book" (Ray 44), the sociological turn and the emergence of the discourse of intertextuality directed the attention of adaptation scholars to more general, complex and wide-ranging problems concerning the interplay between literature and film (for example, "Why has the cinema committed itself almost exclusively to storytelling?" (Ray 38) or "What conditions exist in film style and film culture to warrant or demand the use of literary prototypes?" (Andrew 14-15), etc.).

d. Rober Stam's "series of filters" and the term "director"

The broad question within the orbit of which the present thesis falls can be formulated as follows: How exactly do various "pre-texts" and codes converge to form a new intertextual unit: an adaptation? Robert Stam has offered a very detailed schema:

> The source text forms a dense informational network, a series of verbal cues that the adapting film text can then take up, amplify, ignore, subvert, or transform. The film adaptation of a novel performs these transformations according to the protocols of a distinct medium, absorbing and altering the genres and intertexts available through the grids of ambient discourses and ideologies, and as mediated by a series of filters: studio style, ideological fashion, political constraints, auteuristic predilections, charismatic stars, economic advantage or disadvantage, and evolving technology (Stam 68-69).

I would like to argue that "a series of filters" enumerated by Stam can in fact be reduced to one single denominator – the director. It is him/her who chooses to pursue independent filmmaking or affiliate himself/herself with a particular studio and, as a consequence, either to aim for or spurn commercial success, to accept or battle against political constraints, to follow or defy the ideological fashion; it is him/her who selects the

actors or agrees to work with the suggested cast and decides how to exploit the existing technology. As it were, all these filters are, in a sense, "auteuristic predilections".

It should be borne in mind, of course, that the notion of director as originator of an adaptation is, to a certain extent, an abstraction, a collective designation. Cinema is a collaborative form of art with hundreds of people involved in creating a single production. As such, it is very much akin to architecture (Ray 42). A director cannot be said to be fully in charge of his/her creation in the sense that a writer is. Different members of the film crew have different duties (casting, production design, photography, lighting, editing, special effects, sound, acting, etc.), so the final product is always the result of teamwork and compromise, the sum of visions and efforts. Nonetheless, it is the director who coordinates and is ultimately responsible for the whole process and whom the audience perceives as the "author" of what happens on the screen. The thesis will follow this convention and employ the term "director" as the filmic counterpart for the term "writer".

Coming back to Stam's schema, it should be pointed out that the scholar particularly highlights the unpredictability and multifariousness of "cross-media operations" (Stam 69). If we substitute his image of "a series of filters" with the single director figure, the observed unpredictability of transformations becomes all the more explicable through reference to every creator's individuality. Besides, the incorporation of a human agency makes Stam's model more realistic in general: it is obvious that a film adaptation cannot really "perform," "absorb" and "alter" anything; only a person can. Most importantly, the proposed modification to Stam's model makes it possible to view the director as a crucial element of the intertextual space around the screen version.

It is this element that will be the structuring force in the present thesis determining the logic of its internal organization. That is to say, the above-mentioned problematic of how various pre-texts and codes converge to form a new intertextual unit will be

approached through the abstract concept of "the director". Before formulating the actual research question, however, I would like to briefly discuss the contention that texts are spatialized (i.e. that they are textual spaces surrounded by intertextual space).

e. Julia Kristeva's two axes

This idea was extensively explored by the French intellectual Julia Kristeva, who argued that "*language* (the true practice of thought)" exists in "*space* (the volume within which signification, through a joining of differences, articulates itself)" (Kristeva 65). She, in her turn, drew heavily on the theory of dialogism developed by the Russian scholar Mikhail Bakhtin. In her essay "Word, Dialogue and Novel," in which she introduces the coinage "intertextuality," Kristeva acknowledges Bakhtin's contribution:

> Writer as well as "scholar," Bakhtin was one of the first to replace the static hewing out of texts with a model where literary structure does not simply *exist* but is generated in relation to *another* structure. What allows a dynamic dimension to structuralism is his conception of the "literary word[2]" as an *intersection of textual surfaces* rather than a *point* (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character), and the contemporary or earlier cultural context. (Kristeva 64-65).

Kristeva used Bakhtin's insights to develop a system of two axes for texts in space:

> Confronted with this spatial conception of language's poetic operation, we must […] define the three dimensions of textual space where various semic sets and poetic sequences function. These three dimensions or coordinates of dialogue are writing subject, addressee, and exterior texts. The word's status is thus defined *horizontally* (the word in the text belongs to both writing subject and addressee) as well as *vertically* (the word in the text is oriented toward an anterior or synchronic literary corpus). […] each word (text) is an intersection of word (texts) where at least one other word (text) can be read. (ibid 65-66).

The information in the paragraph quoted above can be schematized as follows:

---
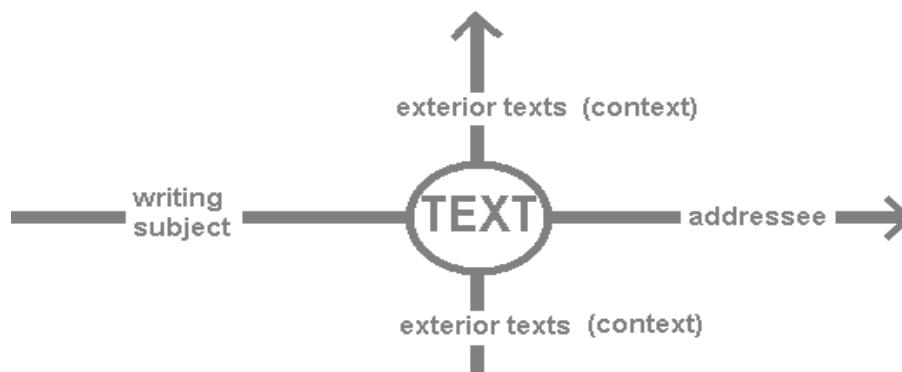
[2] In her essay, Kristeva defines the word as a "minimal textual unit" (Kristeva 66), so for her the terms "word" and "text" seem to be isomorphic.

As can be seen, in the system proposed by Kristeva, the vertical line represents context, which includes history, society and culture and corresponds to Stam's "genres and intertexts available through the grids of ambient discourses and ideologies" (Stam 69). Operating vertically, a text (word) occupies "the status of mediator, linking structural models of cultural (historical) environment." (ibid 66). Since both Stam and Kristeva insist on the *textual* nature of context (as is apparent in such formulations as "genres and intertexts", "exterior texts"), it makes sense to cite Francis Barker and Peter Hulme, who suggest that the term "context" should be written with a hyphen "to signify a break from the inequality of the usual text/context relationship. Con-texts are themselves *texts* and must be *read with*: they do not simply make up a background" (quoted in Aragay and Lopez 202).

Indeed, this suggestion is very much in line with Kristeva's and Bakhtin's conception of interrelation between the two axes. The horizontal line represents the role of human agency which, according to Kristeva, consists in effecting "mutations from diachrony to synchrony, i.e. to literary structure" (Kristeva 66), that is in creating intertextuality by drawing quotations from other texts located along the diachronic axis and arranging them into a synchronic "mosaic" (ibid). Operating horizontally, a text occupies the status of "regulator" (ibid) that controls these mutations. Kristeva explains the horizontal axis by referring to Bakhtin:

> Bakhtin situates the text within history and society [i.e. vertically – my remark], which are then seen as texts read by the writer, and into which he inserts himself by rewriting them. Diachrony is transformed into synchrony, and in light of this transformation, linear history appears as abstraction. The only way a writer can participate in history is by transgressing this abstraction through a process of reading-writing; that is through the practice of a signifying structure in relation or opposition to another structure (ibid 65).

Moreover, according to Kristeva, "the horizontal axis (subject-addressee) and vertical axis (text-context) coincide," because "the addressee is included within a book's discursive universe only as discourse itself. He thus fuses with this other discourse, this other book, in relation to which the writer has written his own text" (ibid 66). So when Kristeva says that

the text "belongs to both writing subject and addressee," she means that it is always situated *between* the one who "writes" and the one who "reads": between the writer's text and the reader's con-text.

Even though this theory was developed with written texts in mind, it can be just as easily extrapolated to filmic ones as well. And literary adaptations are no exception here, although they probably represent a special case within the general pattern. The peculiarities of this subgroup can be spotted along both axes. In vertical terms, the con-text of a film version is heavily dominated by one particular pre-text – the source novel, which, to repeat Stam's formulation, "forms a dense informational network" around its cinematic counterpart. But despite its strong presence in the film's "discursive universe," to use Kristeva's (66) term, this network still leaves room for other exterior texts that inevitably infiltrate into the adaptation through the director. In horizontal terms, the dual nature of the director as the "reader" of the source novel and the "writer" of the screen version is special in a sense that it involves a change of medium. In other words, apart from just "reading-writing" the director also acts as a switch between the "protocols" of the novelistic and those of the filmic.

f. The paraphrase analogy

Some might call this additional nuance "the translator's role," viewing Kristeva's horizontal dynamics as "reading-/translating/-writing". Certain problems associated with the translation analogy have been already discussed above. This trope, however, will be avoided in the present thesis for yet another reason. The conception of the director as translator implies the perception that s/he renders the written material element for element, sign for sign, looking for equivalences and correspondences in the two semiotic systems (languages). The director is thus assumed to possess step-by-step thinking which is symmetrically similar in relation to both texts. This, however, does not correlate very well

with the interpretation of an author as having a double reader/writer personality, because the whole point of foregrounding this duality is to look at the director's mental processes as a reader as being quite different from those s/he has as a writer. That is why within the framework of this thesis the shift from the novelistic to the cinematic calls for a different comparison.

An apt one, I believe, was suggested by Bluestone. Although it was him who advocated the idea of medium-specificity, on which parallels with translation rest, he was very much against this trope and came up with a different one: adaptation as paraphrase. In contrast to Jakobson, who viewed "paraphrase" as translation that occurs within one and the same sign system (intralingual translation) (Jakobson 261), Bluestone uses this term in a different sense. According to him:

> What happens [...] when the filmist undertakes the adaptation of a novel, given the inevitable mutation, is that he *does not convert* [my emphasis] the novel at all. What he adapts as a kind of paraphrase of the novel – the novel viewed as raw material. He looks not to the organic novel, whose language is inseparable from its theme, but to characters and incidents which have somehow detached themselves from language and, like the heroes of folk legends, have achieved a mythic life of their own. Because this is possible, we often find that the film adapter has not even read the book, that he has depended instead on a paraphrase by his secretary or his screen writer. […] the filmist becomes not a translator for an established author, but a new author in his own right (Bluestone 62).

In rejecting the translation analogy, Bluestone cites the ideas of another early theorist of cinema – Bela Balazs – who argued that the director uses the novel merely as "raw reality" and sees in it "not the artistic form of a masterpiece of story-telling but merely the naked event narrated in it" (quoted in Bluestone 62). Moreover, an adaptation takes "the subject, or story," of a literary work not only to fashion it into a different *form*, but also into a different *content*. Bluestone adduces the following example. A sad and desperate woman at a station watching the approach of a train is "the raw material of reality" that can be transformed into various artistic contents. When the beholder begins to think of her as a character in a novel and of how to render her thoughts in words, one artistic content is formed. When, however, the beholder begins to imagine Greta Garbo as Anna Karenina, quite a different one is born (Bluestone 62-63).

In this understanding, a literary work is connected to its film version through a thin umbilical cord of raw material. This raw material detached from its original form and content is the only thing that the novelistic and the filmic share. As Bluestone has put it:

> Like two intersecting lines, novel and film meet at a point then diverge. At the intersection, the book and shooting-script are almost indistinguishable. But where the lines diverge they not only resist conversion; they also lose all resemblance to each other. At the farthest remove, novel and film, like all exemplary art, have, within the conventions that make them comprehensible to a given audience, made maximum use of their materials. At this remove, what is peculiarly filmic and what is peculiarly novelistic cannot be converted without destroying an integral part of each (Bluestone 63).

A similar idea was expressed by David Bordwell and Kristin Thompson who understood the term "film form" as the total system of relations that the viewer perceives among the elements in the whole film (Bordwell and Thompson 24). That is why, from their point of view, there can be

> *no inside or outside*. Every component functions within the overall pattern that is perceived. Thus [it is possible to] treat as formal elements many things that some people consider content. [...] subject matter and abstract ideas all enter into the total system of the artwork. [...] The perceiver relates elements to one another and makes them interact dynamically. Consequently, *subject matter and ideas become somewhat different from what they might be outside the work.* [...] Thus subject matter is shaped by the film's formal context and our perception of it (Bordwell and Thompson 25, my italics).

The main point is that it is impossible to change the form (from the novelistic to the filmic) without also changing the content. Due to a whole number of interconnected factors (a limited running time, an audiovisual mode of presentation, technological and financial constraints shaping the production process etc.) the filmmaker cannot escape making rearrangements, omissions, additions, substitutions or/and conflations of the source material. Any alteration to the content (irrespective of whether it has been dictated by formal or conceptual concerns) will inevitably result in a greater or smaller thematic transformation. Despite the fact that the content is claimed to be solidly integrated into the form, I believe, it is still possible to draw a notional distinction between the two. For the purposes of this thesis it can be assumed that the director trans*form*s the raw material in two steps: first, s/he uses the raw material to create *a new content* as a reader and then expresses the modification in *a new form* as a writer.

Since the director does not inhabit a hermetically sealed space, the processes of creation and expression are exposed to a multitude of contextual and medium-specific factors and influences. As can be seen, the adoption of Bluestone's conception of paraphrase obviates the need for such taxonomies as have been suggested by Wagner and Klein and Parker, because any adaptation can be regarded as a commentary/re-interpretation by virtue of its mutated content and as an analogy/separate work of art by virtue of its different form.

g. The idea of "raw material"

What exactly then constitutes the "raw material"? As mentioned above, for Balazs, it is "the story," "the naked event". Indeed, narrative has been acknowledged to be a universal and ubiquitous phenomenon. Because almost any substance is "fit to receive man's stories" (Barthes 1977:79), the latter do not have trouble migrating from medium to medium and serving as the point of intersection between them (as is admittedly the case with adaptation). In contrast to Balazs, Bluestone names both "incidents" *and* "characters," and I would like to argue that this extended conception of the "raw material" is much more insightful in the light of the reading-/paraphrasing/-writing process.

For one thing, the pairing of the two is fully warranted because they form a narratological dichotomy. In his essay "The Art of Fiction" the writer Henry James gave it the following formulation: "What is character but the determination of incident? What is incident but the illustration of character?" (James 18). In essence, this is a classic chicken and egg dilemma of cause and effect. As far as the real life is concerned, common sense tells us that the selfhood of an individual is actualized in his or her deeds which thus represent the natural outcome – the derivative – of his or her personality: we behave as we do *because* we are who we are. This axiomatic causality, however, loses its self-evidence when we turn from living people to personae in

narrative texts. There, the linear chronology to which we are used in our empirical reality is reshaped and reconfigured through narration. In the resultant narrative discourse, the directional relationship between characters' interiority and their actions closes into a circle (described by James' antimetabole). That is why Bluestone is justified in mentioning characters and incidents side by side.

Secondly, but no less importantly, the existence of this dichotomy begs the question of primacy between its parts. The study of narrative embraces different approaches that can be roughly divided into two main groups. Writer-centered approaches have always downplayed the category of character making it subservient to the category of action (characters are mere functions of the plot), while reader-centered theories, on the contrary, have tended to prioritize the former over the latter (actions describe characters but do not define them). Luckily, the present thesis does not have to take sides in this theoretical debate. Given the aforementioned assumption that the director of literary adaptations has a dual nature, the two streams of argument can be viewed as not merely relevant but actually complementary. The position of standing on both sides of the debate, however, does not preclude me from turning the spotlight on just one pole of the dichotomy, because this pole can still be viewed from both angles: as the primary element and as a secondary one. So, in the present thesis, I intend to concentrate my attention on the category of character and to explore its potential to serve as paraphrasable raw material, i.e. as the basis for the creation of the new cinematic content by the director as a reader and the new cinematic form by the director as a writer.

h. Sibling adaptations

One of the most fruitful and constructive ways to approach this research question would be to take a look at several screen versions of one and the same literary classic. As Stam has pointed out,

the trope of adaptation as a "reading" of the source novel – a reading that is inevitably partial, personal and conjectural – suggests that just as any text can generate an infinity of readings, so any novel can generate any number of adaptations. Why should we assume that one director – for example, John Huston – has said everything that needs to be said about Moby Dick? (If one has nothing new to say about a novel, Orson Welles once suggested, why adapt it at all?) A single novel can thus generate any number of critical readings and creative misreadings. Indeed, many novels have been adapted repeatedly (Stam 63).

Sibling adaptations not only provide ample scope for observing the processes occurring along Kristeva's horizontal axis, but, due to their vertical relation to one another, are also ideal specimens for studying intertextuality and the operation of various discourses and ideologies in society.

The question that immediately arises in connection with multiple adaptations of one source text is whether the raw material linking the novel and films is something absolute or relative: whether it is the same for all of the screen versions or different in each individual case. I believe that either assumption is justified. Which one to adopt depends on a researcher's purpose. As far as a single novel-film pairing is concerned, it stands to reason that the more the novelistic text approximates to Dudley's signified, the more of its content will overlap with the film's content. Where one and the same literary work has spawned several adaptations, each of them will have its own measure of overlap. Nonetheless, I suggest that it is still possible to reduce these various measures to a single common denominator, to a minimal raw material which would hold true for all the sibling screen versions viewed collectively. It is difficult to imagine that the director can be totally unaware of and unfamiliar with the paraphrasing endeavors of his/her predecessors. Often, the idea of producing a new version arises precisely out of the realization that the previous attempts have become dated, less captivating or less relevant. In this case each new adaptation is done with reference to its elder siblings and inevitably bears some relation to them.

One of the most often adapted works of literature in the English-speaking world is Emily Bronte's novel *Wuthering Heights*. The earliest film version appeared in 1920, when the cinema was still silent; the latest adaptation, the so-called "MTV's Wuthering

Heights," came out in 2003. In a span of almost a century, the novel has yielded a rich crop of both big-screen and television remakes. Because cinema and television are two different forms of media, the latter type will not be dealt with here. The thesis will concentrate on widescreen English-speaking dramatizations, of which there are three: the 1939 one directed by William Wyler, the 1970 one directed by Robert Fuest and the 1992 one directed by Peter Kosminsky.

All three adaptations have kept the original title of the novel and are thus openly acknowledged re-workings of Bronte's text. According to Andrew's system, they use the literary source as their signified, which means that they do not take radical liberties with the original and have more or less comparable measures of content overlap with the printed *Wuthering Heights*. Nonetheless, each of them paraphrases the nineteenth century classic in its own unique way in accordance with the specific contextual circumstances and "authorial predilections" of the respective director.

Further along I will try to substantiate the contention that the raw material supplied by the novel is the relationship of the two protagonists, Heathcliff and Catherine. Their characterization in the aforementioned adaptations will be the focus of the empirical part of the present research. In view of the fact that the dual nature of the director has been adopted as the underpinning framework for this thesis, the cinematic Heathcliffs and Catherines will be explored both as elements of a new content and as elements of a new form. First, however, it is necessary to signpost the way that the discussion of the personae in question will take. In the following Chapter, I will outline a number of reader-centered and writer-centered approaches to character on the basis of which I will then suggest my own framework for viewing adapted personae.

CHAPTER 1: ADAPTED CHARACTERS.

A SYNTHESIS OF LITERARY THEORY WITH CINEMATIC REALITY

1. 1. Preliminary remarks

By analogy with Barthes' assertion that various materials are "fit to receive [and, as a consequence, to transmit] man's stories" (Barthes 1977:79), we can claim that various materials are fit to "receive and transmit" personae (this is certainly true for the established narrative media of novel and film, whose relationship is explored in this thesis). One of the most recent insights on that score has been offered by Monika Fludernik, according to whom, "as a function of narrative texts", narrativity "centers on experientiality of an anthropomorphic nature" (Fludernik 26). She abandons "the criteria of mere sequentiality and logical connectedness" for narrative and claims that "action belongs to narrative as a consequence of the fact that experience is imagined as typically human and therefore involves the presence of existents who act" (ibid 26).

Despite the seeming obviousness of this argument, "[n]arrative theory has been relatively little concerned with the concept of character" (Lothe 77). As a field of study, narratology was born into the formalist-structuralist paradigm, which predisposed scholars to be writer-oriented and view fictional personae as secondary, subordinate elements of narrative. This orientation was later counterbalanced by the appearance of reader-centered approaches which brought the category of character to the limelight. In the course of almost a century of theoretical activities concerned with personae, the research regarding this constituent unit of fiction became "scattered widely across diverse areas of inquiry, including semiotics, stylistics, psychology and philosophy" (Schneider 2006). Nowadays, there is no "unified approach with a broad enough range to cover the various aspects of the phenomenon" (ibid).

The existing disparate treatments of character in narratology were created primarily for literature. Some contemporary scholars (e.g. Chatman, Lothe, Schneider)

do mention film in their theoretical efforts, but these references are mostly brief and hardly systematized. As it is, independent theory of cinematic characters in particular, as, in fact, independent film narratology in general, seem to be in their nascent stage as yet. Nonetheless, due to the fact that literature and cinema are both *narrative* media, the pool of literary character theory can and should be used as a source to draw from when dealing with purely cinematic and adapted cinematic personae. This extrapolation, however, cannot be done without qualifications, because both media of artistic expression have their peculiarities which must be taken into account.

In view of that, in the following sections of this Chapter I will introduce a number of prominent writer- and reader-centered conceptions of character in literary theory, on the basis of and with reference to which I will suggest my own approach to film personae in adaptations within the conceptual framework laid out in the Introduction.

1.2. Writer-centered conceptions of literary characters: Propp, Greimas and Barthes

Russian formalists, who pioneered the study of narrative in the 1910s through 1930s, accorded personae very little narrative importance. They tended to view the character as a kind of centre around which other more important narrative elements cluster but which itself does not exert any narrative influence on them. This conception, for example, can be found in the structural analysis of folk tales developed by Vladimir Propp, a prominent exponent of the Russian formalist movement. In his view, character accumulates functions around itself. In Propp's terminology, a function is "an act of a character, defined from the point of view of its significance for the course of the action" (Propp, 21). The scholar discovered that all folk tales consist of a limited number of such significant acts which follow each other in a set, predetermined order with possible omissions (absentation, interdiction, violation, reconnaissance, delivery, etc. – 31 functions all in all). According to Propp, functions "serve as stable, constant elements in a tale, independently of how and by whom they are fulfilled" (Propp 23). "The names of the dramatis personae change (as well as the attributes of each), but

neither their actions nor functions change" (Propp 20). In this view, the deed is primary and divorced from its doer, who is secondary and devoid of any personality. For Propp, characters were nothing more but "spheres of action" (e.g. the sphere of action of the hero, of the villain, of the donor, etc. – 7 spheres all in all) into which the 31 functions could be grouped. The personae were thus reduced to variables in a behavioural formula.

Although developed for a particular type of narrative, the folk tale, this understanding of characters as variables and of their deeds as constants was later adopted in a modified and elaborated form by the Lithuanian linguist Algirdas Greimas. In the 1960s, he transformed Propp's ideas into the so-called actantial model, which draws a distinction between there basic notions: "actants," "actors," and "characters." The former "hav[e]to do with narrative syntax" (Greimas, 1987:106) and represent universal trajectories of action that are present in all narratives. Greimas converted the seven spheres of action identified by Propp into a system of three axes, each of which is constituted by an oppositional pair of actants:
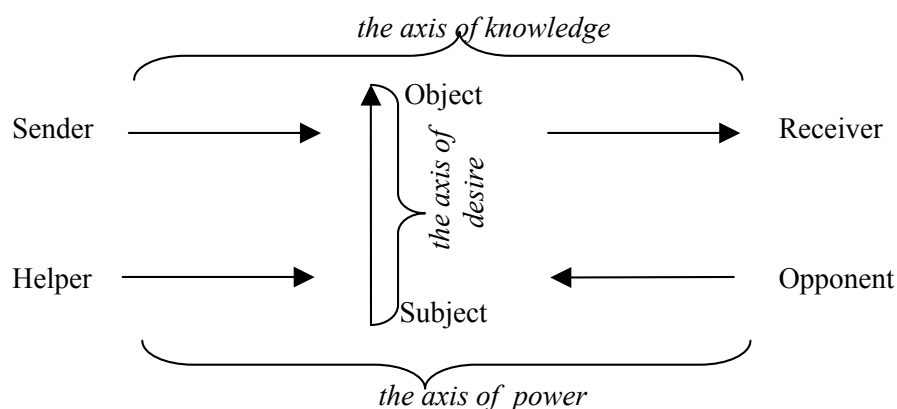
Greimas' actantial model (Greimas 1983:207)

According to Greimas, the simplicity of this model

> lies in the fact that it is entirely centered on the object of desire aimed at by the subject and situated, as object of communication, between the sender and the receiver – the desire of the subject being, in its part, modulated by projections from the helper and the opponent (Greimas, 1983: 207).

Louis Hebert[3] provides the following definitions of the actants:

> The subject is what is directed toward an object. The relationship established between the subject and the object is called a junction. [...] The helper assists in achieving the desired junction between the subject and object; the opponent hinders the same [...]. The sender is the element requesting the establishment of the junction between subject and object [...]. The receiver is the element for which the quest is being undertaken. To simplify, let us interpret the receiver [...] as that which benefits from achieving the junction between subject and object [...] (Hebert 49)

The six actantial positions are filled by various actors, "which are recognizable in the particular discourses in which they are manifested" (Greimas, 106). Wanda Rulewicz clarifies the two alliterative terms introduced by Greimas in the following way:

> actants are abstract elements of the syntactic deep structure which may serve as base for a number of different texts. Actors are also abstract elements, but of a semantic character; they are semantic concepts to be deduced from an individual story, from a particular text in which they form actorial structures. Actantial structures are patterns of general narrative syntax […] actorial structures are semantic patterns underlying one given story with definite meaning. They mediate between the general rules and their surface meanings or manifestations in concrete actions of the characters (Rulewicz).

As can be seen, actors represent an intermediate category between actants and characters. As Roland Barthes has remarked, "since an actant defines a class, it can be filled by different actors mobilized according to rules of multiplication, substitution or replacement" (Barthes 1977:107). Thus, actors can be not only anthropomorphic beings (humans, animals, talking objects, etc) but also inanimate things and even concepts (e.g. hope, freedom, etc.); they may also be collective, e.g. society (Hebert 51). For example, Rulewicz points out that sender and receiver often "appear as abstract notions and point to ideological concepts, or values, to which the subject aspires" (Rulewicz), i.e. they determine the *motivation* of the subject: "the sender may be interpreted as the source of knowledge of the subject, and the receiver as the group of people or humanity in general which receives the message – the object looked for by the subject" (ibid).

Hebert also emphasizes that

> [i]n theory, any real or thematized action may be described by at least one actantial model. Strictly speaking, *the* actantial model for a text does not exist. For one thing, there are as many models as there are actions; for another, the same action can often be seen from several different perspectives (for example, from the subject's point of view, or his rival [...]). Although one generally chooses the action that best summarizes the text, or lacking that, some key action, there is no rule against analyzing a group or a set of actantial models (Hebert 50).

---

[3] Greimas's theory has had a whole number of commentators whose explanations, in my view, are often clearer and more illuminating than those of Greimas himself. That is why, in outlining the actantial model, I have decided to quote other scholars alongside the originator.

I believe that speaking of multiple actantial models in a single narrative Hebert, in fact, means multiple concrete realizations of the abstract actantial matrix developed by Greimas. That is why, in my view, the term "actorial models" is preferable here.

As far as the difference between actors and characters is concerned, Mieke Bal has explained it as follows: "a character is the effect that occurs when an actor is endowed with distinctive human characteristics. In this view, an actor is a structural position, while a character is a complex semantic unit." (Bal, 115). Greimas himself considers the notion of character to be "naïve" (Greimas, 1987:111) and concentrates his attention primarily on the actantial and actorial organization of narratives. He posits the existence of universal, preordained behavioural patterns that find their realization in individual texts through particularization in various actors which, in their turn, may acquire a human face and become "characters" only on the surface of discourse.

Roland Barthes acknowledged that the actantial matrix proposed by Greimas has "a high classificational power," but "fails adequately to account for the multiplicity of participations" so that "the system of characters remains too fragmented" (Barthes 1977:108). In his "Introduction to the Structural Analysis of Narratives," he tried to remedy this situation. Drawing on the work of Propp, Greimas and a whole number of other theorists, he proposed his own organization of narrative, in which the problematic of the notion of character was openly recognized and addressed.

Barthes claimed that narratives should be studied from the linguistic point of view, because just like sentences, they are more than the mere sum of their parts and can be thus broken down into several hierarchically ordered levels, of which he identified three: functional, actantial and narrational. The units of the lowest level are called functions. They are narrative statements, i.e. segments of the content independent of their linguistic realization and functional in their nature. These units may be of two basic types: distributional and integrational. The former "correspond to a functionality of

doing" (ibid, 93), refer to "complementary and consequential acts" (ibid, 92) and "have as correlates units on the same level" (ibid, 92): their ratification is syntagmatic, it is always "further on" (ibid, 93). There are two classes of distributional functions: nuclei and catalysers. A nucleus refers to an action which "inaugurate[s] or conclude[s] an uncertainty" (ibid, 94), i.e. advances the story in one of several possible directions. Nuclei "constitute real hinge-points of the narrative" (ibid, 93), provide the framework for it and are "at once necessary and sufficient" (ibid, 97) as far as the story is concerned. The skeleton they constitute is fleshed out by units called "expansions" which can in principle be dispensed with. Expansions include catalyzers – subsidiary distributional units which cluster around nuclei without modifying their alternative nature (ibid. 94) – as well as two classes of integrational units. The latter correspond to "a functionality of being" (ibid, 93) and "can only be saturated (completed)" on the two higher levels (ibid, 95) because they refer to "more or less diffuse concept[s]" (ibid, 92) which are "continuous, extended over an episode, a character or the whole work" (ibid 95). The ratification of integrational units is paradigmatic, it is always "higher up" (ibid 93). One of their main tasks is to serve as the building blocks for the construction of personae[4]. Indices are used to refer to the interiority or psychology of the character and "involve an activity of deciphering" for the reader (ibid 96). Informants "bring ready-made knowledge" (ibid 96), e.g. the exact age or the status of the character, and serve "to authenticate the reality of the referent, to embed fiction in the real world" (ibid 96).

The indispensable nuclei enriched by optional extensions draw their meaning from the second level of description: the level of actions. Barthes acknowledges that, in fact, this is the level of characters and justifies its designation as actantial by defining characters

> according to participation in a sphere of actions, these spheres being few in number, typical and classifiable; [...] the word actions is not to be understood in the sense of the trifling acts which form the tissue of the first level but in that of the major articulations of *praxis* (desire, communication, struggle) (ibid 107).

---

[4] Integrational units are also used to index other things, for example atmosphere, but since this fact has no relevance to the subject of this thesis it can be left out.

As Barthes himself acknowledges, he has developed this second level of description by drawing from a number of scholars (Bremond, Todorov and Greimas), all of whom defined a character "not as a 'being' but as a 'participant'" (ibid. 106) (e.g. not as a person but as a structural position). However, I believe that "the major articulations of praxis" that he mentions correspond almost entirely with Greimas's matrix of three semantic axes of desire, knowledge and power formed by subject-object, sender-receiver, helper-opponent. Since the actantial level is very important for the discussion of character and since Barthes does not elaborate much on it himself, I will take Greimas's actors to be the elements of the second stratum.

These major behavioural patterns together with the functional units integrated into them find their ultimate intelligibility in the uppermost level – that of narrative, which, in its turn, consist of the "signs of narrativity" (ibid, 114) constituting "the code by which narrator and reader are signified throughout the narrative" (ibid, 110). Among these signs are, for example, modes of authorial intervention, styles of presentation, points of view, etc. (ibid 115). Barthes points out that this list should also include

> writing as a whole, it role being not to 'transmit' the narrative but to display it. It is indeed precisely in a display of the narrative that the units of the lower levels find integration: the ultimate form of the narrative, as narrative, transcends its contents and its strictly narrative forms (functions and actions) (ibid).

I would like to make a brief comment on the verb "display" in Barthes's argument. In common-sense logic, it implies that "the receiver of the narrative" (to use Barthes's own term, ibid. 109) is supposed, by default, to see only its highest, narrational level[5]. "The donor of the narrative" (ibid. 109), on the contrary, is responsible for the origin of all three tiers and should, thus, have access to all of them. Some may argue, of course, that when a writer creates a literary work, s/he also does

---

[5] The other two levels are not meant to be noticed unless the reader chooses to carry out a structural analysis of a particular text. As far as characters are concerned, for example, it is at the highest level that the audience can perceive them in their three-dimensional solidity and would normally have no interest in the underlying functions and actantial and actorial models. See Sections 1.5 and 1.6 of this Chapter for the discussion of readers' responses.

not necessarily think of functions and actants/actors. After all, Barthes formulated his theory in the 1960s; the humanity, however, has been engaged in story-writing since the time immemorial. On the other hand, the fact that narratives generally yield themselves to this kind of analysis allows us to assume that their three-layered structural organization does exist. If it is possible for a person to compose a melody without knowing (or without consciously thinking) of the rules of musical grammar, why should it not be possible for writers to create their works without purposefully arranging functions, actors and signs of narrativity? This argument is supported by Barthes's own analogy which he draws between a narrative and a sentence (ibid 85-86). Here too we could contend that, when we produce sentences, we hardly think of the hierarchical organization of phonemes, morphemes, etc., but these elements (or, rather, the possibility of extracting them during analysis) nevertheless come into being together with the sentence. The same phenomenon, I believe, holds true for narratives. That is why the writer (rather than the critic) shall be nominally considered to be the originator of the three narrative layers.

As can be seen, Barthes's structural approach yields a rather vivid picture of how narratives are organized in general and of how individual bits of information (narrative statements) eventually combine to form "semantically complex," fully-fledged characters in particular. This theory, however, as well as Propp's and Greimas's ideas on which it heavily draws, were developed with literary texts in mind. In his book *Novel to Film: An Introduction to the Theory of Adaptation*, Brian McFarlane tried to adjust this formalist-structural line of thinking to the phenomenon of filmic transpositions. In the following section I will outline his approach and modify it so that it could fit the adopted framework.

1.3 Transfer and adaptation: McFarlane

McFarlane's theory is based on the distinction between "transfer" which he understands as "the process whereby certain narrative elements of novels are revealed as amendable to display in film" (McFarlane 13) and "adaptation proper" which, in his terminology, refers to "the processes by which other novelistic elements must find quite different equivalences in the film medium, when such equivalences are sought or available at all" (ibid). He claims that the notion of transfer is applicable to narrative, whereas adaptation proper – to the so-called enunciation.

McFarlane lists four transferable categories, which, according to him, are characterized by "exist[ing] at 'deep levels' of the text" and by "address[ing] narrative elements which are not tied to a particular mode of expression" (ibid 25). These are (a) the story, (b) Barthes's cardinal functions, (c) Propp's character functions and fields of action and (d) mythic and/or psychological patterns (motifs). For the purposes of my thesis, I would like to adopt McFarlane's idea of "transfer," but to suggest a slightly shorter list of "transferables".

First of all, it is necessary to point out that McFarlane devotes very little attention to the element d) in his theory. He neither exhaustively explains what he understands by "mythic and psychological patterns", nor explores them consistently in the empirical part of his book. That is why, I believe, I am justified in omitting this category from my discussion altogether. The other three elements can, in fact, be reduced to just two if we conflate the story (a), which McFarlane defines as "the basic succession of events" (ibid 23), with cardinal functions (b), which basically mean the same thing. As far as category (c) is concerned, I find that Greimas's reworking of Propp's ideas is a much better point of reference because the actantial matrix was developed specifically with the view to make the fairytale-oriented "fields of action" more universally applicable. Summing up the suggested modification, one can say that the elements that generally lend themselves to transfer are the

units of the two lower levels in Barthes's schema: cardinal functions at the very bottom and actants realized in specific actors above.

As has already been pointed out, McFarlane associates transfer with narrative and "deep levels of the text," in other words with the *content*. According to the framework laid out in the Introduction, manipulations with the content is the province of the director as a *reader*. That is why, even though the notions of functional and actantial levels have been borrowed from Barthes's *writer*-oriented theory, they belong to the discussion of the filmmaker's *reader* role. My suggestions on how to integrate them into this discussion will be set forth further below.

For now, I would simply like to draw some parallels with the ideas put forth in the Introduction. In light of the terminology introduced in this chapter, it can be said that actors drawing their meaning and substance from the underlying cardinal functions are what has been implied by character as raw material. Here, it is necessary to point out that, when McFarlane speaks of transferability, he of course means potential transferability: the transferable elements *can be* but not necessarily *are* always fully transferred. He talks about "the degree of transfer" (McFarlane 94) which very well fits in with the idea of raw material: the minimal raw material discussed in the Introduction (see p. 18) can be defined in terms of the maximum degree of transfer shared by several sibling screen versions.

Everything lying beyond that common measure is the area where the filmmakers have sought to create their own works of art. According to McFarlane, the director can "put his stamp on the work" (McFarlane 26) in two complementary ways. One would be "by omitting or reordering those narrative elements which are transferable or by inventing new ones of his own" (ibid) (i.e. by moulding the transferred raw material into a new content). But even if the director chooses to adhere to the original literary content as closely as possible, "he can still make a film that offers a markedly different affective and/or intellectual experience" (ibid). This is possible because he employs a

different system of signification (i.e. a new form – the cinematic mode of expression) which allows him to adapt (or, to use Bluestone's term, to *paraphrase*) what cannot be transferred. This process correlates with the director's primary function as a writer which lies in the expression of the new content (of which characters are an inextricable part) through medium-specific means.

McFarlane lists three major categories of the novel which require adaptation proper: indices, the signifiers of narrativity and the writing (which he prefers to call "enunciation"). Correlations with Barthes's top stratum are at once obvious. This is true even for indices, units of the lowest functional level. Due to that fact that they run vertically, their ratification, which is always higher up, ultimately also concludes on the narrational level and depends on "the enunciatory procedures" (ibid. 79).

As a matter of fact, for the purposes of this thesis, I would like to dispense with the tripartite subdivision of the adaptable elements proposed by McFarlane. The reason for that is that in his theoretical part he provides no explanation for either the term "signifiers of narrativity" or for how this category is different from the category of "enunciation", and under the recurring rubric "ENUNCIATION AND ADAPTATION" in his empirical part he goes on to discuss a terminologically different topic: cinematic and extra-cinematic codes. In order to add more clarity and consistency to my argument, I will modify McFarlane's approach as follows. I will borrow his term "enunciation" (together with his idea that it lends itself to adaptation) and correlate it with Barthes's narrational level (which will now also include the integrational functions).

McFarlane acknowledges the difficulty of formulating the precise definition of "enunciation":

> the enunciation (*l'enonciation*) characterizes the process that creates, releases, shapes (I am aware of groping for exactly the right word) the 'utterance'. Enunciation, that is, refers to the ways in which the utterance is mediated, and, as such, obviously shares common ground with narration, *sjuzhet*, and discourse (ibid)[6].

---

[6] It also shares common ground with Barthes's "writing," obviously. In addition to their equivalent functions (in the standard sense of the word), a parallel can be drawn between the very verbs "to display" and "to enunciate" which both have the connotation of explicit presentation (the former visually, the latter verbally).

The word "mediated" is the key word here. It explains why, speaking of enunciation, McFarlane devotes so much attention to cinematic codes: they are the essence of the cinematic medium: the medium-specific means for the expression of new, adapted meaning. In my view, though, he understands them in a somewhat truncated sense by leaving the following cinematic elements out of this category:

> a) *language codes* (involving response to particular accents of tones of voice and what these might mean socially or temperamentally);
> b) *visual codes* (response to these goes beyond mere 'seeing' to include the interpretative and the selective);
> c) *non-linguistic sound codes* (comprising both musical and other aural codes)

In the following section I would like to explain in detail what I believe should be meant by cinematic codes[7]. Because McFarlane does not elaborate much on this subject, I will turn to other scholars for theory and terminology.

1.4 Cinematic codes or the stylistic system of a film

It has been demonstrated above that in terms of the writer's text, literary characters are complex, multilayered creations. The same pertains to cinematic personae. The main difference, however, lies in the fact that literature and cinema have different building blocks at their disposal. Those of the writer are homogenous, those of the director – heterogeneous. Literary characters are "word-masses" (Foster 55) – "verbal artifact[s], constructed quite literally out of words" (Stam 60) and nothing else. Their filmic counterparts, on the contrary, are created out of a whole number of diverse materials of expression.

According to Stam, cinema is a "sensorially composite" (ibid 61), "multitrack" (ibid) medium with five major tracks: "moving photographic image, phonetic sound, music, noises, and written materials" (ibid 59). Of these, moving photography can be considered the primary, medium-defining channel of information. In the course of development of cinema as an art, the three acoustic tracks (known collectively as "the

---

[7] McFarlane views cinematic and extra-cinematic codes together. For the purposes of this thesis, however, these should be separated. Some of his extra-cinematic codes can actually be viewed as cinematic (see above), while others (e.g. cultural codes) have to do with the director's role as a reader and will be dealt with in the appropriate section.

soundtrack") have also gained much importance. Written materials remain a minor channel of information and are nowadays employed only briefly and rarely, if at all. Nevertheless, the expressive power of all five of these "signifying materials" (ibid 56) can and does contribute to the creation of a character.

This creation occurs according to specific rules. As Lothe points out, drawing parallels between the two media:

> [t]he performing characters that narrative texts present are fictional. In literature they are part of a linguistically constructed fiction; in film they are indeed visualized for us, but they are nevertheless part of a complex film form with aesthetic devices and characteristics of its own. Both in literature and film the drawing of characters are based [...] on *conventions* [my emphasis] (Lothe 76).

The cinematic conventions can be schematically outlined as follows. The central contribution, of course, is made by the moving photographic image. Its overall composition and look is defined by the mise-en-scene and cinematography (photography and framing). The term "mise-en-scene" is used to describe everything that appears in the film frame: lighting, setting, props, costume, make-up, acting style, position, grouping and movement of actors, etc. "In controlling the mise-en-scene, the director *stages the event* for the camera" (Bordwell and Thompson 119). The term "photography" comprises physical properties of the film stock, the depicted speed of movement (slow-motion, fast-motion, freeze-frame, etc) and camera focus. Working with the photographic qualities of the image, "the filmmaker can select the range of tonalities, manipulate the speed of motion, and transform perspective" (ibid 151). The term "framing" is used to refer to "the use of the edges of the film frame to select and to compose what will be visible onscreen" (ibid 386): "in a film, the frame is not simply a neutral border; it produces a certain vantage point onto the material within the image. In cinema the frame is important because it actively defines the image for us" (ibid 162). Framing is achieved through the interplay between camera angle, camera distance and camera movement.

The image on the screen is combined with the soundtrack, the components of which (speech, music and sound effects) can be either diegetic (presented as coming from a source within the story space of the film (ibid 241)) or nondiegetic ("represented as being from a source outside the space of the narrative" (ibid 387)). In the process of film

production the acoustic events are recorded separately from the moving image and can thus be manipulated independently. Stam points out that the combination of the visual and auditory channels does not imply their simultaneity, unity and synchronization:

> [e]ach of the filmic tracks can potentially develop an autonomous temporality entering into complex relations with the other tracks. Film's multitrack nature makes it possible to stage contradiction between music and image. A [...] piece of music, characterized by its own rhythm and continuity, can "accompany" an image track characterized by a different rhythm and continuity. Thus the cinema offers possibilities of disunity and disjunction not immediately available to the novel (Stam 60).

The sonic phenomena of a film are carefully and calculatedly mixed into a specific functional pattern that "enter[s] into an *active* relation with the image track" (ibid 234). According to Bordwell and Thompson, the film's sound mix has an enormous potential to shape our perception and interpretation of what we see on the screen: it can "guide us through the images, 'pointing' to things to watch" (ibid 232), "cue us to form expectations" (ibid 234), "clarify image events, contradict them, or render them ambiguous" (ibid 234).

The "multitemporal, polyrhythmic" (Stam 60) audiovisuality of the film is organized, through editing, into sequences ("section[s] of the film that [are] self-contained enough to be intelligible when viewed apart from the rest of the film" (Dembrow)), scenes ("portion[s] of the film in which all of the action occurs in the same place and in the same time span"(ibid)) and, finally, shots ("the single image you see on the screen before the film cuts to a different image" (Corrigan 29). These minimal strips of film vary in their screen duration and thus determine the overall cinematic rhythm of a motion picture:

> a shot can be as short as a frame or it may be thousands of frames long, running for many minutes when projected [...] The filmmaker may construct a steady rhythm by making all of the shots approximately the same length. An accelerating rhythm may arise from successively shorter shots; a spasmodic, irregular rhythm may be produced by a combination of shots of widely different lengths (Bordwell and Thompson 205).

Individual shots can be joined together through various instantaneous (cuts) or gradual (dissolves, fades, wipes) transition techniques. Despite the fact that physical breaks between shots are potentially disunifying due to their capacity for "interrupting the viewer's flow of attention" (ibid 210), a smooth and seamless cinematic stream can be ensured through skillful handling of the shot-to-shot relationships. Bordwell and

Thompson, identify four basic kinds of relations that exist between the adjacent uninterrupted images: rhythmic (the pace of shot succession), graphic ("patterns of light and dark, line and shape, volumes and depths, movement and stasis" (ibid 202)), spatial (the relation of "*any* two points in space through similarity, difference, or development" (ibid 207)) and temporal (the construction and manipulation of the story time (ibid 208)). The continuity and logic of these relational dimensions can be achieved through strategic planning of the film's cinematography, mis-en-scene and sound with a view to editing them according to a specific method (called "continuity editing" or "the Institutional Mode of Representation") which seeks "*to tell a story* coherently and clearly, to map out the chain of characters' actions in an undistracting way" (ibid 210).

Mise-en-scene, cinematography, sound and editing constitute the stylistic pillars on which filmic narration is based. It is common to refer to these four elements collectively as "the stylistic system" or simply "the style". As a total of technical means and devices the stylistic system in a film is equivalent to the linguistic system in a novel: in order to create narrative in general and personae in particular, the writer uses language and the director employs mise-en-scene, cinematography, sound and editing. This is what McFarlane understood under "cinematic codes."

According to Bordwell and Thompson, a film's style is always the product of context:

> No single film uses all the technical possibilities [potentially available]. First, historical circumstances limit the choices that filmmakers have open to them. [...] Secondly, even within a given production situation, the filmmaker must choose what techniques to employ in his or her film. Typically, the filmmaker makes certain technical choices and adheres to them throughout the film. One segment might stand out as varying from the film's normal usage, but in general a film tends to rely on consistent usage of certain techniques. The result of historical constraints and deliberate choices is the film's style.

That is why, as has been already mentioned in the Introduction, the new form (or rather the con-texts that determine it) is bound to play a considerable role in shaping the new content.

To sum up, characters developed by the director as a reader are synthesized on the highest narrational level by means of a specific cinematic style (enunciation). Even if the

filmmaker chooses to preserve the cardinal functions and actors as intact as is only possible, the personae in the film will still be different from those in the novel. Here, I would like to reiterate Bluestone's quote adduced earlier: "At the farthest remove [...] what is peculiarly filmic and what is peculiarly novelistic cannot be converted without destroying an integral part of each (Bluestone 63)." The literary content can never be entirely equal to the cinematic content. This is the reason why the framework of this thesis is based on the idea of "paraphrase" rather than on any other trope invented for adaptation.

However, although the role of the cinematic form (style, enunciation) in shaping the new content is considerable, it is, in a sense, secondary, because the director as a writer comes into play *after* the director as a reader: the filmmaker first reads and mulls over a novel and only then creates his/her own version by adapting the original to the screen. The new content thus starts taking shape *before* it finds its expression in the new form, i.e. already in the *mind* of the director in the process of reading. I would like to suggest the following blueprint for how that happens. Since I am not interested in the cinematic content of an adaptation in its entirety but have decided to focus my attention only on the chief element of this content (the relationship between the two protagonistic personae), I would like to borrow Bal's formulation and argue that the new content arises not only when new cardinal functions and actors are added to the transferred raw material but also when actors (both transferred and invented) "are endowed with distinctive human characteristics" and transformed from mere "structural positions" in the actorial models into "complex semantic units" (see p. 24) (full-blooded characters) that later find their expression (enunciation) on the highest level of the structural organization of narrative.

There is a whole body of theory that explores readers' responses to literary texts. Time-wise, reader-oriented approaches appeared later than writer-oriented ones.

As will be shown below, the key distinction between the two is that the latter treat character as a construct, while the former view it as a human being. I believe that here also lies the main difference between the mental processes of the director in his/her two avatars posited in the Introduction (see p. 13). The following section will briefly trace the development of the reader-oriented line of thinking as well as outline several theories on which I would like to base my own approach to the analysis of the sibling adaptations of *Wuthering Heights*.

1.5 Reader-oriented conceptions of literary characters: Chatman, Margolin and Schneider

According to Barthes, characters are "essentially paper beings" (Barthes 1977:111) rather than "essences" (ibid 105) and the belief in the reverse is a "literary myth" (ibid 111). This view is also upheld by Bal. In her *Introduction to the Theory of Narrative*, she claims that a character "has no real psyche, personality, ideology, or *competence to act* [my italics], but it does possess characteristics which make psychological and ideological descriptions possible" (Bal 115). That is why it should be taken as "an enactment of radical constructivism: a character is a construction, not a person" (ibid 122). However, if Russian formalists disregard the importance of character altogether and Barthes gives it only limited attention within the framework of his analysis, Bal states that "[c]haracter is intuitively the most crucial category of narrative" (ibid 115). Nevertheless, just as the theorists discussed above, she keeps advocating the purely text-oriented approach: "we must restrict our investigation to only those facts that are presented to us in the actual words of the text" (ibid 116).

Analysing formalist-structuralist theories of narrative, Hugh Bredin points out that

> one is bound to be struck by the sense that something is missing. And it is not hard to discover what it is: it is people. Despite all the talk, of functions, possibilities, realizations, actions, and the Like, we listen in vain for the sound of the human voice, or even an indrawn breath of excitement, shock,

or pleasure. There is not even the stillness of expectancy, or despair. […] Whatever narrative is about, it would seem, it is not about human beings, or not primarily anyway, or not directly (Bredin 295-296).

Bredin calls this phenomenon "the displacement of character" (ibid, 297) and sees its root cause in the treatment of story as a semiological system consisting of "relatively fixed, repeatable units with a relatively fixed meaning and relatively fixed rules of combination" (ibid 298). Actions, if described abstractly and schematically, easily fit into these standards, which cannot be said about personae:

> [I]n narrative as a whole, over its whole range, motive and character are not standardized. Rather, they are the source of whatever is unique, unrepeatable and diverse. Falstaff's laughter is not that of Iago. Don Quixote's indignation is not that of Hamlet. With character, stories cease to be types, and become individuals. In short, character puts paid to a narrative vocabulary, and ruins the whole idea that story is a kind of language. Recognizing its subversive nature, [structuralists] tried to extract its sting (ibid 298).

Under "sting" Bredin understood motivation ("the reasons or aims which cause people to commit various acts" (ibid 292)) and claimed that actions can be properly described only if this aspect is taken into account (ibid 297).

The inclusion of motivation in the equation, however, turns analytical presumptions about character one hundred and eighty degrees. It reinstates characters in the position of influence, rehabilitates them as the causers of action, endows them with psychology and personality and likens them to human beings in real life. Seymour Chatman believes that there are compelling justifications for such a view:

> Too often do we recall fictional characters vividly, yet not a single word of the text in which they came alive; indeed, I venture to say that readers generally remember characters that way. It is precisely the medium that "falls away into dimness and uncertainty" […] though our memory of Clarissa Harlowe or Anna Karenina remains undimmed (Chatman 118).

Chatman does not challenge the fact that fictional personae are "constructed imitations" of living people (ibid 117) and acknowledges the appropriateness of studying "the interesting configurations of the medium" and "the words that manifest the character in the verbal narrative" (ibid 118). He argues, however, that despite this, we tend to perceive fictional personae as if they were made of flesh and blood, so we react to them as if they were our new acquaintances: "we read between their

lines, […] we form hypotheses on the basis of what we know and see; we try to

figure them out, predict their actions, and so on" (ibid, 118). According to Chatman:

> A viable theory of character should preserve openness and treat characters as autonomous beings, not as mere plot functions. It should argue that character is reconstructed by the audience from evidence announced or implicit in an original construction and communicated by the discourse, through whatever medium (ibid, 119).

Chatman's line of reasoning adduced above signifies a completely different

approach: one that is centered not on the text as written by the author, but on the

subjectivized perception of it as experienced by the reader. This perspective was pioneered

by the German scholar Wolfgang Iser, who was one of the key founders of the reader-

response theory. In his book *The Act of Reading: A Theory of Aesthetic Response*, he

claimed that

> the study of a literary work should concern not only the actual text but also, and in equal measure, the actions involved in responding to that text. The text itself simply offers "schematized aspects" (the phrase is Roman Ingarden's) through which the subject matter of the work can be produced, while the actual production takes place through an act of concretization. From this we may conclude that the literary work has two poles, which we might call the artistic and the aesthetic: the artistic pole is the author's text and the aesthetic is the realization accomplished by the reader. (Iser 21).

In contrast to artistically-minded theorists, scholars that explore the aesthetic side of

literary works tend to pay special attention to personae because they believe that it is "the

one element of narrative fiction as well as drama that [seems to matter] most to most

readers and spectators most of the time" (Schneider 2006). The following section will

summarize three aesthetically-oriented approaches to character which in my view

complement and enrich one another.

In his book *Story and Discourse: Narrative Structure in Fiction and Film*, Chatman

claims that narratives consist of two parts:

> a story (historie), the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting); and a discourse (discours), that is, the expression, the means by which the content is communicated. In simple terms, the story is the what in a narrative that is depicted, discourse is the how. (Chatman 19).

In contrast to formalists and structuralists, Chatman firmly grounds characters in the story

plane alongside actions, because he is convinced that "[s]tories only exist when both events

and existents occur" (ibid, 113): "where chief interest falls is a matter of the changing taste of

authors and their publics" (ibid, 113) rather than the result of some objective hierarchy of importance. In the text, characters are present as open-ended paradigms of traits (ibid, 126) which are subject to constant "speculations and enrichments, visions and revisions" on the part of the reader (ibid, 119). Chatman reflects this open-endedness in the formula: $C=T^n$, where "C" stands for "character", "T" for "traits" and "n" for the theoretically unlimited number thereof (what remains unnoticed in the first reading may become apparent in later ones) (ibid 130). He understands "trait" as a "relatively stable or abiding personal quality" (ibid 126) which is expressed in the text by an actual or inferred "narrative adjective tied to the narrative copula when that replaces the normal transitive predicate [i.e. event]" (ibid, 125). Despite the fact that events and traits belong to the same narrative level, there is a fundamental difference between them:

> Unlike events, traits are not in the temporal chain, but coexist with the whole or a large portion of it. Events travel as vectors, "horizontally" from earlier to later. Traits, on the other hand, extend over the time spans staked out by the events. They are parametric to the event chain (ibid 129).

Chatman borrows the term "parametric" from Barthes, who, in his turn, takes it from Nicole Ruwet's reference to "an element which remains constant for the whole duration of a piece of music" (Barthes 1977:95). Their parametric nature does not preclude traits from being also paradigmatic. The paradigms they form, however, are different from linguistic ones:

> In structural linguistics, an individual item – word, morpheme, or whatever – [is] thought to occur in a given position in the absence of, indeed, in opposition to the totality of others that could potentially fill the position it occupies […] one item does not evoke the rest. (Chatman, 128).

In narratives, the situation is quite different. When the reader chooses a trait from the set available to him or her at a given point to account for a particular action, or adds another trait to the inventory, "there may well be an evocation or reverberation among other possibilities" (ibid, 127), because all options are interconnected, interdependent and interpenetrating. Paradigms of traits "operate *in praesentia*, not *in absentia*" (ibid, 128). Chatman calls the pursuit of the quintessence of a character, the attempt to find the

ultimate combination of traits summing it up, by the Barthesian term "metonymic skid". This is how Barthes himself explains this concept:

> to read is to struggle to name, to subject the sentences of the text to semantic transformation. This transformation is erratic; it consists in hesitating among several names […] The connotator refers not so much to a name as to a synonymic complex whose common nucleus we sense even while the discourse is leading toward other possibilities, toward other related signifieds: thus, reading is absorbed in a kind of metonymic skid, each synonym adding to its neighbor some new trait, some new departure (Barthes 1974:92).

As can be seen, in developing his aesthetic theory of character, Chatman was more interested in the eventual make-up of the character's personality rather than in concrete operations involved in its construction by the audience. The scholar's main insight into the *process* of construction is the following: because trait paradigms are open-ended, the reader keeps searching for evasive and skidding "narrative adjectives" (Chatman 125) to pin the character down.

In his article "Characterization in Narrative – Some Theoretical Prolegomena", Uri Margolin tried to take a closer look at "those constitutive activities of the reader which involve the ascription of mental properties (traits, features) or complexes of such properties (personality models or types) to human or human-like NAs" (Margolin 4). "NA" stands for "narrative agent;" the scholar prefers this term to "character" because the latter is polysemic and often confusing, while "NA" captures the core sense found in all usages of "character": "an individual, human or human-like, of whom actions can be predicated" (Margolin 1). Margolin identifies two basic activities in which the reader engages in this respect: characterization and character-building (or portraiture). According to him, the former is primary and consists in attributing individual properties to NAs based on the inference from their acts, appearance, setting, etc. Portraiture is the next stage and "consists of a succession of individual acts of characterization, together with second order activities of continual patterning and re-patterning of the properties obtained in these acts, until a coherent constellation of mental attributes has been arrived at" (ibid 4). In his article, Margolin concentrates on the operation of the primary activity (characterization).

He argues that, reconstructing the content of a narrative text, the reader can express his or her understanding of individual characters by formulating sets of narrative propositions of a particular type called characterization statements (CSs), which "contain predicates referring to individual mental properties of the NAs" (ibid.). CSs are always premised on narrative statements of another type which convey dynamic and static elements associated with NAs. Dynamic units refer to "the traditional triad of word, thought and deed, that is, the verbal, mental and physical acts of NAs" (including explicit characterization statements made by an NA about itself or other NAs), while static ones have to do with "the NA's name, appearance and cultural and natural settings" (ibid 8). Margolin argues that the logical relation between the source statement (the premise) and the CS (the conclusion)

> is clearly that of implication, entailment or inference, based not only, or not even primarily, on formal logic, but rather on "natural logic" which involves information about the "real world," and is therefore context dependent. […] these rules and forms of inference constitute a semiotic code for eliciting the significant value of actions and settings in terms of personological features (Margolin).

Margolin identifies several types of psychological inference norms:

> (a) Logical and linguistic, involving relations of analytic implication, hyponymy and antonymy. (b) Cross-cultural (universal) originating in the reader's *Lebenswelt* and transferred to alternative universes […] (c) Cultural norms and topoi or cliches […] restricted to a period or social group and transferred by the members of these groups to the interpretation of literary texts. (d) Generic norms, associated with a particular type of discourse or group of genres [e.g. comedie noire]. […] (e) Text-specific [or adhoc] norms, uttered by an all-emcompassing or partial narrator, or by any other NA, and embraced by the reader, at least for this particular text (Margolin, 10-11).

and argues that because readers of different generations and backgrounds are guided by different sets of cultural and generic norms, different mental properties will be ascribed to the same NA by people in different periods and cultures. But even when the same inference rules are applied to the same data, the relationship between the premise and the CS will still be "plurivocal or one-of-many" (ibid). The plurivocity (or what Chatman called "paradigms in praesentia" (see p. 57)) holds true for both manifest or surface properties ("[f]rom 'x spoke in shrill voice' we may equally infer 'x was nervous,' 'x was impatient,' 'x was fed up,' etc" (ibid)) and unobservable or depth properties ("x acts rudely because x is frustrated, under stress, paranoid" (ibid)). One

of the reasons for this kind of plurivocal relationship lies in the fact that source statements are not just "primitive observational data" (ibid) but are culturally and temporally conditioned interpretations themselves. When they get reinterpreted further, the results become ever more manifold. In addition to the aforementioned factors of plurivocity, Margolin also emphasizes the role of the "psychological vocabulary or repertoire" (ibid 14) available to the reader. He lists three basic sources of such vocabulary: "popular and common-sense conceptions of the 'mind and soul' available at any given period and culture; scientific and philosophical theories of mind, and a stock of attributes and personality models (types) originating from the literary system itself" (ibid 14). Because the composition of these sources is constantly changing, so is the specific psychological repertoire of the reader: "different generations of readers will therefore be able to ascribe different (kinds of) mental properties, especially depth (source) ones, and different personality models to the same NA on the basis of the same data" (ibid).

As mentioned above, Margolin concentrates on the way readers accomplish individual acts of characterization and formulate individual characterization statements about personae. As a result of these activities each reader arrives at a certain number of properties or traits for the NA (Chatman captured that in his formula $C=T^n$). According to Margolin, this agglomeration of properties is then interrelated into "a unified stable constellation (configuration, pattern, Gestalt, syndrome, personality model)" (Margolin 4) through portraiture. He admits, however, that "the various stages and operations of character-building require a separate detailed study" (ibid)

This task was undertaken by Ralf Schneider, who suggested the necessity of a cognitive theory of literary character. His approach is grounded in the theory of mental models, which "maintains that people construct some kind of holistic mental representation of their experience of the world" (Schneider 2001:612). Being a particular kind of human experience, the reading of fiction is no exception to this basic principle.

Schneider argues that when we read a novel, we perceive textual information as an instruction for the creation of a text-world model, of which character models are constitutive elements. According to him,

> At the moment a person is mentioned, described in terms of a social role, or referred to by a name or a personal pronoun, the reader must establish a mental token that remains in working memory as long as the text provides information on this entity, or indeed, as long as the reader chooses to think about it. After that, depending on the stage of memory to which it has been relegated, it can be reactivated for subsequent updating (ibid. 617).

The author's text, however, is not the only source of information. The other source is the reader's knowledge, which is stored in the brain in meaningful structures – "either as categories according to the similarity of items, or as schemas (or frames or scripts) in accordance with the contiguity of the information encountered" (ibid). Schneider claims that social and literary structures in the mind are particularly important for character understanding. The former are formed on the basis of our experiences with other human beings in real life and largely correspond to Margolin's universal and cultural norms of psychological inference. The latter arise from our encounters with literary characters in fiction and our overall familiarity with genre conventions and are broadly equivalent to Margolin's generic norms.

According to Schneider, the information the reader uses to construct character models flows in reverse directions: bottom-up from the textual source and top-down from the mental source. As Schneider puts it,

> [t]ext-understanding always combines top-down processing, in which the reader's pre-stored knowledge structures are directly activated to incorporate new items of information, and bottom up-processing, in which bits of textual information are kept in working memory separately and integrated into an overall representation at a later point in time (ibid. 619)

Depending on the quantity and quality of information supplied by each of the two sources, either knowledge-based or textual cues may dominate the attention of the reader and thus have more influence on the process of model construction, which can take the form of either "categorization" or "personalization" respectively. In the former mode, the reader is easily able to assimilate the character into particular mental structures (social and/or literary) and if minor modifications are needed, they are effected through

"individuation". Schneider contends that because top-down categorization is mostly automatic and consumes less "working-memory capacity" (ibid), the reader applies it "as a preference rule" (ibid). If no information allowing easy categorization is presented in the text, the opposite mode of personalization comes into play. It requires increased cognitive attention on the part of the reader to individual bits of incoming information and fosters stronger emotional involvement with the character. Throughout the reading process the reader is constantly "searching for information necessary to determine a more plausible procession strategy" (ibid. 625). Thus, s/he may, for example, start with categorization and individuation, then resort to decategorization and personalization, and finally switch back to categorization, if necessary. Despite these dynamics, however, the ultimate character model will be either categorized (individuated) or personalized.

Schneider contends that the distinction between these two model types is compatible with the distinction James Phelan makes between the "thematic" and "mimetic" components of personae. According to Phelan, if thematic dimensions of the character are more developed, it is cast as an entity representing a certain idea ("character as idea" (Phelan 29), as a "meeting point of thematic issues" (Phelan article)); if mimetic dimensions are more pronounced, it is perceived as a plausible individual, an image of a possible person ("character as person" (ibid)). Indeed, Phelan's arguments are very close to Schneider's. Thus, Phelan claims that the thematic component is based on the reader's ability to generate answers to the question "what is the purpose of describing [a particular] character" (ibid 3). This ability, according to him, is connected with what Jonathan Culler regarded as the primary convention of literary competence, the so-called rule of significance, which states that people always perceive literary works "as expressing a significant attitude to some problem concerning man and/or his relation to the universe" (quoted in Phelan 3). In other words, they automatically try to ascribe a character some ideational significance,

to figure out what elements in their knowledge structures it represents (this is in line with Schneider's claim that categorization is a preference rule). Phelan's mimetic component is based on the attempt "to build as precise a portrait of the character as possible" (ibid 8) and entails heightened "emotional involvement that comes from viewing the character as a possible person" (ibid). Here too, the correspondence with Schneider's personalization is obvious.

1.6 Director as a "reader"

Having summarized the key propositions of the three theories, I would now like to set forth my view on how Chatman's, Margolin's and Schneider's ideas about literary characters could be used in the discussion of adapted cinematic characters and the director's role as a reader. Although the approaches by these three scholars concentrate on different facets of character-reception, they can be advantageously integrated with one another. Based on the overview in the previous section, we can say that the ultimate character model (categorized or personalized, thematic or mimetic) represents a paradigm of traits which can be verbalized (enunciated) in characterization statements by means of the vocabulary available to the reader (in the director's case – the cinematic vocabulary). The reader constructs this paradigm by applying psychological inference rules grounded in his/her categorically and schematically structured knowledge to the textual information emanating from the literary source. The dynamics of the top-down and bottom-up processing determine the eventual make-up and nature of the character model.

First of all, I would like to discuss the idea of viewing cinematic characters as the director's mental models of fictional personae. The equals sign that I propose to place between the two things is a notional one, of course. As was already mentioned in the Introduction, "the director" is a collective designation; it does not refer to a specific human being endowed with a psyche and capable of reading and producing mental

constructs. And since there is no real mind, there can be no real character models attributable to it. But even if we imagine the director as an actual person, there is no way for us to objectify his/her mental models for study, because it is impossible to have an unmediated and reliable access to what another person thinks or feels. As Schneider points out in a later article entitled "Cognition and the Reading of Literary Character: Approaches, Problems, Perspectives:"

> Although we do have experiences of mentally 'seeing' things, mental image representations are not open to conscious surveillance by the individual – as is the case with most mental operations below consciousness level. We therefore do not really know what mental representations of characters 'look' like (Schneider 2006:14).

Given the above, the proposed equation can only be justified if it is understood as a trope, i.e. as an attempt to map certain principles developed for one phenomenon onto some other phenomenon with a view to gaining deeper insights about the latter. Just as adaptation is often described through various tropes (as "translation, reading, dialogization, cannibalization, transmutation, transfiguration, and signifying" (Stam 62)), so can filmic characters be discussed in terms other than their own. The trope of mental models is advantageous in several respects.

First of all, it perfectly fits the framework for the thesis laid out in the Introduction, where adaptation has been defined as the process of paraphrasing the raw material supplied by the novel into a new *content* and *form*. The director's role as a reader involves the provision of the former component. Borrowing Bal's formulation, it can be claimed that a new content based on the raw material (i.e. the transferred cardinal functions and actorial models) arises, among other things, when "actors are endowed with distinctive human characteristics" and transformed from mere "structural positions" into "complex semantic units" (see p. 24). This endowment implies the fleshing out of the transferred actantial elements with specific character traits and motivations (i.e. the creation of mental character models). Some of these are borrowed from the novel, while others are added by the director at his own discretion. Such voluntary additions (omission, alterations), in their turn, give rise to new actorial models and cardinal functions which make the content of the film different from the

content of the novel. In terms of the Schneider's cognitive theory of character, the transferred units of the lower levels are supported by the bottom-up stream of information emanating from the textual source, while the new units are created by means of the top-down stream of information coming from the mental source, i.e. from the director's pre-stored knowledge structures. Conceived dynamically, character models are the loci where literary personae as part of the original content of the novel (the bottom-up stream of information) *intersect* with the director's discourse, i.e. with various exterior texts/con-texts filtered through the director (the top-down stream of information[8]) and mutate into cinematic personae. This position of "in-betweenness" complies with Kristeva's contention that the text is situated *between* the one who "writes" and the one who "reads" . In this scheme of things, mental models of characters are elements of the already altered *content* (which then gets its *form* at the narrational level through various cinematic means and devices) and as such are a key to the director's readerly function.

Secondly, the proposed trope safely steers us away from the discourse of fidelity into that of intertextuality. The labels of "right/wrong," "faithful/unfaithful," "successful/faulty" are simply not applicable to mental models, each of which has the right to be unique because their creators have such a right. As has been pointed out by Margolin, every person belongs to a particular culture, generation, social group, family, gender etc., so models of the same characters constructed by different readers are bound to be different. The cause of these differences lies in the top-down stream of information and such should also be the direction of the discussion of characters in sibling adaptations. Rather than trying to decide in the bottom-up manner which cinematic personae are better replications of their literary counterparts, the research should instead refrain from evaluative judgments and concentrate in the top-down manner on such questions as: "How are the configurations of intertextual spaces reflected in particular character models?" and "Why do directors keep being attracted by this particular raw material over and over again?"

---

[8] Schneider's notion of categories and schemas of social and literary knowledge pre-stored in the mind corresponds with Kristeva's identification of the reader (director) with context.

It should be remembered, of course, that the whole process of inferring the paradigms is inevitably shaped by the researcher's personal understanding of the adaptations. His/her cognitive procedures obey the same basic principles as the cognitive procedures of any other person, so there is no way of escaping subjectivity in such matters. The character models of the director as reconstructed by the researcher can never be absolute and objective. It does not mean, however, that the term "reconstruction" is just another way of referring to the researcher's identification with the director, that the former's perception of the cinematic personae is simply projected onto the latter's perception of the literary personae.

The researcher differs from ordinary, nonexpert "readers" of cinematic text(s) in two important ways. For one thing, s/he "reads" with the express purpose to analyze and not merely to consume. This implies that although the researcher himself/herself passes through all the stages of character-building described by Chatman, Margolin and Schneider, s/he does it consciously and intentionally and can thus direct the process of reconstruction. For another, his/her knowledge structures incorporate a variety of specialized scholarly discourses. This allows him/her not only to occupy an extra-contextual position (to a certain degree), but also to shift up and down along Kristeva's vertical line in the intertextual space: from looking at a particular adaptation in its original context to regarding this adaptation from a "meta"-point of view in relation to its older siblings.

In view of everything said above, I suggest that the reconstruction of the mental models by the researcher should include the discussion of the following aspects of character:

- psychological traits;

- motivation;

- the knowledge structures/ con-texts that, according to the researcher, contributed to the construction of the model;

Chatman maintains that paradigms are open-ended and operate *in praesentia*. The metonymic skid makes it impossible to arrive at the exhaustive combination of personal qualities for a particular character, so instead of creating an incomplete and thus useless

list, the researcher could simply try to identify the kernel traits. They would be akin to Barthensian nuclei, because they are also the "real hinge-points of the narrative," "at once necessary and sufficient" (see p. 25)

It is important to realize that paradigms are not random and haphazard collections of traits. Even though, as pointed out by Margolin, different readers are bound to ascribe one and the same character different qualities and thus construct different mental models, these models are systematic, i.e. represent organized wholes. Because literature and film need "to dramatize, concentrate, and intensify plot presentation" (Lothe 76) and because every novel and motion picture is a system in which all elements depend on and affect one another (Bordwell and Thompson 24), no quality in the paradigm is accidental, each is there for a reason. According to Bordwell and Thompson, "a character will have any number and kind of traits needed to *function causally* in the narrative. [...] [Every trait] serves a specific narrative function" (Bordwell and Thompson 86). This means that, from the reader-centered point of view, paradigms are important sources of causality in novel and film, supplying "the reasons or aims which cause people to commit various acts," to repeat Bredin's definition of character motivation (see p. 37). The key role of motivation in making a character "an essence" rather than "a paper being" has been already pointed out above (see p. on Bredin). Thus, character traits in paradigms can be used to explain and justify the behaviour (reactions and aspirations) of personae, i.e. the logical progression of incidents in the narrative. Seen in the light of their causal functioning, trait paradigms support the character/incident dichotomy postulated in the Introduction.

The researcher should not only describe the director's new mental models, but also discuss the factors which contributed to their creation. According to Schneider, these factors have two basic directions: top-down and bottom-up. I would like to argue that

within the adopted framework which regards multiple sibling adaptations of one literary classic in terms of a single raw material and several cinematic contents resulting from it the discussion of Schneider's bottom-up stream of information does not have to include a close study of the literary text and can be limited to the analysis of the transferred functional and actantial units. By definition, the raw material is a constant and an abstraction detached from any textuality (see p. 14). It is the only information that migrates from the novel to its adaptations. Everything else is supplied by directors who, under the influence of various exterior texts, amplify the raw material in their own unique ways.

I also believe that the director of a literary adaptation is a very specific kind of reader who *always* thinks thematically in the first place. When s/he decides to adapt a novel, s/he usually does that with a *purpose* (see p. 45), i.e. wants to imbue the raw material with certain *ideational significance* (see ibid.) the key to which lies in his/her own mental structures. In view of that, I will assume that the thematic dimensions of an adapted cinematic character are a priori more pronounced than the mimetic ones. Instead of weighting the former against the latter I will rather take a look at the key con-texts surrounding the adaptations (the director's knowledge structures) and representing the top-down stream of information. It is important to note that, just as with the paradigm of traits, it is impossible to provide a complete and exhaustive list of discrete exterior texts. Not only is it impracticable, but it would also be contrary to the very idea if intertextual space as "infinitely permutating intertext, which is seen through ever-shifting grinds of interpretation" (Stam 57). These grids can be outlined only schematically.

In the following Chapter, I will try to demonstrate how my approach to viewing the adapted cinematic characters as elements of the new content created by the director as a reader can be used as a tool for analyzing a particular set of sibling adaptations. I am going to discuss each of the two streams of information that have contributed to the creation of the three English-speaking screen versions of *Wuthering Heights* as well as

provide my own understanding of the director's mental models of Heathcliff and

Catherine located at the intersection of the two streams.

CHAPTER 2: HEATHCLIFF AND CATHERINE IN THE THREE NEW

CONTENTS OF *WUTHERING HEIGHTS*

2.1 The bottom-up stream of information: the minimal raw material of *Wuthering Heights*

Emily Bronte's *Wuthering Heights* (1847) is considered to be one of the most extraordinary and bizarre novels in English literature. Its uniqueness has been emphasized by many critics. F.R. Leavis, for example, called it a novelistic "sport[9]" (quoted in Allen 194). Walter Allen expressed the same idea in other words:

> [i]t is utterly unlike any other novel. There is nothing one can compare it to, for the great masters of form have chosen subjects so different from it as to make *Wuthering Heights* exist in a category of creation all its own. It can be translated in no alternative terms; the usual compass bearings of criticism do not apply; nor do the usual abstractions the critic makes from the totality of a work go far towards piercing the mystery (Allen 194).

No wonder that in the century and a half since its publication, the novel has been continuously exposed to a vast array of different, often contradictory construals (e.g. "as an allegory of class conflict, a microcosm of generational tensions, [...] a response to Romantic tradition" (Macovski 363), "a metaphysical dissertation" (Watson 86), "a psychological study of an elemental man" (ibid 88), etc.). One of the critical trends is the so-called "hermeneutical approach" (ibid 380) which acknowledges the impossibility of a single meaning and lets "the problematic mysteries and open questions of *Wuthering Heights* to live a life of their own" (Macovski 364). As J. Hillis Miller has put it,

> [t]here is an error in the assumption that there *is* a single truth about *Wuthering Heights*. This secret truth would be something formulable as a univocal principle of explanation which would account for everything in the novel. The secret truth about *Wuthering Heights*, rather, is that there is no secret truth which criticism might formulate in this way. No hidden identifiable ordering principle which will account for everything stands at the head of the chain or at the back of the back. Any formulation of such a principle is visibly reductive. It leaves something important still unaccounted for. This is a remnant of opacity which keeps the interpreter dissatisfied, the novel still open, the process of interpretation still able to continue (Miller 368-369).

In other words, no construal can account for the entire system of elements in Bronte's novel.

---

[9] "Sport" in the sense of a creature "which exhibits abnormal variation or departure from the parent stock or type in some respect" (Oxford Dictionary 1989).

Consequently, as a target of adaptation designs, Bronte's enigmatic literary work harbours a serious pitfall. On the one hand, it offers a fertile ground for filmmakers to showcase their interpretative and paraphrasing skills and thus cordially invites attempts to transpose it to the screen. On the other hand, it is so multifaceted and remarkable that it makes any filmic emulation of its complexity practically impossible. In this connection, any big screen version of *Wuthering Heights* seems to be an ideal prey for fidelity criticism obsessed with exposing deficiencies and discrepancies. In view of that, I believe the conception of adaptation as paraphrase of the novelistic raw material offers a useful *alternative* framework for analyzing filmic remakes of this novel: it allows regarding them as works with their own themes and agendas, i.e. with their own content, which is not supposed to coincide with the original one.

Having chosen personae (instead of incidents) as the focus of attention in my analysis of *Wuthering Heights* and having decided to interpret the notion of minimal raw material as the common denominator shared by all three screen versions, I would now like to specify the characters that, in my view, function in this "raw" way. Because Wyler's and Fuest's adaptations are based on the first fifteen chapters of the novel where the relationships between the first generation of inhabitants of Wuthering Heights and Thrushcross Grange are described, the second generation, which appears only in Kosminsky's film, cannot be regarded as part of the umbilical cord uniting Bronte's text and its cinematic paraphrases. Consequently, the major characters that have been transferred from the literary original in all three adaptations are: Heathcliff, Catherine, Hindley, Edgar, Isabella and Nelly.

I would like to argue, though, that only Heathcliff and Catherine fall under the notion of *minimal* raw material. In Bronte's novel Heathcliff occupies the key place. As Melvin R. Watson points out,

> Heathcliff *is* the story. He not only acts and suffers, but causes others to act and suffer; his strength permeates the story; his power for good and for evil shocks and surprises the reader; his deeds and his reactions from the ghastly beginning to the pastoral close make a coherent whole out of what might have been a chaotic heap (Watson 88).

Indeed, the claim that Heathcliff is the main locomotive of action in the novel is hard to dispute. Following this assertion, it is necessary to admit that all other characters are merely subordinated to him and have no direct impact on the development of the story. According to Watson, their influence on what happens occurs only through Heathcliff: they are important "in moulding Heathcliff's character, in serving as contrasts to him, or in receiving the force of his hatred" (ibid 90). Of all the other characters in Bronte's book Catherine Earnshaw-Linton is the only one who stands as "a near equal" (ibid 91) to the male protagonist. Watson names two main reasons for her almost matching status. Firstly, she is very much like him: despite all their confrontations and misunderstandings, deep down they are kindred souls made of the same substance. In her confession to Nelly Dean, Catherine famously declares that she *is* Heathcliff:

> There is, or should be, an existence of yours beyond you. What were the use of my creation if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself. [...] He's always, always in my mind – not as a pleasure, any more than I am always a pleasure to myself – but as my own being (Bronte 64).

Secondly, Catherine alone can control Heathcliff, at least up to the point when "she forfeits that power by her marriage to Edgar" (Watson 91). As Watson remarks, "[o]ne of the greater ironies of the book is this: that by her affection intended primarily to help Heathcliff she partly alienates herself from him and blows to flame the fire of hatred which produces an eruption lasting seventeen years" (ibid). This single instance of influence on the progression of the story can hardly be seen as indirect. The factors of her spiritual kinship with the hero and her potential capacity for ruling him (and thus for controlling the development of the events) make it possible to regard Catherine as the second protagonist.

In the film versions, the protagonistic status of both Heathcliff *and* Catherine is also supported paratextually[10] by the fact that the opening credits feature the names of the actresses playing Catherine *before* the names of the actors playing Heathcliff. On the one hand, it seems to be simply a matter of cinematic courtesy (the ladies-first type of crediting) and, in Merle Oberon's and Juliette Binoche's cases, also of the star rank of the female performers. On the other hand, it is a clear indication that Catherine is considered to be no less protagonistic than Heathcliff himself.

In addition to that, Wyler's and Fuest's adaptations are based on the first half of the novel. This part of Bronte's *Wuthering Heights* is focused on the relationship between the two characters while they are both living. The omission of more than half of the book describing Heathcliff's life after Catherine's death (which spans almost twenty years) betrays the directors' primary interest in the dynamics of the protagonists' interactions as a "couple" in which both parties are of equal importance. Kosminsky's version adapts the entire novel, but even here it is possible talk about the parametric[11] juxtaposition of the two protagonists. This effect of more or less equal amount of screen presence of the hero and the heroine is achieved through the casting of one and the same actress, Juliette Binoche, as both Catherine and her daughter Cathy who thus acquires an additional overtone of correlation with her mother and prolongs the former's screen time.

In view of all the arguments adduced above, I believe I am justified in talking about the interactions between the two equally protagonistic personae Heathcliff and Catherine as the basis for the minimal raw material transferred from the novel into its cinematic versions. Employing the terminology introduced by Barthes in his theory of the structural analysis of narratives and by Schneider in his cognitive theory of literary character, one can say that this minimal raw material is supported by the bottom-up

---

[10] in Genette's sense (see Stam 65)
[11] The meaning of this Barthesian term has been explained in Chapter One (see p. 39).

stream of information emanation from the literary original and constituted of the units of the first two structural levels: cardinal functions and actorial models. The major transferred cardinal functions in *Wuthering Heights* may be summarized as follows[12]:

- Heathcliff is brought to Wuthering Heights by Mr Earnshaw.
- Heathcliff and Catherine strike up an intimate friendship (that gradually turns into an extremely strong affection).
- Upon the death of Mr Earnshaw, Heathcliff is abused and degraded by Hindley.
- Catherine is bitten by a dog.
- Catherine has to spend a considerable time at Thruscross Grange with the Lintons.
- Catherine returns to Wuthering Heights considerably changed.
- Catherine is often negligent towards Heathcliff.
- Catherine's changed attitude hurts Heathcliff. He solicits her attention.
- Linton proposes to Catherine.
- Catherine discusses the proposal with Nelly.
- Heathcliff overhears the first part of this conversation.
- Heathcliff misinterprets Catherine's words and runs away.
- Catherine is mortified by his departure.
- Catherine marries Linton.
- In a few years Heathcliff returns rich.
- Heathcliff disturbs Catherine's peaceful married life.
- Heathcliff buys Wuthering Heights.
- Isabella falls in love with Heathcliff.
- Catherine warns Isabella of the danger of getting involved with Heathcliff.
- Heathcliff marries Isabella.
- Heathcliff mistreats Isabella.
- Catherine falls ill.
- Heathcliff comes to see Catherine shortly before her death.
- Catherine dies.
- Heathcliff is mortified and wishes that she should never be at rest until he is living.

As can be seen, they are centered predominantly on Heathcliff and Catherine: at least one of these two characters figures in each separate cardinal function.

This, in its turn, implies that the primary actorial model in all four *Wuthering Heights* in question (i.e. the primary actorial model that gets transferred) is centered on the relationship between Heathcliff and Catherine. For each hero, the desire to always be near the heroine seems to be the primary motivation and purpose in life. That is why the chief axis of desire stretches from the male protagonist as the subject to the female protagonist as the object while the key axis of knowledge starts and ends with Heathcliff himself who is simultaneously the sender and the receiver. Each heroine, although ultimately also incapable of overcoming the pull of this strong mutual affection, is far less single-minded and fixated upon it throughout the course of the

---

[12] As a guideline, I have used McFarlane's lists of cardinal functions for various films that he gives in his *Novel to Film: An Introduction to the Theory of Adaptation.*

narrative. With her actions she alternately draws the hero closer and pushes him away thus being his primary helper and opponent rolled into one. Based on the explanation above, the primary actorial model transferred from the page to the screen in each of the three cases can be schematically presented as follows:
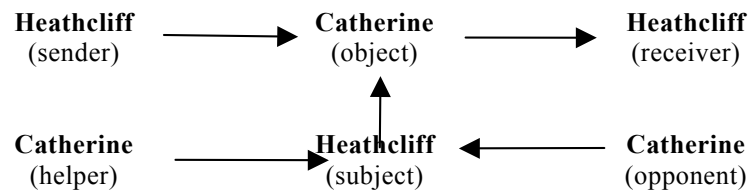
It encodes Heathcliff's single-minded fixation on Catherine and Catherine's painful oscillation between Heathcliff and her other fancies and commitments. Wyler, Fuest and Kosminsky flesh out this model with very different personality traits and drives, thus moulding the raw material of the novel into new cinematic contexts in which the transferred system of arrows and actors acquires unique nuances and shades of meaning.

In the subsections below I will suggest my own interpretation of the authorial amplifications of the raw material[13]. My analysis will concern only that part of the three new contents which has to do with the protagonists. In the case of the adaptations in question it makes little sense to look at the two mental character models separately. As has been shown above, at the actantial level Heathcliff and Catherine are bound together into a self-contained actorial model, which makes them inextricably linked with each other. That is why I am going to treat them as a single whole (a single mental model) and look at their traits and motivations in connection to one another. Due to the (see p. 40) and the fact that paradigms of traits operate in praesentia (see ibid.), it is rather pointless to simply try and suggest the maximum number of possible traits for the characters (i.e. to fill Chatman's open-ended formula $C=T_n$ (see p. 39). I will

---

[13] The cinematic evidence in support of my interpretations will be provided in Chapter 3 where I am going to discuss the use of the filmic medium (i.e. the narrational level) by the director as a writer. As a researcher, I have, of course, studied the cinematic form first and on the basis of it have deduced the mental models in the new contents.

instead mention only those key qualities the causal functioning and motivational power of which, in my view, are particularly strong. The descriptions of the directors' double character models will therefore include both the defining traits of the protagonists and the former's effect on the narrative progression.

2.2 The point of intersection of the two streams of information: the directors' mental character models

Before taking a closer look at each of the three character models, I would first like to outline the logic according to which my description of these models will proceed. Fundamentally, all three cinematic Heathcliffs and Catherines are characterized by wildness of spirit, rashness and tempestuousness. These qualities bond each of the three pairs of characters into a deep and close friendship, provide the cement for their insurmountable attachment to one another and, as such, serve as the driving engine for the progression of the narratives. So long as their spiritual unison dominates their existence and remains undisturbed by outward circumstances, the cinematic protagonists live happily and self-containedly. The ever-growing dissonance starts manifesting itself when the characters' spiritual harmony begins to be overbalanced by their mismatched reactions to the pressures of the material world. The roots of these incompatible reactions are different in 1939, 1970 and 1992 *Wuthering Heights* and can be traced to the heroes' childhood and adolescence, when their relationship was still a harmonious one. Each director suggests his own reasons for Catherine's "betrayal" and Heathcliff's "revenge" and his own conception of the distribution of power between the two protagonists. The three descriptions below will follow this general blueprint for analysis.

2.2.1 Wyler's mental model

The wildness of spirit of Wyler's characters finds a dramatic expression and is realized in chivalry and romance. From an early age, Heathcliff and Catherine take refuge from life's troubles by climbing up to Penistone Crag, where the daring, playful and resourceful Catherine leads all their games and creates an imaginary kingdom. There Heathcliff is of noble birth: a son of a Chinese emperor and an Indian queen, "a prince in disguise[14]" who has been "kidnapped by wicked sailors and brought to England", an owner of a magnificent castle, a dazzling knight who fearlessly fights villains (0:15:06-0:15:33 WWWH). In their fantasy world, Catherine treats Heathcliff not merely as her peer, but as a superior at whom she looks with adoration and worship. She tries to cultivate the sense of nobleness in him by frequently addressing him as "milord" and by letting him feel himself admired and appreciated.

Enjoying this fairy tale in equal measure, the characters, however, have very different attitudes towards it. Being a true romantic at heart, Heathcliff takes it in a serious manner: much more gravely than he takes his real life. At Wuthering Heights, he is a ragged and grimy stable boy who is despised, beaten up and bossed around. Catherine's attractive alternative to this world of oppression and humiliation becomes his reality for a while. "What does it matter? Nothing is real out there. Our life is here" (0:21:24-31 WWWH), he once says to Catherine. Because his strong sense of dignity, self-respect and purposefulness is completely satisfied at Penistone Crag by Catherine's attention and fondness, the miserable side of his existence at Wuthering Heights is of little importance to him. He uses his will-power and tenacity to persevere in his dire condition despite all insults and abuses in order to be with the woman he loves: "I've stayed here and been beaten like a dog. Abused and cursed and driven

---

[14] I am aware of the fact that the use of quotes in the discussion of the *content* is somewhat controversial. As elements of dialogue, they belong to the enunciatory level which has to do with the *form*. However, I believe that they add some important "colours" to my descriptions of the directors' mental models. That is why I have allowed myself to use them here for illustrative purposes.

mad, but I stayed just to be near you. Even as a dog! I'll stay till the end. I'll live and I'll die under this rock" (0:22:37-48 WWWH).

Catherine's romanticism, on the contrary, is counterbalanced by her pragmatism. As she is growing up, the former quality is gradually subsiding and the latter is coming to the fore together with ambition, upward mobility, waywardness, capriciousness and flightiness. Although she feels that Penistone Crag is a perfect place for her untamed and impulsive temperament ("No matter what I ever do or say, this is me now standing on this hill with you. This is me forever." (0:33:01 WWWH), she never really forgets that it is just a game. In contrast to Heathcliff, she cannot ignore the reality and is intent on being a queen in real life too. At a certain point she realizes that Heathcliff is quite content to be "dirty and unkempt and in rags" (0:22:07 WWWH) and that this is what is awaiting her too if nothing changes. Because she prefers "dancing and singing in a pretty world" (0:23:02 WWWH) to "liv[ing] in haystacks and steal[ing]food from the marketplaces" (0:22:30 WWWH), she tries to push him towards some serious action ("Why aren't you a man? Heathcliff, why don't you run away? [...] You could come back rich and take me away. Why aren't you my prince like we said long ago? Why can't you rescue me?" (0:22:12 WWWH)). When Catherine sees that her urges do not have any effect on him, she starts contemplating marriage with Edgar Linton which could save her "from this disorderly, comfortless place" (0:42:02 WWWH) and give her a heavenly existence. However, a talk to Ellen makes her realize that she does not belong in heaven:

> I dreamt once I was there. I dreamt I went to heaven, and it didn't seem to be my home. I broke my heart with weeping to come back to earth. The angels were so angry, they flung me out in the middle of the heath on top of Wuthering Heights. I woke up sobbing with joy. That's it, Ellen! I have no more business marrying Edgar than I have of being in heaven. (WWWH 0:42:17-41).

Due to a tragic misunderstanding, though, Heathcliff becomes convinced that Catherine has completely deserted him for "that other world" (0:33:44 WWWH) and finally manages to tear himself away from Wuthering Heights. Torn between who she is and who she wants to be, Catherine decides to write off her Penistone Crag experience as "a

strange curse" (0:49:58 WWWH) and in her new capacity as Edgar's wife gradually becomes "quite the lady of the manor," "presid[ing] over Thrushcross Grange with quiet dignity" (0:52:19 WWWH). Childhood wildness and romanticism seem to be set aside forever. However, when in a couple of years Heathcliff returns with his memories of a different Catherine, her wild nature awakens again and clashes with the comfort, security and domesticity of her married life. Scared of her weakness in the face of the past, she does everything to keep Heathcliff at bay, but that only serves to increase his pressure.

He is driven by the desire to win her back and comes back specifically for that single purpose. Rich and suave, he longs to return things to how they used to be and tries to blackmail Catherine into their bygone happiness by his humiliation of Hindley and his marriage to Isabella. Rather than being a malevolent and gloating retaliation, his emotional cruelty is an unwilling and forced measure in which he takes no real pleasure and satisfaction. Tormenting others, he torments himself in the first place. Ironically, having followed Catherine into that other worldly realm and having gained everything that he lacked there (money, status and polish), he feels much more miserable than he did as a stable boy. Then, he was a dazzling prince, now he feels only "hunger and pain" (1:24:29 WWWH) like a pauper. In the past, he unwillingly but steadfastly *endured* abuses to be with Catherine, now he just as unwillingly and steadfastly *inflicts* them to be with her again. In fact, he feels himself a victim rather than an aggressor:

> If you ever looked at me with what is in you, I'd be your slave. If your heart were stronger than your fear of God and the world, I would live silently contented in your shadow. But no. You must destroy us both with that weakness you call virtue. You must keep me tormented with that cruelty you think so pious. (WWWH 1:17:42-1:18:04).

This monologue betrays Heathcliff's total dissatisfaction with the real power he now has, because, in fact, it makes him powerless to change anything. On the contrary, he wishes to revive those days when he was subordinate and dependent, because then he wielded unconstrained power in Catherine's imagination. Like some actors, he feels much better playing a role than living a reality.

The tragedy of the situation lies in the fact that the married Catherine is also powerless to alter the situation. Realizing in the end that she does not need that "handful of worldliness" (1:31:47 WWWH) after all, she is unable to go against conventional morality and break marital vows ("I'm another man's wife" (1:12:31 WWWH)). Intoxicated by her memories of the Penistone Crag days, she falls ill and dies, refusing to combat the romantic wildness of her spirit that seeks to tear her away from heaven where she does not belong. Through her death, she acts out her dream of being flung out of paradise. Many years later, Heathcliff finally manages to leave his hell on earth and join her on top of Wuthering Heights, where the two can no longer be disturbed by reality and its temptations.

2.2.2 Fuest's mental model

The wildness of spirit of Fuest's characters finds a kinesthetic expression and is realized in rowdy physicality. The second pair of Heathcliff and Catherine also has a secluded world of their own at Penistone Crag, but it is a den for animals or a cave for savages, not a castle for a prince and a queen. The games of Fuest's protagonists are based on active and mischievous physical action rather than on detached and dreamy fantasizing. They pull faces, run and romp around, ambush and chase each other, cry and laugh their lungs out. Such deferential appellations as "milord" and "milady" would be truly absurd for them: the two call each other in a far less ceremonious manner ("you rotten pig!" (0:22:46 RFWH), for example). If the harmony of romantic wildness of Wyler's characters is gradually destroyed by Catherine's growing fascination with the material world and by Heathcliff's total denial of it, the harmony of impish wildness of Fuest's characters is disrupted when they almost simultaneously start undergoing two opposite processes due to sudden exposure to the concerns of everyday life: Catherine is culturalized while Heathcliff is further barbarized.

Throughout his childhood and adolescence Heathcliff enjoys a privileged position in the Earnshaw family. The master of the household lavishes his fatherly affection and trust on

him at the expense of his own son, whom he scolds and thrashes on a regular basis. Suspecting that Heathcliff might be Mr Earnshaw's illegitimate child, Mrs Earnshaw is even afraid that he can inherit the estate in defiance of the law. However, Heathcliff's superior status stays indisputable and unchallenged only while he remains under the protection of his adoptive parent. When Mr Earnshaw dies, the illusion of supremacy and privilege dissolves and Heathcliff starts realizing that he is a mere "Gypo" and "lascar" in the eyes of other people. In contrast to Wyler's hero, whose personal tragedy results from a sudden loss of the imaginary universe, Fuest's hero enters his period of trials and tribulations when he is unexpectedly tumbled down from the top to the bottom. Bound by his pledge to Catherine to never leave her and Wuthering Heights and quickly realizing that he is not actually in a position to be rebellious and openly oppositional, he grudgingly accepts the rules that are foisted onto him by Hindley. Unusually hard and dirty manual labour and a prohibition on reading books soon add a darker and sharper dimension to his savageness formerly counterbalanced by education and Mr Earnshaw's fondness. A mischievous and cute whelp, who is vulnerable and harmless, turns into a ferocious and dangerous wolf, who has the power and skill to attack.

Catherine's savageness, on the contrary, undergoes a kind of domestication. Naturally uninterested in social mobility, she discovers the world of fine manners and dresses quite by chance when she has to spend some months at Thrushcross Grange after being bitten by a dog. The time spent with the genteel and refined Lintons makes her aware of the existence of a completely different life. This experience in socialization is akin to the biblical Eve's loss of innocence after tasting the forbidden fruit of knowledge. Catherine no longer can indulge in her primeval utopia without a certain degree of shame and embarrassment. Moreover, she also loses her blitheness and starts to think strategically. The only way for her and Heathcliff to be together and to be free is to leave Wuthering Heights, which has become a place of continual conflict between her brother

and her soul mate. And that cannot be achieved without money. With her brother gradually turning into a drunkard and a gambler and with the coarsened Heathcliff seeming to be totally unable to support a family ("He is a wild animal. [...] We'd be forced to live like beggars" (0:41:33-41 RFWH), she knows that the only way for her to get access to financial resources and to "get Heathcliff away from Hindley" (0:42:53 RFWH) is to find a wealthy husband.

Heathcliff does not get a chance to learn about her real motivation in accepting Edgar's proposal and runs away with bitterness in his heart. Catherine waits in vain for his return and marries Edgar out of gratitude and loneliness, rather than for prestige and wealth, which, in contrast to Wyler's heroine, she does not really care for at all. When, having found "good fortune" (0:56:40 RFWH), Heathcliff returns, she is unable to resist his advances and is ready to accept him as her secret friend and lover, but is not ready to discard her married life altogether and hurt Edgar, who has helped her so much.

Unlike Wyler's Heathcliff, Fuest's protagonist does not want to be Catherine's slave and live "silently contented in her shadow". If the transformation of Wyler's hero is reluctant and burdens him, Fuest's character likes his newly acquired glitz and tries to demonstrate it to everyone as much as he can. His attitude to power is also very different. After his return, he wants to be the one dictating the terms and enjoys the feeling of dominance over the people who used to hurt him so much. He is far less confident than Wyler's Heathcliff, though. The latter knows the strength of Catherine's feelings for him and resorts to cruelty to combat her indecision. Fuest's hero is not so sure about his place in Catherine's heart and uses cruelty against Hindley and Isabella as a tool for self-assertion. Torn between tenderness and aggression (he actually hits and pushes Isabella several times during the film), he desperately seeks proof that Catherine loves him as much as he loves her. For him, her unwillingness to give up her husband is a clear indication that

she is trying to make him a pawn of his infatuation again. That puts him on the warpath and draws him into the phantom power struggle with her:

Heathcliff: I do what I want!
Catherine: No, you don't! You do what *I* want. [...] I've got something to say to you.
Heathcliff: No, I've got something to say to *you*. Look, I want you to understand that I know how I've been treated. And if you flatter yourself that you've deceived me or that I didn't know it, then you're a fool. I went through hell for you. And if you think it's only me that's going to suffer then you'd better think again (RF 1:10:51-11:22).

A victim of his own insecurity (rather than of Catherine's virtue and piety as is Wyler's Heathcliff), he exaggerates Catherine's invulnerability and strength out of all proportion and by far overdoes his defensive attacks on her and the people she cares about. Incapable of neglecting her sense of duty and devotion to Edgar and seeing the sufferings of those involved, she falls ill. The wildness of her spirit once again finds a physical outlet, this time in fits, thrashings, ravings and howls; being pregnant with Heathcliff's child, she dies in premature childbirth. After her funeral, Heathcliff becomes insane, turns violent and is shot down like a wild animal. Their spirits set off wandering the moors together.

2.2.3 Kosminsky's mental model

The wildness of spirit of Kosminsky's characters finds a metaphysical expression and is realized in supernatural mysticism. Giggling and fidgeting during Bible readings and boldly making fun of the Christian sensitivities of others, the third pair of Heathcliff and Catherine have little reverence for established religion. Their perception of the world is animistic, rather than theistic. They believe that all natural entities and phenomena (birds, trees, winds, stones etc) have a soul and are open for communication. The protagonists spend their childhood and adolescence enjoying nature ("the open moors, the rock and the lowering skies" (0:10:32 PKWH)) and engaging in sense-making interaction with it. In their games, Heathcliff casts himself as a guru who knows all about the unseen life of the surrounding landscape and as a mentor who tries to teach Catherine the basics of extrasensory perception. In fact, he even tries to make her part of this transcendent reality by sending her spirit into a tree.

So long as Catherine is fully enchanted by the otherworldly spell, both characters are merry, happy and contented. Trouble begins when the natural harmony between the master and the apprentice is disturbed by the rude interference of the external circumstances. Kosminsky's Heathcliff is close to Wyler's in certain respects. He is relegated to the status of a farm hand very early in his childhood and finds an alternative reality for himself in a non-material world. However, in contrast to Wyler's Penistone Crag kingdom, which is created by the power of Catherine's imagination, Kosminsky's moors are suffused with animistic energy by Heathcliff himself. While in the former version Catherine, to a large extent, feigns (or rather acts out) subordination and submissiveness, in the latter she is really looking up to Heathcliff: in their games the two remind a child and a grown-up. Like Wyler's characters, Kosminsky's protagonists have different attitudes to their spiritual bond and this is the main reason for their ensuing conflict. As the more grown-up companion, the leader and the "author" of this supernatural realm, Heathcliff takes the relationship very seriously; as the junior mate and follower, Catherine sees it as an exciting and amusing pastime at first.

When Catherine gets the chance to know the Lintons closer, she discovers a novel and interesting game for herself: that of playing a lady. Pretty dresses, vivacious dances, courteous and sophisticated conversations – all these glitzy trappings of civilized society capture her imagination. Like an inquisitive child who is easily distracted by new shiny toys, she forgets about Heathcliff for a while and concentrates entirely on her image as a lady. Her slighting attitude towards her former playmate ("Should I always be sitting with you? You might be dumb for anything you say to amuse me. [...] That's no company at all, when people know nothing and say nothing" (0:29:00-23 PKWH)) is akin to teenagers' disappointment in and embarrassment about their former, more "childish" toys. Heathcliff takes his dethronement from a guru to an ignoramus in Catherine's eyes painfully. Thinking that he has lost control over her

thoughts and interests, he cannot help stalking and harassing her. His proclivity to overcome her slight in a sadistic way evidences itself right from the start (e.g. when he puts a wire mesh over a lapwing nest starving the nestlings while waiting for Catherine's return from the Lintons).

Catherine's decision to accept Edgar's proposal is a mischievous but at the same time strategic prank through which she is trying to overcome the unsettling realization that she is really in love with Heathcliff, whom she is convinced she cannot marry. Heathcliff, however, does not stay to listen to her confession long enough to hear the most important part that she pronounces in the style that he has nurtured: "My love for Linton is like foliage in the woods. Time will change it as winter changes the trees. My love for Heathcliff... It's like ... It's like the eternal rocks beneath. A source of little visible delight but necessary" (0:33:15-34:05 PKWH). The distraught hero leaves the Yorkshire moors and thus robs Catherine of the joys of her childhood and of a reason for living. Similarly to Fuest's character, Kosminsky's heroine also marries Edgar out of loneliness. Thinking within her lost friend's frame of reference, she decides to "uproot" (0:43:07 PKWH) herself from the now heathcliffless "eternal rocks" of Wuthering Heights and plant herself at the "sheltered" and "crimson-carpeted" Grange (0:17:46 PKWH), turning from a wild tree into a decorative pot plant. A transfer in the opposite direction is impossible. When Heathcliff returns and starts claiming her back in his violent and domineering way, she loses her bearings altogether. At the Grange, her childlike lightness of perception fails her and she falls terminally ill.

If the emotional cruelty of Wyler's hero is forced and reluctant and the physical aggression of Fuest's protagonist is insecure and self-protective, the eerie brutality of Kosminsky's character is sadistic and fanatic. He is a control freak totally fixated on one single object. In contrast to the other two Heathcliffs, one of whom desperately

longs to return the past and the other just as desperately seeks proof of love, Kosminsky's Heathcliff wants to own and control Catherine and everything that has any connection to her: Wuthering Heights, the Grange, her brother, her nephew, her daughter. This obsession is so strong that it lasts for many years after Catherine's death. He is particularly driven mad by the young Cathy Linton, whose airiness and light-heartedness reminds him of the flighty childishness of her mother Catherine, which, in Heathcliff's view, lied at the root of their tragedy. He does everything to make "weeping" Cathy's "chief diversion" (1:15:22 PKWH) after her father Edgar dies, but she proves remarkably buoyant and in the end helps Heathcliff come to terms with his diabolic, uncontrollable anger and desire for revenge. He dies peacefully with memories of his beloved Catherine as a little girl: the way she looked when he just got acquainted with her. As in the preceding versions, the spirits of the protagonists are reunited on the moors.

2.3 The top-down stream of information: the directors' discourses

As can be seen from the above discussion of the authorial amplifications of the raw material, each director has endowed the relationship between the protagonists with his own specificities and meanings. The next logical step is to understand which discourses/contexts have contributed to the creation of these mental models. Certain thematic dimensions are common to all three adaptations in question. At the most general level, all three Heathcliffs and Catherines can be easily categorized into such knowledge slots of the Western mind as "a socially mismatched pair," "eternal love that overcomes death," "rags-to-riches transformation," etc. These general thematic schemas have been there in Western culture for a long while and have been most probably acquired by the three directors through reading (or other media) rather than through personal experience. At the more particular levels, the thematic issues clustered around the three

pairs of protagonists naturally diverge. The following sections will outline some of the directors' knowledge structures that contributed to the shaping of the new cinematic contents.

2.3.1 Wyler's con-texts

A mainstream Hollywood film, William Wyler's *Wuthering Heights* was released in 1939. The bearing of the time and place of its production on its treatment of the raw material in question is hard to overestimate. One of the most significant con-texts in the intertextual space of this adaptation apart from Bronte's novel is the so-called Hollywood Production Code (aka Hays Code). It was adopted by the Motion Pictures Producers and Distributors Association in 1930 and soon became obligatory and enforceable for all movies made within the mainstream production system. The code's three general principles introducing a detailed list of guidelines and prohibitions (termed "particular applications") read as follows:

> 1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil or sin.
> 2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
> 3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation (ArtsReformation.com).

As is obvious, Hollywood's self-censorship at the time made the portrayal of the novelistic Heathcliff's "wild world of sadism, bestiality, and violence" (Lawson-Peebles 5) a practical impossibility as this would not have been approved by the relevant authorities. As Lin Haire-Sargeant has put it, Bronte created her character in order to accomplish "a daunting challenge" of telling "the story of a brutal, calculating sadist, the bane of two families over two generations, in such a way that by the end the reader's horror is overwhelmed by sympathy" (Haire-Sargeant 410). In the 1930s, there could be no question of transposing "the allure of [Heathcliff's] evil" (ibid) onto the American cinema screen.

Nor was there any desire on Wyler's part to so. The director was working on the film not only in the con-text of Tinseltown's rigid self-policing, but also in the con-texts of the escalating political and military conflict in Europe and the growing isolationist mood in the United States. In his article "European Conflict and Hollywood's Reconstruction of English Fiction," Robert Lawson-Peebles describes the prevailing American attitude to Britain's troubles in the following way:

> While American popular opinion was overwhelmingly anti-Nazi, it was also not particularly pro-British. The brief period of alliance in World War I was widely regarded as an aberration from America's true isolationist stance, which came to a peak with the 'America First' movement of the 1940s. Anglo-American relations in the twenties and thirties were frequently poor. If many Americans looked with detestation on Nazi totalitarianism, they hardly regarded Britain as the site of a modern democracy (Lawson-Peebles 2).

Desperately needing US help in its confrontation with Germany, British government tried to use every opportunity to nurture interventionist feelings in Americans, and cinema was seen as a powerful propagandistic tool in this struggle for support. For various reasons, many in Hollywood were willing to agitate for the British cause and did that mostly by trying to convince people on this side of the Atlantic that Britain was a nation holding similar values and ready for reform. According to Lawson Peebles, Wyler was among these sympathizers. Thus, his film can be seen as an "engaged political text" (ibid. 1) seeking to recast Bronte's novel as an image of "a modernizing England which [was] learning to reject class and inherited wealth in favour of democracy and love" (ibid). In other words, the director reworked the raw material of the novel into a thoroughly Americanized content to suit the tastes and ideals of its primary target audience, the Americans, and thereby to present Britons in a familiar and positive light.

Each of Wyler's protagonists is given the chance to showcase their virtues. Thus, Heathcliff is essentially a "goody" fully worth of sympathy and respect. Despite his emotional cruelty to others (which is forced and devoid of any glee) and his offer of an adulterous affair to Catherine (which is distraught and desperate), he exudes the air of dignity and nobleness. His attachment to the Penistone Crag fantasy makes him very

American: an enthusiastic and faithful guardian of "a New World, an imaginative, sacred, protected, and egalitarian space removed from the oldwordly decadence" (Lawson-Peebles 7). Moreover, he is the meeting point for such other quintessentially American themes as tenacity, hard work, and self-made success. Wyler's Heathcliff is a realization of the American dream the only trouble with which is that, by a quirk of fate, it comes true in the wrong ("old") world.

In this sense, Catherine with her oscillation between romantic wildness and class snobbishness may be said to personify England on its slow but sure way from elitism to egalitarianism. This identification is further supported by the analogy that may be drawn between the heroine as the creator of the Penistone Crag kingdom and England as the "mother" of the New World. Like Albion, Catherine was endowed with the spirit of romance, liberty and equality which gave a powerful impulse to a wonderful alternative for the old way of life. In the heroine herself, however, just as in the mother country, this spirit was constrained by the false ideals of privilege and class-consciousness. After a long struggle, Catherine was able to discard them. So, presumably, can England.

On a less abstract level, Wyler's heroine also has another virtue highly valued at the time: integrity. Indeed, one of the "particular applications" of the 1930 Production Code stipulated respect for "the sanctity of the institution of marriage and the home" (ArtsReformation.com). In contrast to her freedom-loving romanticism, which comes and goes, her high moral principles remain constant throughout. Of all three Catherines, she is the only one who refuses Heathcliff explicitly on the grounds of loyalty to her husband. Thus, we can see that, in Wyler's conception, the weaknesses of each protagonist are always counterbalanced by his or her commensurate strengths. Ultimately, none of the two characters is cast in a negative light so that the target audience could enjoy the story told within the familiar frame of reference.

2.3.2 Fuest's con-texts

The 1970 *Wuthering Heights* was directed by an English director on English soil but under the aegis of the American International Pictures (AIP). Films produced by this company founded in the 1950s by James H. Nicholson and Samuel Z. Arkoff "inevitably bore [its] stamp, no matter who wrote, directed, or starred in the feature" (Film Encyclopedia). Fuest's work is no exception here and reveals clear traces of the company's philosophy, which is, thus, an important con-text in the intertextual network surrounding the adaptation. AIP's core principles have been summarized in the so-called "A.R.K.O.F.F. formula":

> A-ction (excitement and drama), R-evolution (controversial or revolutionary ideas), K-illing (or at least a degree of violence), O-ratory (memorable speeches and dialogue), F-antasy (popular dreams and wishes acted out), and F-ornication (sex appeal, to both men and women) (Film Encyclopedia).

Although this checklist was originally developed for low-budget teen-oriented "beach party" and horror films in which AIP specialized, the template proved absolutely transferable to *Wuthering Heights* as well. Firstly, due to its unique strangeness and mystique, Bronte's novel had become a well-known fairy-tale in its own right. Secondly, the introduction of action, violence and fornication to the screen version was in itself already a kind of revolution, yet not, however, because these ingredients were sensational in themselves. By the time the second adaptation was being shot, censorship on both sides of the Atlantic had become very relaxed. The old moral prohibitions of the British Board of Film Censors had been almost totally abandoned by 1970 (Richards 175) and the Hollywood production Code was officially scrapped in 1968. Thus, if in the fifties and early sixties AIP's "A.R.K.O.F.F. formula" was employed in flagrant violation of the conventional production standards, its use in the seventies was not seen as defiant any more.

The situation with *Wuthering Heights*, though, was a bit different. On the one hand, the literary original suffused with a sinister, rough and dark atmosphere seems to invite bold and blunt transpositions to the screen. On the other hand, Wyler's

transformation of this classic into a nice and polite drawing-room romance in 1939 had become so successful and well-known in the English-speaking world that, for many admirers of the first sound version (either of the contemporaneous or subsequent generations), its sweetness and delicacy had become the ultimate, classic way of "reading" *Wuthering Heights*. In these conditions of colonized perception of the novel, Fuest's (AIP's) decision to switch from an idealized conception of the raw material to a very down-to-earth one could indeed come across as if not fully revolutionary, then at least controversial.

Although action, violence and sex are the staple constituents in the "A.R.K.O.F.F. formula," in Fuest's film they function in a very specific way and have a special tonality. In the adaptation in question, they are hardly just an end in themselves to attract teenagers and young people. If that were the case, these components would probably have been more salient and pronounced. The Gothic and demonic elements in Bronte's book are very strong, so being really "honest" would imply a more graphic representation and a stronger supernatural dimension. Fuest's action, violence and sex are clearly of this world and strike the viewer as being very every-day. It is this commonplaceness that is the source of their revolutionary nature. Having turned the raw material of *Wuthering Heights* into a bizarre but beautiful love story, Wyler succeeded not only in "de-villanization" of Bronte's story in popular mind, but also made it more refined and fairy-tale-like. Fuest goes against the gain by foregrounding roughness and portraying characters who yell, use swear words, have blazing rows, and sometimes even manhandle each other, thus displaying typical characteristics of a dysfunctional and abusive family. Owing to the A.R.K.O.F.F. principles, the classic AIP films were very exciting and entertaining, but very unrealistic. Fuest's tactic, on the contrary, is to apply the template in a moderate and realistic manner but to a subject regarding which such an approach is least expected. Here we can observe the fusion of an American agenda with the British realist tradition.

The realist aesthetic has always flourished in British cinema (Brown 188). One of its brightest periods was in the late fifties-early sixties when the British New Wave (the so-called "kitchen sink dramas") set the tone in national filmmaking. Even though Fuest's *Wuthering Heights* was shot half a decade after the trend had faded, traces of the New Wave con-text can be nevertheless discerned in it. The following description of the kitchen sink cinema, for example, is perfectly applicable to the adaptation in question:

> [New Wave] the films faced people's emotions head on and swept away what had grown to be regarded as dull studio artifice. Cameras went out and about, especially up north [...] Characters were not cosy couples in Mayfair or the shires, but working-class people, tart and passionate (Brown 188).

If Wyler's con-texts predisposed him to ennoble and purify the emotions and passions of his protagonists, Fuest's intertextual space, on the contrary, encouraged him to make them more earthly and tangible. The director achieves his realism mainly by means of physicalization and sexualization of the story and, through that, pays tribute to another contemporary con-text, that of sexual revolution, which in the sixties started to liberate sex from the confines of marriage. If the love between Wyler's Heathcliff and Catherine is incorporeal and is consummated only after their death, Fuest's characters are made of flesh and blood and are very open-minded as far as physical contact is concerned. In contrast to 1939 Catherine, her 1970 counterpart is not stopped by the fact that she is "another man's wife." She has no marital scruples and willingly succumbs to Heathcliff's charms (earlier in the plot, for example, she conceives the plan of marrying Edgar to be with Heathcliff). As such, Fuest's Catherine represents an emancipated and active woman who is ready to take decisions and make her own choices. In this con-text, Heathcliff represents another recognizable type: a "leering rough-sex artist" (Haire-Sargeant 422), who is, however, riddled with insecurities and vanities typical of many young people of his age and tries to solve his problems by means of his "high-decibel sexuality" (ibid. 418). His frustration and jealousy find not just emotional but also physical expression (e.g. sexual seduction of

Isabella, a vigorous and noisy fight at Edgar's house, physical aggression towards Catherine, etc.). As Haire-Sargeant has pointed out, his "emotion is all motion," differently from Wyler's character, whose "passion vibrates out of stillness" (Haire-Sargeant 420).

2.3.3 Kosminsky's con-texts

Peter Kosminsky's *Wuthering Hights* came out in 1992 and represents an intersection of two cinematic trends of the nineties. One of them may be termed as the "widespread return of the literary classics" (Corrigan 72). The end of the twentieth century saw an exceptional proliferation of adaptations of nineteen-century novels. According to Corrigan, this development was a reaction against devaluation and marginalization of "the force and reliability of narrative (as a way of knowing the world)" that had been taking place since the seventies and the eighties when even mainstream movies tended "to abandon or undermine complex or coherent characters, tight plot lines, and causal logics" (ibid). The fascination with the nineteen-century literature reflects "a post-postmodern yearning for good plots and characters with depth" (ibid). Another reason for this fascination, Corrigan supposes, may lie in the fact that historically distant novels provide "a conservative or at least therapeutic turn from cultural complexity" (ibid). In contemporary societies, individuals are inundated with an unprecedented amount of fast-changing and disorienting images:

> In contrast, movie adaptations of classic literature combine images of other times and places [...] and the conceptual and imagistic reductions needed to make and market literary films today [...]. The result is a literary image that acts as a packageable and comprehensible alternative to the other, much less comprehensible, images audiences live through today (ibid 73).

Following this logic we may surmise that Kosminsky turned to adapting Bronte's work not to pursue political and ideological goals (as did Wyler) and not to prove that the protagonists may be interpreted in modern terms and with modern templates (as did Fuest), but for the sake of the novel's original flavour, order and depth. For one thing, it adapts the

novel in its entirety (and not just the first fifteen chapters); for another, it seeks to reflect the full measure of Heathcliff's wickedness by casting him as "a quiet, smiling torturer at play" (Haire-Sargeant 422).

Sara Martin points out, however, that despite "the film's dutiful fidelity" (Martin 56), it is firmly grounded in the nineties. And here we come to the second cinematic trend of the end of the century: the "focus on the villain" (ibid) when this figure "was given new depth quite beyond the habitual stereotypes – witness Hannibal Lecter" (ibid). This perspective

> together with the generalized interest in abuse within families, gave cinema for the first time in decades the critical and cultural tools necessary to read Bronte's Heathcliff with absolute fidelity – perhaps clear-headedness is a better word – after a long spell of sentimental readings. [...] the 1990s were the decade in which male abusers of all kinds were publicly exposed (ibid 56-57).

If at the time Wyler was working on his version evil was unequivocally reprehensible, deserved only condemnation and had to be considerably mitigated in Heathcliff in order to make him likeable, then at the end of the century it began "to justify itself" (Haire-Sargeant 426), became attractive and "in its existential energy [turned into] an object of desire" (ibid), so that the audience had transformed from a censor into an accomplice. According to many observers, despite being "faithfully Victorian" (Martin 66), Kosminsky's Heathcliff is also "radically post-modern" (ibid): "the edge of irony to his sadism, his emotional aloofness, even his depressive personality – all these mark him as our own. In him these [...] supposedly negative aspects of masculinity are redrawn as positive" (Haire-Sargeant 426).

The con-text of the "male zeitgeist" (Martin 57, Haire-Sargeant 426) of the nineties is so salient in the intertextual ambience of the third adaptation that it pushes the female element of the raw material into the background. With her accentuated infantilism and airiness, which later surface in her daughter and drive Heathcliff mad, Kosminsky's Catherine is neither a psychologically faithful cinematic reincarnation of the novelistic protagonist (who is much more headstrong and selfish) nor a bearer of

any distinct post-modern themes. One can say that due to the dominance of the male zeitgeist discourse, the complexity and depth of the heroine have been sacrificed in order to better showcase the complexity and depth of the hero: Catherine's childishness is a perfect foil for Heathcliff's controlling sadism.

Having looked at the director's role as a reader by analyzing the character models and the sources of information that contributed to their creation, I would now like to explore the director's function as a writer by exploring the cinematic codes through which the three conceptions of the relationship between Heathcliff and Catherine are enunciated on the screen.

CHAPTER 3: HEATHCLIFF AND CATHERINE IN THE THREE NEW FORMS OF *WUTHERING HEIGHTS*

3.1 General observations

The runtime of Wyler's, Fuest's and Kosminsky's cinematic versions of *Wuthering Heights* is approximately the same: 99 minutes, 100 minutes and 101 minutes respectively. In slightly more than one and a half hours of screen time, each of the directors manages to enunciate his understanding of the relationship between Heathcliff and Catherine in a particular cinematic way using those technical means that were available to him (thus, Wyler, for example, did not have access to colour in 1939). As has been shown in Section 1.4 of the present thesis, the enunciation is realized through various cinematic codes which have to do with the four stylistic pillars of filmic narration: mise-en-scene, cinematography, sound and editing. Since my aim here is to look at the interrelation between the director's roles as a reader and a as writer which evidence themselves in his/her treatment of character, a detailed, point-by-point discussion of the stylistic system of each adaptation is superfluous. Instead, I will point out only those filmic elements and devices that, in my view, are particularly important in helping the directors recreate their mental character models on the screen. In order to provide some structure to my discussions, I have chosen three major points of reference around which my examples will cluster: the enunciation of the spiritual kinship between the protagonists, the enunciation of the divide between them and the enunciation of the distribution of power between them.

3.2 Wyler's enunciation of Heathcliff and Catherine

3.2.1 Penistone Crag as the space of spiritual kinship

In Wyler's interpretation, Heathcliff and Catherine are both endowed with an untamed romantic imagination which becomes the source of their alternative chivalric world and the solid basis for their friendship and love. The director chooses an imposing visual

symbol to serve as a vehicle for this idea on the film stock: Penistone Crag. This huge rough mass of rock dominating the surrounding heather fields criss-crossed with stone hedges is a cinematic trope for the characters' extraordinary affection for each other towering above life's trials and tribulations. In the scenes set at Penistone Crag, the permanence and solidity of this geographical landmark is accentuated by the static camerawork: no pans, tilts or zooms are used. The spacial relations with the immediate vicinity are established by fixed long and extreme long shots directed towards the rock mass [Fig.1] and from it [Fig.2], making it the centre of the on-screen and off-screen space. The shots directed towards the crag are low-angled, while those made from it are high-angled, which makes its large dimensions even more impressive.

The configurations of Penistone Crag resemble the contours of a castle and its main ledge, the foot of which becomes the protagonists's favourite venue for clandestine meetings, is strongly reminiscent of a buttress. These visual similarities facilitate the association of the purely natural formation with a man-made, culture-laden setting for the chivalric romance enacted by Catherine and Heathcliff. The characters' interaction with the adjacent expanses of the moors (i.e. with the nature per se) in the frame is, for the most part, either instrumental (the heather fields are shown as the routes of approach to the "castle") or contemplatory (the hero and the heroine are captured looking at the surrounding area from the vantage point offered by the rock mass). Such compositions of the shots forward Wyler's conception of Heathcliff and Catherine's wildness of spirit as having to do with the flight of fancy centered on romantic chivalric ideals.

As a setting, Penistone Crag is the only filmic space that belongs exclusively to the protagonists: no other characters or objects ever cross its boundaries[15]. In this sense, it is the "essence" location, the main symbolic repository of Heathcliff and Catherine's romantic love. The very first appearance of the crag on the screen lasts for just 3 seconds (0:15:43-

---

[15] Except for the riding crop which the young Heathcliff uses as a sword to defeat an imaginary enemy and capture the castle. The significance of this prop will be discussed further below.

0:15:45 WWWH). Catherine's phrase that precedes it ("There's a beautiful castle that lies waiting for your lance, Sir Prince") is meant to tune the audience's perception in the appropriate direction. It is a point-of-view shot cut in after the shot of the hero and heroine looking at it and before the sequence of shots depicting the capture of the imaginary castle and the self-proclamation of Heathcliff and Catherine as its eternal owners. ("Oh, it's a wonderful castle! Heathcliff, let's never leave it." "Never in our lives!" (0:16:29 WWWH)). This proclamation in particular as well as the entire scene in general establish a strong associative link between the protagonists and the setting. Later in the film, whenever just one of the characters is shown at the foot of Penistone Crag, his/her position in the frame is such that the absence of the other soul-mate is more than conspicuous (e.g. Fig.3-5). It is yet another argument in favour of the claim that the rocky landmark is a location heavily charged with symbolism referring to Heathcliff and Catherine's spiritual kinship.

This symbolism is further enhanced by various weather conditions. Thus, in the scene where Catherine goes into the night to search for Heathcliff who has run away, she ends up at the crag and falls onto the rocks under the pouring rain, gusting wind and frequent lightning. These special effects mirror the tumult of her feelings (Fig.6). Another example involves the very last shot in the film where Penistone Crag is shown from the already familiar low right-hand angle. This time, the rock mass is covered in snow (Fig. 7) which lies passively and serenely on the surroundings making a striking contrast to the aggressively active rain in the previously described episode. The inclusion of the snow into the mise-en-scene can be viewed as a clever cinematic trick to "show" the white colour on the black-and-white film stock. In combination with the half-transparent figures of Heathcliff and Catherine walking hand-in-hand into the distance with their backs turned upon the viewers, this colour may be taken to symbolize the characters' absolute surrender to each other, a romantic equivalent of a wedding ceremony, a heavenly harmony, and the ultimate peace of mind finally achieved by the couple.

In addition to precipitation, costume also signifies. Penistone Crag may be said to have its own "dress-code": simple, unsophisticated, peasant-like clothes. Whenever the protagonists come to their beloved venue, they are always dressed in this way. In the very first scene at that location (when the characters become the price and the queen), the contrast between their sartorial plainness and the grandeur of their titles acts in conjunction with their ability to see a castle in a rock to accentuate the power of their imagination. Further in the film, taking into consideration the large gap in the social status of the characters arising after Heathcliff's relegation to the stables, simple clothes worn by the hero and the heroine at Penistone Crag function as a kind of rubber that erases all marks and blemishes left on the two by the outside world. Wyler's adaptation includes an eloquent scene in which Catherine tears a beautiful dress off herself in front of the mirror before rushing headlong to the imaginary castle. Only once does the heroine appear at the crag in a higher-class gown (the already-mentioned rain scene). This attire, however, exudes no elegance or smartness because it is deformed by the wind and the rain. A ruined dress on the rocks might be taken to symbolize the incompatibility of the real and imaginary realms (Fig. 8).

Despite the fact that, as a setting, Penistone Crag stands for solidity and permanence, it is a rather mobile symbol that is able to manifest its presence in scenes set in other locations. This presence is signified through heather, which may be regarded as a "portable" metonymic representation of or a "shot-cut" to the crag. Whenever Wyler needs to make an allusion to the protagonists' space of spiritual kinship, either heather itself or verbal references to it are included in the mise-en-scene or the dialogue. For example, when Catherine and Edgar are leaving the church after the wedding, a girl from among the guests suddenly runs up to the bride and gives her a bunch of heather "for good luck" (0:51:03). In the scene in which Catherine is shown on her death-bed, she herself asks Edgar to bring her some heather from the moors. The directions that she gives him ("There

is a beautiful patch near the castle" (1:26:43)) eloquently imply that although she dies another man's wife, at heart she remains the queen of Penistone Crag. Indeed, a few minutes of screen time later, she passes away in Heathcliff's hands standing in front of the window and looking at the rocky stronghold (Fig. 9). As can be seen, in his portrayal of the nature and depth of the protagonists' affection to one another, Wyler heavily relies on the use of a symbolic location.

3.2.2 Thrushcross Grange as the space of glitzy worldliness

The same device is employed by the director in his depiction of Catherine's fascination with the pleasures of the upper-class way of life. In terms of cinematic space, the world of luxury and sophistication is limited exclusively to the interior of the Lintons' house (Thrushcross Grange) and the surrounding garden. These settings provide the backdrop for the scenes that illustrate two major things to which the pragmatic and ambitious side of Catherine's nature aspires: glamorous social life on the one hand and secure and well-to-do domesticity on the other.

The former enticement is represented by social dancing. Wyler's screen version includes two sequences featuring such formal gatherings set at the Grange (0:23:11-0:27-04 and 1:05:50-1:13:48). The first ball is observed by Heathcliff and Catherine through the window. The protagonists have to stand on tiptoe and crane their necks to be able to look at the action taking place inside the Lintons' house. This outstretched position underlines their exclusion and isolation from the refined society enjoying itself indoors. Moreover, in order to get to this vantage point, the two have to climb over a high stonewall first. The tall fencing around the grounds together with the highly placed windows of the mansion, in their turn, stress the closedness and inaccessibility of the glitzy world.

At the second ball, Catherine is already the presiding hostess, not a prying onlooker. The opening of this episode, however, is strongly reminiscent of the one described above:

the establishing shot is made by the camera sliding over the garden wall towards the Lintons' family seat. This trajectory of movement anaphorically alludes to the protagonists' previous peeping experience. By doing so, it signifies that the boundary existing between the two soul mates and the Grange lifestyle has not dissolved and is still an obstacle. The only distinction is that this divide used to separate Catherine from her dream and now it separates her from her true self. Camerawork in the second ball sequence is strikingly different from the static capture of Penistone Crag[16]. The camera is very mobile moving around the parlour, turning in different directions, zooming in and out on the partying guests. On the one hand, the multiplicity of angles and the dynamic framing in this episode serve to show the splendour of the glamorous gathering; on the other, they communicate the impression of lightheartedness, transitoriness and evanescence. This effect is enforced by the accompanying diegetic dance music. With its perky pulsing beat and breezy melody, it makes a striking contrast to the nondiegetic Penistone Crag theme characterized by a slow-paced rhythm and a supple lyrical melodic line.

The other side of life at Thrushcross Grange is represented by the scenes featuring cosy domesticity. One of them is set in the same parlour as the balls mentioned above. This scene is ushered in by the camera sliding at the level of human height along the wall of the Lintons' house and then rising a little bit to provide a view through the window. The rise parallels Heathcliff and Catherine's tiptoeing and is yet another anaphoric allusion to their peeping experience. The camera movement seems to juxtapose Catherine at both sides of the divide: as Linton's wife and as Heathcliff's queen. In the episode, the Linton family is shown to while away the time at traditional pastimes: chess, reading, needlework and piano playing. The characters pursue these activities in a relaxed and languid manner, which is an indication that such family evenings are quite routine for them and do not offer much scope for variety and flight of fancy. As the episode progresses, Heathcliff arrives to

---

[16] The first ball is merely sketched in a couple of shots corresponding to the limited and fixed point of view of Heathcliff and Catherine.

see Catherine after his prolonged absence and, when asked about the causes of his "amazing transformation" into a fine gentlemen, repeats the legend about his noble birth invented by the two soul mates in their childhood at the foot of their imaginary castle. We can see that the initial juxtaposition of Catherine in her two roles gradually develops into the contrasting juxtaposition of the two worlds symbolized by Thrushcross Grange and Penistone Crag.

Another example of the contrast between the two realms is offered by the scene set in the Lintons' garden when Edgar and Catherine decide to get married. The composition of the shots provides a good view of the setting: blossoming flowers, trimmed bushes and weeping trees create a picturesque marquee over a little glade in the middle furnished with garden furniture (Fig. 10-12). The foliage of the surrounding vegetation looks just as intricate as the laces on Catherine's and Isabella's dresses. Everything is so well-shaped and well-formed that there is nothing left for the imagination to finish. All this daintiness looks pretty and secluded on the hand, but is rather claustrophobic on the other (due to the presence of the lofty stonewall in the background) and contrasts dramatically with the expanses and laconism of Penistone Crag, which Catherine and Edgar mention in their talk. As can be seen, the two symbolic locations representing the imaginary and the material worlds are continually counterpointed with each other throughout the film mirroring Catherine's inner confusion and fluctuation between who she is and who she wants to be.

3.2.3 Willing submission

As has been already discussed in Chapter II, the nature of the heroine's "betrayal" of Heathcliff which lies in her inability to opportunely resolve her identity dilemma determines the nature the hero's "revenge" which consists in his desperate attempts to force his beloved to listen to her heart and become the queen of Penistone Crag again. The

director conceives of Heathcliff as a person for whom imaginary power is far more important than real one and who, having gained the former, uses it against itself to regain the latter: he longs to live "silently contented" in Catherine's "shadow" as in their childhood (1:17:45).

Indeed, Wyler's young Catherine comes across as an indisputable leader. Her dominant position in the relationship is mediated by various cinematic devices. For example, in the episode where Mr Earnshaw returns from Liverpool and brings the gypsy boy with him, he gives his daughter a present, a riding crop, saying that that is what she always wanted. The following scene features young Catherine and Heathcliff on horseback galloping in the vicinity of Wuthering Heights. The implication is that her interests (e.g. her equestrian hobby) have become their shared interest, i.e. that Heathcliff is the one who is led, not the one who leads[17]. The idea that he is a prince in disguise and that Penistone Crag is his castle belongs to Catherine as well, and later in the film Heathcliff uses the crop (the symbol of Catherine's leadership) as a sword to capture the imaginary stronghold.

The titles the protagonists use in the film to refer to each other may also be viewed as asymmetrical. Thus, the heroine is called "the queen", while the hero "the prince". Although the latter word is often used in the sense of monarch or king, i.e. as a male equivalent for the term "queen", its other sense of a *junior* member of the royal family is also quite frequent and should be taken into consideration.

Interestingly, throughout the film, whenever the two protagonists are shown together, Catherine almost always stays on the right-hand side of the screen while Heathcliff on its left-hand side (e.g. Fig. 13-22). I would not want argue that the former

---

[17] The reference to a riding whip (0:04:40) and the image of Heathcliff spending his leisure time on horseback (0:11:55), for example, are also present in Fuest's version. There, however, these two elements do not constitute the same syntagma of meaning (I would even say they do not constitute a syntagma at all). Firstly, they are separated from one another by almost seven minutes of screen time. Secondly, the whip is mentioned simply as Mr Earnshaw's present (and not as a particularly desired present). Thirdly, only Heathcliff is shown riding a horse; Catherine merely stands nearby and watches him with a smile of her face.

position signifies the presence of power and the latter the lack of it, but I think that such spacial arrangements are hardly accidental. The fact that they do not change in the course of narrative progression[18] might signify Heathcliff's desire to keep things as they were at the beginning, i.e. to always see Catherine on her imaginary regal pedestal symbolized by the right-hand side of the screen.

Wyler conceives of Heathcliff's revenge as a reluctant and burdensome step which brings the hero absolutely no pleasure and satisfaction and is eclipsed by the scale of his own suffering. The scene that fully exposes the unwilling and self-tormenting nature of his retaliation is the one in which his wife Isabella tries to talk to him in Wuthering Heights (1:22:54-1:24:35). Heathcliff's apathetic expression, absent look and slow, monotonous voice seem to outweigh in their emotional power her distressed intonation, frantic gestures and wet eyes. This striking contrast allows to present the hero's passivity as both the source of suffering for Isabella and the sign of his even stronger inner anguish. This scene is the key scene in Wyler's film in which Heathcliff is portrayed as the main victim.

3.3 Fuest's enunciation of Heathcliff and Catherine

3.3.1 The physicality of spiritual kinship

In Fuest's interpretation, Heathcliff and Catherine brim with kinesthetic energy and tend to interact with each other and with the things surrounding them in a very physical way. Their rowdy and impish wildness sets them apart from other people and unites them by an indissoluble bond. The director communicates the physicality of their spiritual closeness through various cinematic devices. Similarly to Wyler, for example, he uses Penistone Crag location as the setting for a number of scenes showing Heathcliff and Catherine enjoying each other's company away from the outside world. The shape of the landmark in the 1970 version, however, is quite different from that in the 1939 film: it is a massive pile

---

[18] The director might have made the protagonists swap their places in the frame after Heathcliff's dazzling return, for example.

of boulders stacked on top of each other (Fig. 23) offering secluded snug spaces inside (Fig. 24) and breathtaking panoramic views in the open (Fig. 25). The configuration of the location, to a large extent, determines its function: this place invites active physical action (climbing, crawling, jumping, screaming, etc) and this is exactly what the hero and the heroine are often shown doing in the vicinity of Penistone Crag (in contrast to Wyler's characters, who pronounce their dialogues either standing near or reclining against the rocks).

In Fuest's film, however, this location is not the only space reserved for portraying the spiritual kinship of the protagonists which finds its manifestation in other settings as well. Thus, the scene of a cosy family evening in in which Heathcliff and Catherine are depicted cuddled up together at Mr. Earnshaw's side in front of the fireplace is set in Wuthering Heights. First, the viewers are given a frontal medium close-up of the protagonists (Fig. 26): they are sitting so close together that they remind kittens sleeping on each other in a box (the effect is intensified by Mr Earnshaw stroking Catherine's hair). The camera then gradually zooms out revealing more of the room and thus stressing the closeness of the figures in the middle even more (Fig. 27). The extreme close-up on Catherine's and Heathcliff's faces that follows is the final stoke in this laconic presentation of spiritual kinship through the arrangement of the bodies in the frame and through the lack of physical distance between them.

There are many scenes in the film in which the two characters are shown in close-up with their heads almost touching each other (Fig. 28-32). The fact that most of these episodes take place away from Penistone Crag (the protagonists' love scene, for instance, is set in the garden of Thrushcross Grange) implies that the expression of spiritual kinship of Fuest's protagonists is not tied to a particular cinematic space and "travels around" together with the hero and the heroine. It *is* tied, however, to a particular type of framing: the two-shot close-up. Such camera distance allows not only to communicate

the maximum physical closeness between the characters but also to delete all extraneous objects and people from the frame thus stressing that, in this particular moment, the hero and the heroine see and hear only each other.

Interestingly, the scene in which Heathcliff comes to Catherine's grave after her funeral and, being very distraught, starts digging with his hands at it is also presented in close-up (Fig. 33). I believe that the director deliberately chose to show the incident in this particular framing in order to establish an associative link with all the previous two-shot close-ups of the protagonists. Heathcliff's face pressed into the black void of the freshly turned earth is a very eloquent way to cinematically convey the emptiness the hero feels after his beloved's decease. We can see that his deep emotional distress finds a kinesthetic expression (intensive digging). The close-up allows the audience to see the tension in his muscles and hear the depth of his breath.

Indeed, in addition to the depiction of the characters' corporeally active mischievous behaviour and the emphasis on their frequent bodily closeness, the physicality of Heathcliff and Catherine's nature also finds its enunciation on the screen in the episodes graphically showing the visible manifestations of the protagonists' anguish caused by malfunctions in their relationship. This anguish is always physical as well as emotional. For instance, when Heathcliff runs away, Catherine searches for him all night, catches a cold and comes down with a very bad fever. The scene in which she is shown lying in bed in a state of oblivion features her greasy, disheveled hair, red, sweaty skin, twisted face, her groans and thrashings. Another example is the scene in which Heathcliff learns that Catherine is dead. In this episode, he issues an animal howl and starts beating his head against the tree with all his might. The clearly audible thumps convey the force of the blows and the pain they must be causing. The implication, of course, is that the mental anguish of the hero in this particular moment is so strong that he desperately tries to alleviate it by extreme physical suffering.

Despite the physicality of its expression on the screen, Catherine and Heathcliff's affection for one another has a very pronounced spiritual dimension communicated through the accompanying music. Like Wyler's protagonists, Fuest's hero and heroine have their own music theme. The slow and meditative melody gracefully carried by a woodwind instrument is heard in the background in almost all episodes when Heathcliff and Catherine are shown together. The presence of this thematic tune counterbalances the accentuated corporeality of the director's enunciation of the two characters and brings forth the underlying spirituality in their relationship.

3.3.2 The opposite pulls of barbarization and socialization

In contrast to Wyler, Fuest does not allot much screen time to children actors playing the young Heathcliff and Catherine. If in 1939 *Wuthering Heights* the youngsters are present on the screen for almost 8 minutes on end taking part in an uninterrupted string of episodes in which they are the central characters, then in 1970 version the children performers are involved in just a couple of scenes (focused on Mr. Earnshaw's abuse and neglect of Hindley) in which they do not even say any words. Heathcliff and Catherine's roles in the film become protagonistic only when the grown-up actors are introduced to play them. In Wyler's adaptation the relegation of the hero to the status of the servant occurs when he is still played by a teenaged boy and the first appearance of the adult actor in the frame signifies Heathcliff's disenfranchised position right away: he is shown doing the household chores while Catherine and Hindley are having dinner. In Fuest's version, the grown-up hero appears on the screen in all his splendor galloping along the moors on horseback. This image is then succeeded by the scene of him and Catherine cuddling at Mr Earnshaw's lap which was already described above. In addition to conveying extreme

closeness between the protagonists, it also signifies Heathcliff's privileged position in the household: the position of the beloved son, the right hand of the master.

In the episodes that follow, Heathcliff is portrayed as a presentable and civilized young man whose manners and appearance are not different from everyone else's. On the screen, reading is one of the symbols of the hero's civility. In the scene in which Hindley announces that no one else is welcome at the family dinner table but he himself, his wife and Catherine, Heathcliff is shown sitting and reading a book with a pen in his hand. Hearing these words, the hero demonstratively goes upstairs to pack his things in order to move to the servants' quarters and wants to take some reading matter with him. Hindley, however, snatches it from his hands and throws it on the floor saying that there will be no favours because "Father if dead now" (0:21:28 RFWH). This action signals Heathcliff's loss of his equality in the Earnshaws' household.

It takes some time for the hero to realize his degraded position, though. In the scene is which he and Catherine are caught as trespassers in Thrushcross Grange and the Lintons finally see that the two troublemakers are their neighbours and not ruffians, Mr Linton identifies Heathcliff as "the young lascar Earnshaw brought back from Liverpool" (0:24:50 RFWH). The word "lascar" seems so insulting and impudent to Heathcliff that he answers to the man much older than him with a string of abuse. The servants through him out of the house and he makes for the window to see what is happening inside. The darkness, the alarming background music and the hero's intense, brooding stare through the pane signal the appearance of wolfishness in his looks and ferocity in his personality.

The almost unlit shots featuring Heahtcliff looking though the window are intercut with the brightly lit shots featuring Catherine being taken care of by the Lintons. She occupies the central place in the mise-en-scene sitting in a chair with all the others standing behind her in a semicircle. She looks lost, scared and embarrassed. This embarrassment signals the end of the old Catherine with her blithe disregard for

the standards of behaviour acceptable in the society. The filmic enunciation that precedes this cinematic moment stresses the convergence between the protagonists through depicting their similar, moderately dishevelled appearance and similar, at times rowdy, at times pensive, behaviour. The episode in Thrushcross Grange described above marks the beginning of divergence between the hero and the heroine. In the sequences that follow, the director develops this divergence by constantly contrasting the protagonists, each of whom is shown to undergo a change in the opposite direction.

One of such points of contrast is the scene in which Catherine returns from her sojourn at the Lintons'. She arrives home wearing a beautiful dress and a nice hairdo and is eager to demonstrate her knowledge and mastery of good and proper manners. The sight of Heathcliff who meets her in dirty, ragged clothes and with grime on his face makes her recoil. In order to create a stronger effect from the juxtaposition of the results of the hero's barbarization and the heroine's socialization, the director makes Catherine run into the darkness to hug Heathcliff and then drag him out into the light where the drastic changes that have occurred to him are suddenly and ruthlessly exposed[19]. The spoiled moment of the reunion is further exacerbated by Hindley telling the hero to shake hands with Catherine. The expression of disgust on her face and in her voice when she pronounces "I did not mean to laugh at you. It's just that you look so dirty" turn Hindley's repeated orders to be polite into a mocking insult and drive Heathcliff away from the room.

Fuest juxtaposes barbarization and socialization not only *within* certain scenes but also *at their junction*. Thus, for example, at one point in the film, the image of the extremely messy-looking Heathcliff working in the barnyard in boots smeared with manure is succeeded on the screen by the shot featuring an exquisite parlour in

---

[19] Wyler's film contains a similar episode, but there Catherine is shocked to discover that Heathcliff *has not changed at all* despite her repeated requests to run away and come back rich and successful.

Thrushcross Grange where Catherine and the Lintons are drinking tea delicately holding little cups in their hands. We can see that in contrast to Wyler who, depicting the lifestyle at Thrushcross Grange, makes an emphasis on the glitz and glamour of social life, Fuest constantly foregrounds its other dimension: good and sophisticated manners. Thus, if in 1939 *Wuthering Heights* the clash between the axis of desire (Heathcliff's fixation on Catherine) and the axis of power (Catherine's other concerns and commitments) is enunciated mainly through the contrast between two locations (Penistone Crag and the Grange), then in 1970 screen version the tension between the two axes in question is expressed primarily through the juxtaposition of spontaneous, instinctive behaviour and self-conscious, ritualized comportment, i.e. of unruliness and self-control.

3.3.3 Phantom power struggles

In the 1970 *Wuthering Heights* Heathcliff is shown to be extremely vulnerable and insecure. This is achieved through a number of devices. One of them consists in depicting the hero's privileged position in the Earnshaw's household and then the loss of this position in considerable detail. For example, the scene of cuddling with Catherine at Mr Earnshaw's lap (described in the previous section) lasts for more than two minutes, which is quite a lot in cinematic terms. In an earlier scene, the head of the family invites little Heathcliff to go to Gimmerton with him after dinner and suggests doing some hunting on the way (0:07:06 RFWH). The images of Mr Earnshaw's affection for the foundling are intensified by the episodes showing how the head of the family mistreats his real son. As a matter of comparison, neither Wyler nor Kosminsky show Mr Earnshaw's interaction with either of the two young men apart from the scene in which he brings the new resident to Wuthering Heights. Moreover, both directors signal the hero's loss of status in the Earnshaws' household by just one single dialogue

turn pronounced by Hindley ("My father is past your wheedling. Go and help the stable boys harness the horse for the vicar. Do as you're told. I'm master here now" (WWWH). "Your quarters are in the stables from now on" (PKWH)). Fuest, on the contrary, depicts Heathcliff's loss of his privileged position in a sequence that spans almost seven minutes of screen time (0:14:31-0:21:43 PKWH). In Wyler's and Kosminsky's films the disenfranchisement happens while the hero is still played by the child actors. In 1993 *Wuthering Heights*, however, Mr. Earnshaw dies when his favorite is already grown-up, so his death and Catherine's sojourn at the Lintons' become considerably closer in time.

The focus on Heathcliff's overthrow in the first part of the film lays the foundation for framing his behaviour and attitude to Catherine in the second, when he returns from his travels. His major drives are insecurity and constant compulsion to assert himself. The director enunciates the hero's lack of confidence in himself by making him behave in an exaggeratedly confident way. In this respect, little gestures (e.g. the ostentatiously casual throw of money on the gambling table (0:53:53 RFWH) or the nonchalant spreading of the coat tails before sitting down (0:56:30 RFWH)) are particularly eloquent. Heathcliff's movements in the first scenes after his return look very forced and unnatural. In this manner, the director foregrounds the hero's desperate attempts to behave in the "proper," aristocratic way. Another important element betraying his desire to impress are his intense glances directed at the people around him. Heathcliff is shown to be avidly observing how others react to his new persona.

His greatest fear is that others may still try to make fun of him or abuse him, and Catherine is under suspicion like everyone else. In the scene in which the protagonists are having an argument in the kitchen, he says:

Heathcliff: Look, I want you to understand that I know how I've been treated. And if you flatter yourself that you've deceived me or that I didn't know it, then you're a fool. I went through hell for you. And if you think it's only me that's going to suffer then you'd better think again. (1:10:50 RFWH).

These words are addressed not so much to Catherine, but to Heathcliff himself who is trying to convince everyone that he is now able and ready to strike back. The highly emotional quality of his speech signifies his vulnerability and insecurity. In contrast, Wyler's and Kosminsky's Heathcliffs are very calm, the former in a detached and the latter in a manic kind of way.

In Fuest's paraphtase the hero's phantom struggles with the heroine consist in trying to demonstrate his newly acquired power. For example, the love scene of the protagonists ends with their talking to one another. When they see Isabella approaching Heathcliff offers Catherine to come away with him (1:02:48 RFWH) but she refuses. In a later episode in which the two go for a walk with Isabella Catherine herself asks Heathcliff to go away with her as he has wanted previously but now the hero refuses:

Catherine: Let's go.
Heathcliff: Where to?
Catherine: Away! You wanted to yesterday. Let's go now.
Heathcliff: No.
Catherine: Why not? I want you to.
Heathcliff: I've got things to do.
Catherine: I want to be with you.
Heahtcliff: No. (1:05:30-1:05:47 RFWH)

If Wyler's and Kosminsky's Heathcliffs want to be with Catherine no matter what and are battling *her* opposition, then Fuest's character is primarily fighting with himself thinking that he is fighting with the heroine.

3.4 Kosminsky's enunciation of Heathcliff and Catherine

3.4.1. The metaphysics of spiritual kinship

In Kosminsky's interpretation, Heathcliff and Catherine share a metaphysical bent which sets them apart from all the other characters in the story and determines their kindred perception of life and their deep mutual affection. In his enunciation of the protagonists' mystical attachment to each other, Kosminsky, like Wyler, strongly relies on location symbolism. There are two symbolic settings in the 1993 screen version associated with Heathcliff and Catherine's kinship of souls.

One is a little closet with a pair of sliding doors containing a bed and a large window ledge inside (Fig. 34). This location accommodates various important scenes in the film, but two episodes in particular define it as the protagonist' "happy place". In one of them, the hero and the heroine are shown lying on the bed with their arms around each other and comparing themselves to various natural objects (a word game they seem to enjoy very much). In the other, the characters are sitting and talking in the closet after Catherine's return from the Grange and Heathcliff's beating-up by Hindley. In a moment of tenderness, she promises the hero to always come back (0:24:36-0:26:05 PKWH).

The second symbolic location is a flat field densely covered in rocks (Fig. 35)[20]. In the film, it is introduced right after the word-game episode (having been discovered by a servant, the two friends flee to the moors) and is, thus, sequentially linked to the setting of the closet. This second location is the protagonists' "sad place". Here, in one of the scenes, Heathcliff's well-meant intention to predict Catherine a "sunny and bright" future accidentally turns into a forecast of a life "full of storms" (0:16:09-0:17:31 PKWH). Immediately followed by the sequence of the protagonists' mischievous visit to the Grange, this unexpectedly reversed prediction marks the beginning of the divergence between the characters who will reach their farthest remove from each other upon Catherine's death. It is again here, on the rocky field, that Heathcliff learns that she is dead.

At the end of the film, the two locations are united into one sequence featuring Heathcliff's reunion with his deceased beloved. He is shown walking towards the closet where the young Catherine meets him in white robes strongly reminiscent of a wedding dress. She opens the door for him, holds out her hand and they step into the bright light streaming out from the opening (Fig. 36-38). The film then cuts to the

---

[20] In Kosminsky's version, this field is never specifically called "Penistone Crag". In one of the episodes, however, Heathcliff talks about a lapwing's nest he found at Penistone Crag. In all probability, he refers to the rocky formation in question.

rocky field (through the fade-out-from-white/fade-in-from-white transition) where the grown-up Catherine is waiting for Heathcliff coming to her across the rocks. The close-up on their kiss ends the reunion sequence. As can be seen, similarly to the other two directors, Kosminsky has also chosen to unite the souls of the dead protagonists ultimately at Penistone Crag. Interestingly, in Wyler's film Heathcliff and Catherine walk *towards* the landmark, in Fuest's version they run *away from* it, and in Kosminsky's adaptation they *remain* there.

In addition to being a symbol in itself, the rocky field contains another important symbolic object: the tree[21]. In the course of the film, it comes to represent Catherine, her animistic alter-ego. In the very first scene set in Penistone Crag, the hero and the heroine try to send Catherine's spirit into that tree and, suddenly, a flock of birds flies up into the air with cries that sound like her name. Later, some of Catherine's words in the dialogues she has with other characters betray her imagining herself as a kind of plant. For example, she compares her love for Linton with the foliage above and her feeling for Heathcliff with the rocks beneath (see p. 67). When she explains to Heathcliff her reasons for not being able to leave her husband, she uses the image of roots: "When you went away, I removed myself from the Heights. I rooted myself in his life, in the Grange. I cannot uproot myself again" (0:42:56 PKWH). As has already been mentioned, Heathcliff learns of Catherine's death when he is sitting on the rocky field. The symbolic tree is also present in the frame together with him (Fig. 44). He pronounces his monologue of grief holding it with his hands and leaning to it (Fig. 45). Finally, right before the protagonists' postmortal reunion, Catherine is also shown waiting for Heathcliff under that tree (Fig. 46).

In order to stress the metaphysical bond existing between the characters, Kosminsky uses other cinematic devices as well. One of them consists in duplicating the

---

[21] Actually, the rocky field is shown to be surrounded by quite a number of trees, but only one of them starts functioning symbolically in the film.

anaphoric confession: "I cannot leave without my life. I cannot live without my soul". The first time, this phrase is pronounced nondiegetically over the scene of Catherine's departure from Wuthering Heights after Heathcliff's disappearance (0:35:40 PKWH). Although the voice belongs to the character called Emily Bronte who reads the voice-over lines in the film, the anaphora is meant to reflect the emptiness and despair the heroine feels after the loss of her friend. The second time, the phrase is diegetically pronounced by Heathcliff holding the symbolic tree after Catherine's death in the episode described above (1:01:52 PKWH).

In addition to making the characters express their grief in exactly the same words, the director also includes a couple of scenes where the hero and the heroine demonstrate their extrasensory perception of each other. When Heathcliff comes to Thrushcross Grange to abduct Isabella, Catherine is shown to sense his presence. Being already ill and lying in bed, she starts calling his name. Then she runs up to the window, opens it and begins to talk to Heathcliff who is already miles away. The frontal close-up on her face captures her look into the distance and after her words "Heathcliff, if I dare now, will you venture?" (0:52:25 PKWH) the camera cross-cuts to another location and soon shows the hero in a reverse-angle shot which creates the impression of the protagonists standing in front of each other and having a conversation (Fig. 39-40). The camera cross-cuts back to Catherine and she voices his thoughts ("He is considering. He'd rather I came to him" (0:52:45 PKWH). Then the hero is shown riding back to Wuthering Heights with Isabella and the heroine comes down in a fit. Later in the film, the scene in which Heathcliff learns of Catherine's death is structured so that the audience sees the hero sitting under the symbolic tree in silence and then suddenly pronouncing: "She is dead. I've not waited for you to learn that" (1:00:10 PKWH). Only then does Nelly appear in the frame having come to the rocky field to tell the sad news. The implication is that the hero has intuitively sensed the death of his beloved.

In his enunciation of the supernatural essence of the relationship between the protagonists Kosminsky is careful to stress its a-Christian, pagan nature. The film contains several manifestations of the characters' disregard of God and the Scriptures. In one of the scenes, the two are shown giggling during the Bible reading (0:12:32-0:13:33 PKWH); in another, Catherine recalls how she and Heathcliff used to dare each other to stand among the graves near Gimmerton Church and brave its ghosts (0:51:59 PKWH); in yet another, she boldly cries to the skies after Heathcliff's unlucky prediction: "I don't care. Do you hear me? I don't care!" (0:17:20 PKWH). The question in her phrase seems to be addressed to God himself.

3.4.2 Laughter vs. broodiness

The reasons for the protagonists' divergence lie in their different attitudes towards their spiritual bond and in their different psychological ages (see p. 66). Kosminsky has chosen to enunciate these differences primarily through the dissonance of emotions. The part of the film that depicts the characters' life before Catherine's sojourn at Thrushcross Grange contains the scenes where the hero and the heroine evince similar joyful psychological states (furtive half-smiles at the barnyard (0:12:18 PKWH), muffled giggling during the Bible reading (0:12:39 PKWH), happy grins during the word game in the closet (0:13:33 PKWH), laud gaffaws after having been discovered by a servant (0:14:14 PKWH), mocking laughter while observing Edgar and Isabella playing badminton at the Grange (0:17:53 PKWH) etc.).

The scene in which Catherine returns from the Lintons looking like a lady is crucial in this respect because this is the first time that the protagonists are shown to react differently to what is happening around them when they are together in the frame. Catherine is radiant with joy. Her excitement points to the fact that her new looks bring her a lot of new pleasant and amusing sensations. She is eager to share them with Heathcliff. When he comes out of the door wearing his usual rough and dirty clothes, she runs up to

him with merry laughter, hugs him and looks expectantly into his eyes waiting for the same compliments she has just heard from others. Differently from Fuest's Catherine who is shocked to see the dirtiness of her friend, Kosminsky's heroine is merely amused at it (she regards it as another occasion for her and Heathcliff to have a good laugh). If in the 1970 version the hero is offended by Catherine's recoil and disgust at his appearance, then in the 1993 adaptation it is he who tells her "You needn't have touched me" (0:22:47 PKWH). His phrase "I shall not stay to be laughed at" (0:22:37 PKWH) signals the moment starting from which the laughter that used to unite the protagonists will now mark the primary line of divide between them. From now on, Heathcliff's main emotion will be a dark and sinister broodiness and his main irritant – Catherine's child-like lightheartedness.

The scene of Catherine's return is followed by that of the ball. In this episode Heathcliff observes how the heroine is enjoying the dances and conversations with the guests. She is brimming with smiles and giggles of delight. The idea that she is able to have fun without him at things which have no connection to him drives him mad and he smashes a cup in a blaze of anger. Up until her illness, Catherine is periodically shown laughing and smiling on screen and every time her merriment is counterbalanced by Heathcliff's gloominess and menacing seriousness.

The heroine's gestures and facial expressions often remind those of a little girl. For instance, in the scene in which she comes down to the kitchen late in the evening to tell Nelly about Linton's proposal, she looks like a child telling a grown-up about some thrilling occurrence (0:29:58-0:32:06 PKWH). Similarly, in the episode featuring Heathcliff's first visit to the Grange after his prolonged absence, Catherine's happiness at his return is expressed in running to her husband, hugging him and telling him the news. In this scene she looks like a little girl who has discovered a wonderful present under the Christmas tree and goes on to say thank you to her grandfather. When

Heathcliff appears in the room, she grabs his and Edgar's hands and joins them together naively assuming that the two are as excited to meet each other as she is to see Heathcliff (0:38:45-0:40:01 PKWH).

The facial expressions of the hero, on the contrary, are always very still. The most eloquent part on his face are his almost unblinking eyes with which he is often shown to observe Catherine's behaviour from a distance. This piercingly intense glance creates the sense of menace and makes Heathcliff look like a maniac[22] (e.g. Fig. 40-43). Not only does he always watches the heroine, but he also talks about his obsession with her all the time. Here are some examples (italics mark the words Heathcliff stresses):

Heathcliff: The crosses are for the days you've spent with the Lintons. The dots are for the days you've spent with *me*. You see? I've marked every day.
Catherine   Hmm. Very foolish. As if I took notice. Where's the sense in that?
Heathcliff: To show that I *do* take notice.

Edgar: Mrs. Linton has asked me to welcome you. And, of course, I'm delighted when anything occurs to please her.
Heathcliff: And I, also. Especially if it's anything of which *I* have a part. (0:39:51 PKWH)

Catherine: [How did you picture heaven?]
Heathcliff: With you. *Whenever* and *wherever* you spent time with *me* (0:42:22 PKWH)

3.4.3 Obsessive suppression

Kosminsky's Heathcliff tries to overcome the divide that has arisen between him and Catherine by attempting to suppress her laughter and merriment whenever he can. Most of the scenes in which they are shown together after Catherine's stay at the Lintons' start with the heroine being in a very good mood and becoming sad and/or serious after her encounter with the hero. In a way, he does succeed in driving the childishness out of her. In the scene in which Catherine talks to him across the moors from her room in the Grange (see p. 97), she confesses to Nelly: "I wish I were a girl again. Laughing at injuries, not maddening under them. Why am I so changed?" (PK 0:51:20-29). When Heathcliff

---

[22] As a matter of comparison, the eyes of Wyler's hero acquire a glassy, empty quality in the course of the film, while the eyes of Fuest's protagonist come to express haughtiness and rebellious defiance.

comes to visit the heroine on her deathbed, Catherine is completely changed: she is no longer capable of smiling and laughing.

Her funeral does not end Heathcliff's struggle against that part of her nature which he tried to suppress so much. He now starts struggling with his own attitude to it. The section of the 1993 *Wuthering Heights* that portrays the events after Catherine's death is devoted to the portrayal of this fight. Kosminsky is the only one of the three directors in question who has tried to adapt the entire novel, not just its first seventeen chapters. In his enunciation of the rest of the book he employs two very important devices. Firstly, the appearance of the characters who were grown-up in the first part of the film (Heathcliff, Nelly, Edgar) does not change very much despite the fact that they are supposed to look almost 20 years older. Secondly, Catherine's daughter Cathy is played by the same actress who plays her mother. By making these choices Kosminsky has tried to show that the relationship between the protagonists keeps developing even though the heroine is no longer living.

Cathy looks even younger and behaves even more like a child than Catherine does. And that drives Heathcliff mad. For him, she becomes the ghost that he has tried to conjure up on the rocky field grieving over the death of his beloved ("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" (1:01:18 PKWH)). The strong associative link between the daughter and her mother is established during the former's first appearance on the screen. Cathy is shown walking along a brook and stopping to look at a nest with bird eggs (1:04:40 PKWH). After that the camera cuts to Heathcliff who is pictured watching her on horseback. He invites her to visit Wuthering Heights where she will soon be kept as a prisoner. Earlier in the film Heathcliff described to Catherine how he put a mesh over a lapwing nest and starved the nestlings (0:24:59

PKWH). This episode signals the hero's intention to do a similar thing to Cathy and in this way to exact his revenge.

Due to her natural buoyancy, however, she is able to withstand Heathcliff's pressure much better than her mother. If in the first part of the film the hero's broodiness remains triumphant then in the second part Cathy's cheerfulness does. His constant aggression against her is the sign of his own weakness. Eventually, he decides to let her enjoy their love with Hareton and be happy, acknowledging his defeat in the following phrase "to you I've made myself worse than the devil" (1:35:28 PKWH).

As has been already mentioned above, the sequence depicting the protagonists' postmortal reunion consists of two scenes (see p. 95). In the first one, Catherine played by the girl actress stretches her hand to Heathcliff inviting him to enter into their closet suffused with light. The hero's acceptance of her hand signals his acceptance of her childish nature. In the next scene, the grown-up Catherine is waiting for Heathcliff under the tree. Kosminsky is the only one of the three directors who shows the faces of the protagonists at the moment of their reunion (the other two show only their backs). The heroine's face is extremely serious lacking even hints of her usual merriment. This seriousness symbolizes her acceptance of and respect for the hero's surly nature. Heathcliff and Catherine's equally sombre countenances and their kiss signify that the protagonists have finally reached the harmony lost long ago.

As can be seen, Wyler, Fuest and Kosminsky not only have different conceptions of the relationship between the two characters, but also rely on different cinematic means and devices to enunciate it on the screen.

CONCLUSION

Ever since the field of film and literature became established in the 1970s, there has been a continuous search for adequate tropes for the phenomenon of adaptation: fidelity, translation, reading, etc. This thesis has tried to look at it as paraphrase in George Bluestone's sense who understood this process as shaping the novel's raw material (its characters and incidents detached from their linguistic embodiment) not only into a new *form*, but also into a new *content*. This conception seems to have become unjustly marginalized and neglected in the contemporary adaptation theory. Nowadays when the field has managed to erode the dominance of the fidelity criterion as the primary concern in the discussion of adaptation issues, Bluestone's suggestion to view screen versions of literary works as having their own content, i.e. as being independent works of art, sounds particularly topical and relevant.

Since the prevailing discourse in the paradigm is that of intertextuality now, the new-form-new-content idea has been intertextualizaed in the thesis. I have tried to achieve this by mapping Bluestone's dichotomy onto Kristeva's two axes. Broadly speaking, her vertical line representing "structural models of cultural (historical) environment" (i.e. con-texts, including the source text) has been associated with the notion of *content* and her horizontal line representing "mutations from diachrony to synchrony, i.e. to literary (in our case *cinematic*) structure" with the notion of *form*. In this conception, the adaptation is understood as emerging at the intersection of the two axes and being a combination of the two components, i.e. acting simultaneously as a "regulator" and a "mediator."

The thesis looks at regulation and mediation not as the properties of the cinematic text, but as the roles of its originator, the director (seen as a collective designation for the film's crew). The director acts as a reader (i.e. mediates, creates new content) when s/he

draws quotations from con-texts located along Kristeva's vertical/diachronic axis and as a writer (i.e. regulates, creates new form) when s/he arranges them into a synchronic "mosaic". The preference for the terms "reader" and "writer" instead of "mediator" and "regulator" respectively was influenced by the fact that the conceptualization of the dynamics happening along the two axes is based on various approaches in literary theory that might be broadly grouped into being writer- and reader-centered ones. The content/form and reader/writer division is in line with the latest trends in the field of film and literature which is becoming less and less source-text-oriented and allows to synthesize a number of diverse theories developed in various scholarly disciplines at different times into one single framework.

The discussion of sibling versions in terms of the transferred raw material, the directors' mental character models and the cinematic codes used for their enunciation on screen without any reference to the literary original (and thus without the need to tackle fidelity issues) is likely to yield very interesting insights about cinematic transpositions. This approach concentrates the researcher's attention on the interconnections (the raw material) existing between the adaptations and makes it possible to interpret the discovered differences in terms of the detected similarities (or vice versa). In other words, it allows to pinpoint some key respects in which all sibling versions in question are distinct from each other.

Thus, each of the three filmic transpositions of Emily Bronte's *Wuthering Heights* has been shown to be focused on the enunciation of the spiritual kinship between the protagonists, the enunciation of the divide between them and the enunciation of power distribution between them The first point has been interpreted by Wyler, Fuest and Kosminsky in terms of chivalric romance, kinesthetic physicality and supernatural mysticism respectively; the second is treated in terms of pragmatism vs. romanticism, socialization vs. barbarization and childlike lightheartedness vs. mature broodiness

respectively; and the third in terms of the heroine's domination, the protagonists' matched power status and the hero's domination respectively. The roots of these differences lie in the con-texts surrounding the directors in the intertextual space. Whyler was influenced by the Holliwood Production Code and the escalating political and military conflict in Europe, Fuest by the sexual revolution and the realist aesthetic, and Kosminsky by the post-modern interest in the villainy and the nineteenth-century literary classics. The empirical discussion of the three adaptations of *Wuthering Heights* shows the practicality of the theoretical model developed in Introduction and Chapter 1 and provides insights into the differences between the directors' treatments of the relationship between the protagonists without resorting to the worn-out devices of fidelity criticism.

REFERENCES

Primary Sources

Bronte, Emily. *Wuthering Heights*. 4th edn. Ed. Richard J. Dunn. Norton Critical Editions. London and New York: W. W. Norton, 2003.

Wyler, William (Director). 1939. *Wuthering Heights* [Motion Picture]. United States: The Samuel Goldwyn Company.

Fuest, Robert (Director). 1970. *Wuthering Heights* [Motion Picture]. United Kingdom: American International Pictures (AIP)

Kosminsky, Peter (Director). 1992. *Wuthering Heights* [Motion Picture]. United Kingdom / United States: Paramount Pictures

Secondary Sources

Allen, Walter. *The English Novel: A Short Critical History*. Penguin Books, 1986.

Andrew, Dudley. "The Well-Worn Muse: Adaptation in Film History and Theory" In Conger, Syndy M. and Welsch, Janice R. (eds.). *Narrative Strategies: Original Essays in Film and Prose Fiction*, 9-17. Western Illinois UP, 1980.

Aragay, Mireia. "Reflection to Refraction: Adaptation Studies Then and Now." In Aragay, Mireia (ed). *Books in Motion: Adaptation, Intertextuality, Authorship*, 11-34. Amsterdam and New York: Rodopi, 2005.

Aragay, Mireia and Lopez, Gemma. "Inf(l)ecting Pride and Prejudice: Dialogism, Intertextuality, and Adaptation." In Aragay, Mireia (ed). *Books in Motion: Adaptation, Intertextuality, Authorship*, 201-219. Amsterdam and New York: Rodopi, 2005.

ArtsReformation.com. "The Motion Picture Production Code of 1930." 12 April 2006. [http://www.artsreformation.com/a001/hays-code.html]

Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 2nd ed. Toronto: University of Toronto Press, 1997.

Barthes, Roland. "Introduction to the Structural Analysis of Narratives." *Image, Music, Text: Essays Selected and Translated by Stephen Heath*, 79-124. Fontana Press, 1977.

Barthes, Roland. *S/Z: An Essay*. Trans. Richard Miller. New York: Hill and Wang, 1974.

Bluestone, George. *Novel into Film*. Baltimore and London: Johns Hopkins University Press, 2003.

Bordwell, David and Thompson, Kristin. *Film Art: An Introduction. Second Edition*. New York: Knopf, 1986.

Brown, Geoff. "Paradise Found and Lost: The Course of British Realism." In Murphy, Robert (ed). *The British Cinema Book*, 187-197. BFI Publishing, 1997.

Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press, 1980.

Corrigan, Timothy. *Film and Literature: An Introduction and Reader*. Prentice Hall, 1999.

Film Encyclopedia. Independent Film. "Independence in Classical Hollywood." 2007 [http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Independent-Film-INDEPENDENCE-IN-CLASSICAL-HOLLYWOOD.html]

Fludernik, Monika. *Towards a Natural Narratology*. London, Routledge, 1996.

Foster, E.M. *Aspects of the Novel*. Penguin Books, Harmondsworth, 1976.

Greimas, Algirdas J. "Actants, Actors and Figures." *On Meaning: Selected Writings in Semiotic Theory*. Minneapolis : University of Minnesota Press, 1987.

Greimas, Algirdas J. *Structural Semantics: An Attempt at a Method*, Lincoln: University of Nebraska Press, 1983.

Haire-Sargeant, Lin. "Sympathy for the Devil: The Problem of Heathcliff in Film Versions of Wuthering Heights." In Dunn, Richard J. (ed) *The Fourth Norton Critical Edition of Emily Bronte's Wuthering Height*s, 410-427. Norton & Company, 2003.

Hebert, Louis. *Tools for Text and Image Analysis: An Introduction to Applied Semiotics.* 2006 [http://www.revue-texto.net/1996-2007/Parutions/Livres-E/Hebert_AS/0.Table-of-contents.pdf]

Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.

Jakobson, Roman. "On Linguistic Aspects of Translation". In Pomorska, Krystyna and Rudy, Stephen (eds.) *Language in Literature*, 428-435. Cambridge (Massachusetts), Harvard University Press, 1987.

James, Henry. "The Art of Fiction." In Hoffmann, Michael J. and Murphy, Patrick D. (eds.). *Essentials of the Theory of Fiction*. Duke University Press, 1996

Klein, Michael and Parker, Gillian. "Introduction: Film and Literature." In Klein, Michael and Parker, Gillian (eds.). *The English Novel and the Movies*, 1-13. New York: Frederck Ungar, 1981.

Kristeva, Julia. "Word, Dialogue, and Novel." In Roudiez, Leon S. (ed.). *Desire and Language: A Semiotic Approach to Literature and Art*, 64-91. Columbia University Press, 1980.

Lawson-Peebles, Robert. "European Conflict and Hollywood's Reconstruction of English Fiction." In *The Yearbook of English Studies*, Vol. 26, Strategies of Reading: Dickens and after Special Number, 1-13. Maney Publishing,1996

Lothe, Jacob. *Narrative in Fiction and Film: An Introduction*. OUP, 2000.

Macovski, Michael. "Wuthering Heights and the Rhetoric of Interpretation." In *EHL* Vol. 54, No. 2, 363-384. The John Hopkins University Press, 1987.

Margolin, Uri. "Characterization in narrative: Some theoretical prolegomena." In *Neophilologus* 67:1, 1-14. Springer, 1983.

Martin, Sara. "What does Heathcliff look like? Performance in Peter Kosminsky's Version of Emily Bronte's *Wutherign Heights*." In Aragay, Mireia (ed). *Books in Motion: Adaptation, Intertextuality, Authorship*, 51-67. Amsterdam and New York: Rodopi, 2005.

McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996.

Miller, Hillis J. "Repetition and the "Uncanny."" In Dunn, Richard J. (ed) *The Fourth Norton Critical Edition of Emily Bronte's Wuthering Height*s, 361-379. Norton & Company, 2003.

Orr, Christopher. "The Discourse on Adaptation." In *Wide Angle*, 6/2, 72-76. John Hopkins University Press, 1984.

Penley, Constance. "Film Language by Christian Metz: Semiology's Radical Possibilities." In *Jump Cut*, No. 5, 18-19. 1975.
[http://www.ejumpcut.org/archive/onlinessays/JC05folder/FilmLangMetz.html]

Phelan, James. Narrative and Rhetoric. Technique, Audiences, Ethics, Ideology. Ohio State University Press, 1996.

Propp, Vladimir. *Morphology of the Folktale*. Austin: University of Texas Press, 1968.

Ray, Robert B. "The Field of 'Literature and Film.'" In Naremore, James (ed). *Film Adaptation*, 38-53. New York: Rutgers University Press, 2000.

Richards, Jeffrey. "British Film Censorship." In Murphy, Robert (ed). *The British Cinema Book*, 167-177. BFI Publishing, 1997.

Rulewicz, Wanda. "A Grammar of Narrativity: Algirdas Julien Greimas." The Glasgow Review, issue 3, 1995.
[http://www.arts.gla.ac.uk/SESLL/STELLA/COMET/glasgrev/issue3/rudz.htm]

Schneider, Ralf. "Toward a Cognitive Theory of Literary Character: The Dynamics of Mental-Model Construction." In *Style* 35.4, 607-40. Northern Illinois University Press, 2001).

Schneider, Ralf. "Cognition and the Reading of Literary Character. Approaches, Problems, Perspectives" 2006
[http://people.cohums.ohio-state.edu/herman145/Schneider%20 Paper.pdf]

Stam, Robert. "Beyond Fidelity: The Dialogics of Adaptation." In Naremore, James. *Film Adaptation*, 54-76. New York: Rutgers University Press, 2000.

Wagner, Geoffrey. *The Novel and the Cinema*. Rutherford: Fairleigh Dickinson University Press, 1975.

Watson, Melvin R. "Tempest in the Soul: The Theme and Structure of *Wuthering Heights*." In *Nineteenth-Century Fiction*, Vol. 4, No. 2, 87-100. University of California press, 1949.

Fig.1 (0:15:44 WWWH)

Fig.2 (0:21:11 WWWH)

Fig. 3 (0:16:57 WWWH)

Fig. 4 (0:21:06 WWWH)

Fig. 5 (0:31:42 WWWH)

Fig. 6 (0:45:28 WWWH)

Fig. 7 (1:38:36 WWWH)

Fig. 8 (0:45:46 WWWH)

Fig. 9 (1:34:42 WWWH)

Fig. 10 (0:47:42 WWWH)

Fig. 11 (0:47:58 WWWH)

Fig. 12 (0:48:29 WWWH)

Fig. 13 (0:14:16 WWWH)

Fig. 14 (0:15:33 WWWH)

Fig. 15 (0:22:48 WWWH)

Fig. 16 (0:24:49 WWWH)

Fig. 17 (0:33:13 WWWH)

Fig. 18 (0:37:28 WWWH)

Fig. 19 (1:11:21 WWWH)

Fig. 20 (1:17:44 WWWH)

Fig. 21 (1:29:37 WWWH)

Fig. 22 (1:34:14 WWWH)

Fig. 23 (0:08:57 RFWH)

Fig. 24 (0:17:23 RFWH)

Fig. 25 (0:17:05 RFWH)

Fig. 26 (0:12:15 RFWH)

Fig. 27 (0:13:26 RFWH)

Fig. 28 (0:13:31 RFWH)

Fig. 29 (0:18:47 RFWH)

Fig. 30 (0:31:36 RFWH)

Fig. 31 (1:01:52 RFWH)

Fig. 32 (1:28:03 RFWH)

Fig. 33 (1:34:57 RFWH)

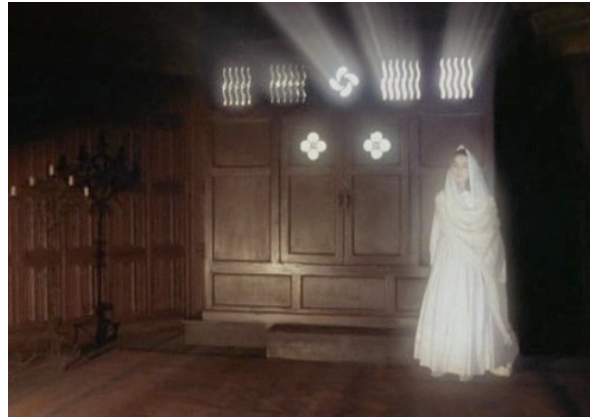Fig. 34(0:13:14 PKWH)

Fig. 35(0:14:27 PKWH)

Fig. 36 (1:35:55 PKWH)

Fig. 37 (1:36:04 PKWH)

Fig. 38(1:36:14 PKWH)

Fig. 39(0:52:13 PKWH)

Fig. 40(0:52:43 PKWH)

Fig. 41(0:23:24 PKWH)

Fig. 42(0:27:33 PKWH)

Fig. 43(0:50:35 PKWH)

Fig. 44(1:00:03 PKWH)

Fig. 45(1:01:51 PKWH)

Fig. 46(1:36:30 PKWH)

List of abbreviations

WWWH – William Wyler's Wuthering Heights

RFWH – Robert Fuest's Wuthering Heights

PKWH – Peter Kosminsky's Wuthering Heights

Resümee

TARTU ÜLIKOOL
INGLISE FILOLOOGIA ÕPPETOOL

Olga Anissimova

REZISSÖÖRID LUGEJATE JA KIRJANIKENA: HEATHCLIFF'I JA CATHERINE'I TEGELASKUJUD EMILY BRONTE "VIHURIMÄE" INGLISEKEELSETES EKRANISEERINGUTES

DIRECTORS AS READERS AND DIRECTORS AS WRITERS: HEATHCLIFF AND CATHERINE IN THE FULL-SCREEN ADAPTATIONS OF EMILY BRONTE'S *WUTHERING HEIGHTS*

Magistritöö
2008
116 lk.

Annotatsioon:

Antud töö pakub raamistiku õpimaks kirjanduslikke teoste ekraniseerimist. Antud töö autor soovitab vaadelda kohandamist kui protsessi, mille käigus lavastaja (vaadelduna kui kollektiivne tähis filmi meeskonnale) kujundab romaani toorest materjali (selle tegelasi ja vahejuhtumeid eemaldatud nende lingvistilisest kehastusest) mitte ainult uueks vormiks, vaid lisab sellele uue sisu.

Uue sisu lisamisega on tegu lavastaja rolliga kui algse teksti "lugejaga", mis sisaldab mentaalsete tegelaste mudelite loomist; uue vormi vormimine on seotud lavastaja tegevusega kui oma kino-versiooni "kirjanikuga" ning sisaldab mentaalsete mudelite väljendust läbi erinevate kino-viiside ja vahenditega. Sellise raamistiku väärtus seisneb asjaolus, et ta vaatab igat kohandamist kui eraldiseisvat kunstitööd ja aitab vältida tõelevastavuse küsimuste lahendamist.

Antud töö autor püüab demonstreerida antud lähenemise kasulikkust, rakendades seda oma analüüsis kolme suurejoonelise inglisekeelse filmi näitel, mis põhinevad Emily Bronte teosel "Vihurimäe" lavastatud William Wyler (1939), Robert Fuesti (1970) ja Peter Kosminsy (1993) poolt.

Antud töö on ehitatud järgmiselt. Sissejuhatus kohandab ülevaadet mõningatest baasilistest terminitest, mõistetest ja ideedest kohandamisteooriaga üldises plaanis. Esimene peatükk üldjoontes kirjeldab loetelu kirjanike-põhist ja lugeja-põhist lähenemist tegelaskujude kategooriale kirjandusteoorias ja pakub välja viise kuidas neid kohandada sobitatud tegelaskujude teema küsitlusse lavastaja poolt tema mõlemas ülesandes.

Põninedes lavastaja rollil lugejana, teine peatükk arutleb selle üle kuidas iga "Vihurimäe" filmiteos tõlgendab Heatcliffi ja Catherine'i peategelaste paari romaanis ja milline kontekst aitab kaasa sellistele tõlgendustele. Põninedes lavastaja funktsioonil kirjanikuna, kolmas peatükk uurib kuidas igaüks sellest kolmest kohandumisest konstrueerib Heatcliff'i ja Catherine'i tegelaskujusid läbi aine-spetsiifiliste vahendite ja seadmete ekraanil.

Märksõnad: ekraniseerimine, kohandamisteooria, lavastaja, tegelane, mentaalsed tegelaste mudelid