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***Class and Gender Identity in the Film Transpositions of Emily Brontë's  
Literary Work***

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## I. Abstract

In this thesis, I study the transposition to the cinema of Emily Brontë's novel *Wuthering Heights*. I analyse twelve film versions, ranging from the silent era to November 2011. They belong to eight different countries. Some regard *Wuthering Heights* as a canonical text, while others derive from the fascination that the Surrealist movement had for the novel. I contend that the main theme of *Wuthering Heights*, which is forbidden love, illustrates the conflict between social and individual identity. The protagonists are torn between the laws of their community and their will to follow their personal desires (an attitude which society regards as rebellion). I analyse how the transpositions depict the class and gender conflicts (embodied namely by Heathcliff and Catherine).

I argue that literary and cinematic texts mirror the society that produced them and therefore I focus on three factors: the time period, the culture and the film industry within which the film was shot. I also establish a link between the literary traditions whose influence is traced in the novel (Romanticism and Gothic fiction) and the film traditions we identify in the transpositions (melodrama and horror genre). The study of these specific transpositions aims to achieve an insight into the notions of cultural exchange and transmigration of topics in cinema. I will prove that this is a process of identification and negotiation. While each of the filmmakers claims to have remained faithful to Brontë's novel, they also reshape it and make it their own, creating an independent work of art.

## Resumo

Nesta tese, estudo a transposición ó cinema da novela de Emily Brontë *Cumes Borrascosos*. Analizo doce versións, que abarcan desde a era muda ata Novembro 2011. Pertencen a oito países diferentes. Algunhas consideran *Cumes Borrascosos* coma texto canónico, mentres que outras derivan da fascinación que o movemento Surrealista tiña pola novela. Sosteo que o tema principal de *Cumes Borrascosos*, que é amor prohibido, ilustra o conflito entre a identidade social e a individual. Os protagonistas debátense entre as leis da súa comunidade e a arela de segui-los seus desexos persoais (unha actitude que a sociedade considera rebelión). Analizo cómo as transposicións describen os conflitos de clase e de xénero (personificados especificamente en Heathcliff e Catherine).

Argumento que os textos literarios e cinematográficos reflexan a sociedade que os produciu, e polo tanto, céntrome en tres factores: o tempo, a cultura e a industria cinematográfica na que se rodou o filme. Establezo tamén un elo entre as tradicións literarias das

que podemos traza-la influencia na novela (o Romanticismo e a ficción Gótica) e as tradicións cinematográficas que identificamos nas transposicións (o melodrama e o xénero de terror). Co estudo destas transposicións, tento adquirir unha idea máis clara das nocións de intercambio cultural e a transmigración de temas no cinema. Demostrarei que éste é un proceso de identificación e negociación. Mentres que cada un dos cineastas afirma que permaneceu fiel ó texto de Brontë, tamén lle dan nova forma e o fan seu, creando unha obra de arte independente.

## Resumen

En esta tesis, estudio la transposición al cine de la novela de Emily Brontë *Cumbres Borrascosas*. Analizo doce versiones, que abarcan desde la era muda hasta Noviembre 2011. Pertenecen a ocho países diferentes. Algunas consideran *Cumbres Borrascosas* como texto canónico, mientras que otras derivan de la fascinación que el movement Surrealista tenía por la novela. Sostengo que el tema principal de *Cumbres Borrascosas*, que es amor prohibido, ilustra el conflicto entre la identidad social y la individual. Los protagonistas se debaten entre las leyes de su comunidad y su anhelo de seguir sus deseos personales (una actitud que la sociedad considera rebelión). Analizo cómo las transposiciones describen los conflictos de clase y de género (personificados específicamente en Heathcliff y Catherine).

Argumento que los textos literarios y cinematográficos reflejan la sociedad que los produjo, y por tanto, me centro en tres factores: el tiempo, la cultura y la industria cinematográfica en la que se rodó la película. Establezco también un vínculo entre las tradiciones literarias cuya influencia puede trazarse en la novela (Romanticismo y ficción Gótica) y las tradiciones cinematográficas que identificamos en las transposiciones (melodrama y género de terror). Estudiando estas transposiciones, intento adquirir una idea más clara de las nocións de intercambio cultural y la transmigración de temas en el cine. Demostraré que éste es un proceso de identificación y negociación. Mientras que cada uno de los cineastas afirma que permaneció fiel al texto de Brontë, también le dan nueva forma y lo hacen suyo, creando una obra de arte independiente.

## II. Acknowledgements

This thesis would have never been possible without the help and support of many people and institutions. I would like to express my sincere thanks to the Brontë Parsonage Museum, in Haworth, West Yorkshire, for putting the resources of their library at my disposal. Special thanks are also due to the Centre National de la Cinématography (CNC), in Bois d'Arcy, France, for allowing me to watch their copy of *Hurlevent* at a time when this film was out of circulation.

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### III. List of abbreviations

- WH* the novel *Wuthering Heights*, written by Emily Brontë in 1847
- CP* *Complete Poems* by Emily Brontë (first published in 1846)
- WH1920* *Wuthering Heights*, UK, directed by A.V. Bramble in 1920
- WH1939* *Wuthering Heights*, USA, directed by William Wyler in 1939
- Abismos* *Abismos de Pasión*, México, directed by Luis Buñuel in 1954
- Dil Diya* *Dil Diya Dard Liya/ Give Your Heart and Receive Anguish*, India, directed by A.R. Kardar in 1966
- Ölmeyen* *Ölmeyen Ask/ Immortal Love*, Turkey, directed by Metin Erksan in 1966
- WH1970* *Wuthering Heights*, UK, directed by Robert Fuest in 1970
- Hurlevent* *Hurlevent*, France, directed by Jacques Rivette in 1985
- Onimaru* *Arashi ga Oka/ Onimaru*, Japan, directed by Yoshishige Yoshida in 1988
- Hibintayin* *Hibintayin kita sa langit/ I'll Wait for You in Heaven*, Philippines, directed by Carlos Siguion-Reyna in 1991
- WH1992* *Wuthering Heights*, USA/ UK, directed by Peter Kosminsky in 1992
- Promise* *The Promise*, Philippines, directed by Mike Tuviera in 2007
- WH2011* *Wuthering Heights*, UK, directed by Andrea Arnold in 2011

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## V. Introduction

### A. Topic

The objective of this doctoral thesis is to study the reception of Emily Brontë's literary work through its film transpositions. Although I will focus on her novel *Wuthering Heights* (1847), I will also examine other texts which the filmmakers have identified as influential in their interpretation: Emily Brontë's *Poems* (1846) in relation to the 1992 version; the series of drawings about *Wuthering Heights* by Balthus (1933 – 1935) compared to the French film *Hurlevent* (1985); and George Bataille's essay *La littérature et le mal* (1957) in connection to the Japanese transposition *Onimaru* (1989). The influence of Emily Brontë's Belgian essays (1842) will also be taken into account. This is because the central themes of *Wuthering Heights* can be detected in all her literary works. Consequently, they acquire more complex and multi-faceted meanings when these works are analysed as a whole.

The thesis will contend that the main theme of *Wuthering Heights*, which is forbidden love, illustrates the conflict between social identity and individual identity. The characters in the novel are split between the requirements of the community to which they belong and their individual desires. While communities codify group identity as Law, they regard any individual expression differing from that rule as transgression or rebellion. In the novel, this conflict is represented through the two main protagonists, Heathcliff and Catherine, who are unable to adequate to the restrictions imposed by their social status. With Heathcliff these restrictions centre upon class relations whereas Catherine is constrained by her gender. Subsequently I will analyse how these conflicts are transposed in the different film versions of the novel.

Throughout the thesis, "Brontë" always refers to Emily. Any other member of the family (Charlotte, Anne, Patrick and Branwell) is referred to by their first name. As the novel and many of the film transpositions share the same title, we will say "the novel *Wuthering Heights*", or "Brontë's novel" to refer to the literary work. All the quotes from the novel belong to the David Daiches edition, published by Penguin (London: 1985). Following the terms coined by Genette in *Palimpsests* (11), I will also refer to Brontë's novel as "the hypotext" and the different film transpositions as "the hypertexts".

### B. Objects of study

The objects of study of my thesis are the films based on Emily Brontë's novel which have been released for cinema. My research excludes those made for television and also TV series, although these will be mentioned if they can complete my analysis of the main sources. A



list of transpositions of the novel *Wuthering Heights* to other audiovisual media (television, theatre, radio...) can be found in Appendix II. My analysis comprises twelve film transpositions. Those which have the title “*Wuthering Heights*” will be referred to as “*WH*” followed by the year of the film’s release. Those versions with a different title will be referred by an abbreviation of it. What follows below is a list of the twelve *Wuthering Heights* transpositions, in chronological order, together with the abbreviation (in brackets) which will be used in the text:

- *Wuthering Heights*, UK, directed by A.V. Bramble in 1920 (*WH1920*). All the copies of this film are lost, so our analysis will be based on reviews and still photos<sup>1</sup>.
- *Wuthering Heights*, USA, directed by William Wyler in 1939 (*WH1939*)
- *Abismos de Pasión*, México, directed by Luis Buñuel in 1954 (*Abismos*)
- *Dil Diya Dard Liya/ Give Your Heart and Receive Anguish*, India, directed by A.R. Kardar in 1966 (*Dil Diya*).
- *Ölmeyen Ask/ Immortal Love*, Turkey, directed by Metin Erksan in 1966 (*Ölmeyen*)
- *Wuthering Heights*, UK, directed by Robert Fuest in 1970 (*WH1970*)
- *Hurlevent*, France, directed by Jacques Rivette in 1985 (*Hurlevent*)
- *Arashi ga Oka/ Onimaru*, Japan, directed by Yoshishige Yoshida in 1988 (*Onimaru*)
- *Hibintayin kita sa langit/ I'll Wait for You in Heaven*, Philippines, directed by Carlos Siguion-Reyna in 1991 (*Hibintayin*)
- *Wuthering Heights*, USA/ UK, directed by Peter Kosminsky in 1992 (*WH1992*)
- *The Promise*, Philippines, directed by Mike Tuviera in 2007 (*Promise*)
- *Wuthering Heights*, UK, directed by Andrea Arnold in 2011 (*WH2011*)

### C. From literature to the screen

The practice of film transposition is as old as cinema itself. The cinema makes widespread use of scripts based on an earlier literary source (whether it is novels, theatre plays, poems...). Transposition precedes filmmaking. In antiquity, mythological and legendary topics were continuously recreated in literature, sculpture and painting. The forbidden love theme we find in *Wuthering Heights* already appeared in the Greco – Latin legend of Eros and Psyche, which was a tale included in the book *The Golden Ass* by Lucius Apuleius (second century AD); then it became the subject of several paintings (i.e. *L'Amour et Psyché*, by François – Édouard Picot,

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<sup>1</sup> On January 2006, the Brontë Society *Gazette* launched a public appeal to locate a copy.

1819) and sculptures (i.e. *Psyche Revived by Cupid's Kiss*, by Antonio Canova, 1787). The same legend can also be found transposed to other cultural contexts: i.e. as the Nordic fairytale “The White Bear of Norway” or the French one “Beauty and the Beast”. In the Brontës’ time, there was a constant interaction between literature and theatre: Walter Scott’s *The Bride of Lamermoor* (1819) was the basis for Donizetti’s opera *Lucia di Lamermoor* (1839). As we will see in Chapter 1, Section 3, theatre melodrama, which was the most popular nineteenth-century stage form, mainly consisted of transpositions from novels. *Jane Eyre* by Charlotte Brontë became such a play in 1848. It was transposed by John Courtney without even asking for the authoress’ permission.<sup>2</sup>

In the early years of filmmaking (from the 1900s to the 1930s), literary transpositions were used to give prestige and respectability to a new medium that many considered nothing more than a funfair spectacle. A.V. Bramble, director of *WH1920*, declared that the choice of “a British literary classic” as source material aimed to dispel that notion (“*Wuthering Heights* on the Film”). Nowadays, when cinema is not regarded any more as “inferior” art, the relationship between literature and film is “to and fro”. It is played on more equal terms: many films based on an original screenplay, or even films whose relation to the original text is loose, have a novelization: i.e., the film *The Fugitive* (1993), which was initially based on the 1960s TV series; or *The Piano* (1993), as director Jane Campion wrote a novel based on her script. Films can also become theatre plays (*Singin’ in the Rain*, a Broadway musical in 1983) or TV-series (*Dirty Dancing*, 1988- 1989, which also has a theatre musical version). On the other hand, film posters are used as covers for editions of the novels on which they were based, in order to increase sales: the poster of the 1992 version of *Wuthering Heights* and still photos of the 1970 version have been used in this way.

Transposition is a common practice in cinema industries all around the world. The reasons for transposing a text are multiple and varied. Maybe the literary source is popular, which brings in socioeconomic factors (“what sells”). Maybe the text has a special meaning for a particular culture or for the filmmakers involved. One of my major questions is precisely what attracted those filmmakers to Brontë’s novel. In which way did they identify with the reality portrayed by the text and its set of characters?

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<sup>2</sup> Both Stoneman (1996. 256) and Barker (549) say that Charlotte knew about the play being performed, but chose not to attend.

## D. Terminology

### 1. The notion of transposition

I have chosen to refer to the films included in the study as “transpositions” rather than by the widely used term “adaptations” (by authors like Hayward, 2006; or Hughes, 1991). In *Palimpsests* (1982), Genette calls “transposition” a series of hypertextual practices within literature. He postulates that a transposition involves a serious transformation of the source text (in contrast to a parody or a satire) (36). Semiotic scholar Dusi argues that the term “adaptation” usually carries reductive connotations. To “adapt” implies to “accommodate” or “constrain” the source text. In contrast, the prefix “trans” in the term “transposition” etymologically implies transgression and trespassing, going “beyond the source text”, thus multiplying its potential (Dusi 2010). The very act of transposing is a transgression (Monegal 132), as it means suppressing, preserving, condensing or developing the source material, from which new meanings will be generated. It is, therefore, more appropriate for my study, since I do not focus on how faithfully each film depicts the literary source. On the contrary, my analysis centres on the implications of that transgression. The Oxford dictionary defines “transpose” (in their second meaning) as to “transfer to a different place or context”, which is what I argue those films have done. It is not only a question of changing the time and space setting (already the case in some transpositions), but how those changes give a new dimension to the text. Each time the novel *Wuthering Heights* is used as source material for a film, Brontë’s text is transformed, in agreement to the vision the filmmakers have and their need to appeal to a target audience (determined by culture and time period).

I must also differentiate my use of the term “transposition” from that of “translation”, which Genette employs as synonymous (238), and also Monegal (1993). Throughout this thesis, the term “translation” refers to practices like passing books from one language to another, film dubbing and/ or subtitling, which just imply change of linguistic code and are aimed to make the source text understandable. On the contrary, a transposition implies rearranging the text for a new cultural reality, for a new generation and selecting certain elements while discarding others.

### 2. Film author: the filmmakers

The notion of authorship through this thesis denotes exclusively the “real” authors of the novel (Emily Brontë) and the transpositions (the filmmakers).<sup>3</sup> My use of the term “the filmmakers” does not refer to the different directors of the film versions. While it is obvious that

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<sup>3</sup> Chatman (147 – 149) distinguishes between “real” author (the flesh-and-bones person[s]) and “implied” author (the one reconstructed by the reader from the narrative).

Brontë is the author of the novel *Wuthering Heights*, the question of authorship in a film is very complex. By establishing an analogy with the notion of literary author, authorship in a film has traditionally been attributed to the director. This idea was popularized by “la politique des auteurs”, a critical theory which arose in France in the 1950s, with the publication in *Cahiers du Cinéma* of François Truffaut’s article “Une certaine tendance du cinéma français” (Forbes 462). The director was considered an artist, and his films were regarded as the expression of his personal preoccupations, with a series of recurrent topics and motifs in his work. However, can the notions of literary author and film author actually be compared? First, the mechanics of production of both arts are completely different. While literary authors are able to assume the position of omnipotent gods when creating their fictional world, creative decisions in film are frequently conditioned by circumstances, especially financial ones: the low budget of *Wuthering Heights*’s Mexican version (*Abismos de Pasión*, 1954) made compulsory to use the cast from another film by the same production company which had been cancelled, even when everybody agreed that the actors were inadequate for their roles. The cinema has always maintained a difficult balance between its double consideration of art and popular form of entertainment. In literature, financial support is only required for the distribution of the final product, but in cinema a budget is needed from the early stages of the creative process, just to make the film a reality. Then, it is not always the director who is in control of the film production. Given that commerciality seems to be essential, this role is in many cases shared, or even taken over by the producer(s). It is them, after all, who collect the Oscar to the Best Picture. This is especially true in films associated with the studio system, where the producers exerted a tyrannical control over the final product. During an interview about the 1939 version of *Wuthering Heights*, producer Samuel Goldwyn earnestly declared: “I made *Wuthering Heights*. Wyler only directed it” (Berg 303).

Maybe we should consider the director as author only in arthouse films, while the producer would be author in popular entertainment cinema. However, the multiple elements and people involved in filmmaking make it problematical to attribute authorship to one single person. Independently of the amount of control directors and/ or producers may have over the film, they never create absolutely all the elements that compose it. “La politique des auteurs” was always a controversial critical theory. In a 1968 interview, Jacques Rivette, former critic of *Cahiers* and director of the French version of *Wuthering Heights*, rejected being classified as “auteur” as “a bourgeois aesthetic cliché” (Aumont et al. 33). Curiously enough, Rivette is nearer than anyone else to the “auteur” notion, given that he also produces, writes his own scripts and does not care about commerciality. However, he is the first in pointing out that the scripts for his films are

frequently developed while shooting. The actors improvise their own actions and dialogues during conversations and are often credited as scriptwriters (Aumont et al. 11). “La politique des auteurs” has also been denounced as male-orientated. In a 1972 article<sup>4</sup>, Mulvey criticized its exclusive celebration of men directors and its view of filmmaking as “a one-man show” (Thornham x). First, to identify author and director would lead us to think that all *Wuthering Heights* film versions (except the latest one) had been made by men, without taking into account that there are few woman directors (like in any industry, few women are on top jobs). Second, it would obscure the female participation in other aspects of the filmmaking process: the 1992 version had a woman scriptwriter (Anne Devlin) and a woman producer (Mary Selway), who was responsible for the controversial election of the leading actress. More recently, the notion of director as author (*auteur*) has been heavily criticized by the radical film movement Dogma 95. Their Manifesto considers “la politique des auteurs” as “bourgeois romanticism” and declares that “cinema is not individual”. The tenth commandment of their “Vow of Chastity” insists the director of a film to remain uncredited (Hjort & MacKenzie. “Appendix I”. 199 - 200).

In conclusion, the director or producer should rather be considered the “originator” or “main creative force”, but not the exclusive one (Chaudhuri 8). Through this thesis, the term “filmmakers” (deliberately used in the plural) will refer to the collective of people responsible for the film. In order not to identify the director of the film as the author, I will use expressions like “the film directed by Wyler” instead of “Wyler’s film”.

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<sup>4</sup> For the short-lived journal *Women and Film*.

## VI. Methodology

### A. Research organization

The particular versus the universal nature of literature is a constant subject of debate. For more than a century, Emily Brontë's novel *Wuthering Heights* has attracted the interest of international film industries, including non-English speaking countries (India, France, México, Japan, Turkey and the Philippines). The ways in which these filmmakers interpreted the novel has differed substantially, depending on three factors. The first is the time period in which the hypertext was produced. The second is the culture which produced it (in many cases different from that of the hypotext). The third is the type of film industry (arthouse or commercial) within which the hypertext was produced. I concentrate on these three factors to examine the reasons why Brontë's novel has this power to appeal to so many (apparently) different cultures.

My hypothesis is that, consciously or unconsciously, literary and cinematic texts reflect the society that generated them. This by no means implies that there is only one possible way of interpreting them, quite the contrary. Readers and audiences bring their own cultural baggage when confronting a text. The aspects which appeal to them, or which they reject, the way in which they choose to value them, will be different. By analysing the different depictions (the film transpositions) of the same text (the novel *Wuthering Heights*), I will be addressing this point. Although my research includes some textual analysis, this is anchored in the socio-cultural context within which these films were released.

#### 1. Research questions

The central question is what aspect(s) of the hypotext attracted the attention of the filmmakers, which brings into notions of cultural exchange and transmigration of topics. I contend that cultures are in constant evolution, especially the idea of gender and class in which my study focuses. I analyse how the different hypertexts have constructed class and gender identity. As I explain in detail in Chapter 4, cultures interact with one another and topics transmigrate. Instead of talking about plagiarism or alienation, it is more productive to talk about the principle of cultural equivalence. I argue that cultures share universal values. The filmmakers decided to transpose Brontë's novel because they saw something in the text with which they could identify, something recognisable and familiar. They find an equivalent within their own culture and reshape the source text according to their own conventions and interests (emphasizing the angle which attracts them). The concepts of negotiation and hybridity are crucial for my analysis. The term "hybridity" (used in postcolonial studies) refers to the heterogeneity of cultures and texts, to their capacity to contain "a multitude of voices", which

can be complementary or contradictory (Capino 33). The associated subquestions are how the source text was rearranged according to the idea the filmmakers had, the requirements of their film industry and intended audience. I examine as well how the hypertexts were critically and commercially received.

## 2. Methodological approach

Many studies about film transposition concentrate in comparing the source text to the resulting films. These studies establish a power relation, in which the hypotext is positioned as superior, while the hypertext is scrutinized for any possible “deviation” which allows us to classify it as “unfaithful” or “incorrect interpretation” (i.e. Brusberg – Kiermier article about *WH1992*). Literature is then regarded as “high culture” and cinema as “popular culture”. This relation of superiority – inferiority resembles the hierarchical organization of the canon, which I explain in detail in Chapter 2. I have chosen a socio-cultural approach instead, trying to contextualize the appeal of Brontë’s text and the reasons for doing the transposition. In order to verify my hypothesis, I concentrate on the conditions of production and how the hypertext relates to the industry which produced it. Hirsch distinguishes between the terms “meaning” (the whole verbal meaning of a text) and “significance” (textual meaning in relation to a larger context, i.e., another mind, another era, a wider subject matter, an alien system of values, etc...) (2). While meaning is a principle of stability in an interpretation, significance embraces a principle of change (80). I study how the significance of Brontë’s source text has changed through the years. In the case of those transpositions shot in non-English speaking countries, I analyse the aesthetic tradition(s) through which the novel entered those cultures. I also seek to understand how those traditions relate to local narrative patterns (literary or cinematic).

Foucault (quoted in Chakravarty) holds the hypothesis that “the individual is not a pre-given entity... but the product of a relation of power exercised over bodies, multiplicities, movements, desires, forces” (170). I am going to apply the same principle to the analysis of these transpositions. I have mentioned before the three axes according to which I analyse these films. The first two, time and culture, represent group identity. The time factor involves a historical approach / point of view. This is a comprehensive study, following the chronological evolution in the reception of the source text. The culture factor implies a sociological approach, how the receiving community reacts to the source text, which in many cases depicts a different social reality. The third axis, the type of film industry within which the hypertexts were produced (commercial or arthouse) represents individual identity, as it examines how the filmmakers relate to their own culture and time period. I apply the same approach in Chapter 1 with Brontë’s

novel, as I analyse her social, historical and cultural reality and then explain how she related to them. This is a qualitative research, following a social constructivist perspective. I argue that meaning is not a fixed category, but negotiated through social and historical interaction. Hirsch compares the concept “meaning” to “knowledge” (as it is stable) and the concept “significance” to “value” (as it is unstable). He argues that the significance of meaning in a particular context determines its value in that context (146). In a different context, that value consequently changes. The analysis of the different film transpositions allows me to address this process.

### **3. Main difficulties**

The main difficulties I encountered in my research were provoked, first, by practical reasons. This is an ambitious study, which includes twelve films, in order to give a complete view. The transpositions which are object of study belong to many different film industries around the world. It was very hard to find bibliography or even a copy of some transpositions (especially the Eastern ones), which kept delaying my work. This study could have never been done without the existence of Internet, given the high amount of audiovisual resources involved. The compilation of materials used in this thesis (Section 10) has the title “Works Cited” instead of “Bibliography” because of the miscellaneous nature of the sources, which include not only books, but also films, web pages, photos and DVD extras. The use of web resources brought in the added difficulty of having to assess their reliability. I have tried not to depend on them and contrast them to scholarly studies as much as possible. Second, the sources were in many different languages. I am fluent in French and I have a basic knowledge of Urdu and Japanese, but I also had to rely on colleagues for translations. Third, it was necessary for me to acquire a basic knowledge about the diverse film industries involved in the study and how they interact with society in their home countries. As I have approached those different cultures from the perspective of an outsider, I have to be very careful to remain objective and not to stereotype. One of the main criticisms that the studies about gender and class in the cinema (especially psychoanalytic theory) receive is that they either follow a white Western perspective, or approach the non-white, non-Western from the point of view of an exotic Other. In my analysis of the East Asian transpositions, I have tried to use sources by local scholars as much as possible. It was very important to let them speak with their own voices. The books edited by Ciecko (2006), Eleftheriotis (2006) or Desai and Dudrah (2008), which consist of articles by scholars from the Philippines, Japan, India and Turkey, have been especially useful.



## B. Existing literature

Emily Brontë and her literary work have been extensively studied by academic scholars, although it is still her sister Charlotte who attracts the highest degree of attention. There have been studies specifically focused on class discourse and ideology, like Eagleton (1975), who follows a Marxist point of view; gender discourse, like Gilbert and Gubar (1984) or Figs (1982); or a combination of both (Raymond Williams. 1970). The issue of racial identity has recently started to attract interest (Heywood. 2012; review by Fermi. 2002).

There have been a few previous comprehensive studies about the film transpositions of Emily Brontë's work. Stoneman's *Brontë Disseminations* (1996) concentrates on the derivatives of Emily and Charlotte's fiction (but not Anne's), not only in cinema, but in other arts. Hughes' unpublished thesis *Wuthering Heights: The Challenge of Dramatic Adaptation* (1991) deals with the topic of nature in the film transpositions and some theatre plays. She mentions other previous studies: Heidemarie Rauth's *Dramatisierungen von Leben und Werke der Brontë – Schwestern* (1971), which dedicates one section to *Wuthering Heights*, where she discusses *WH1939*. William George Luhr's *Victorian Novels on Film* (1978) discusses *WH1939* and *WH1970*. Finally, Catania's doctoral thesis *A Thematic – Semiotic Comparison of Five Wuthering Heights Film Adaptations* deals with *WH1939*, *Abismos*, *WH1970*, *Onimaru* and *WH1992*.

Some film transpositions have been studied in isolation in several articles, especially *WH1939* (Bluestone 1973, Wagner 1975, Lawson-Peebles 1996). *WH1992* has been analysed by Brusberg- Kiermeier (2004), who compares the film quite unflatteringly to the novel. *Onimaru* is just mentioned in Stoneman and Hughes, but it has received critical attention elsewhere: Collick (1993), Brophy (2005), Okumura (2004) and Catania (2011). The silent version *WH1920* is casually mentioned by Low (1971) and commented by Stoneman, but it has not been analysed extensively. *Hurlevent* has attracted little critical attention outside France. Stoneman just mentions it in the chronology, while Hughes does not analyse it. The *Wuthering Heights* drawings by Balthus have been the object of several studies, but barely any of them links them to the transposition directed by Rivette. The most recent article about Balthus by Vitte (2011) does not even mention the film. With the exception of *Onimaru*, the Eastern transpositions of the novel have been scarcely studied: *Dil Diya* is mentioned peripherally by Stoneman, Hughes and Walker (2006). There are no academic studies about any of the Philippines transpositions, neither for *Ölmeyen* (although Catania [2011] has recently announced plans to research the Turkish version and *Hurlevent*). My analysis includes all the transpositions and tries to contextualize them in relation to their historical moment.

The relation between the novel *Wuthering Heights* and Surrealism has not been really studied before. Kyrou (1963), Matthews (1971), Linda Williams (1992), Monegal (1993) touch the subject, but only in relation to *Abismos*. My article “Buñuel’s Heights: *Abismos de Pasión*” (2002) opened the question and was referenced by Okumura (2004), who pointed out links between directors Buñuel and Yoshida. Similarly, Haggerty (1989) has connected Brontë’s novel to Gothic fiction, but this has not been done in relation to cinema. I expand this argument by linking the transpositions to the horror film genre.

Finally, it is always possible to say something new. The literary work by Emily Brontë and her sisters keep attracting the attention of filmmakers. A new version of *Wuthering Heights* (included in this study and praised for its innovative approach) and another of *Jane Eyre* were just released in November 2011.

### C. Chapters organization

**Chapter 1** focuses on *Wuthering Heights* in relation to the background within which the novel was written. First, I examine if and how the socio-historical events of the period influenced Emily Brontë, concentrating on rigid pre-established patterns for class and gender. Then, I study how the novel was received by critics and readers when originally published. For many of the reviewers of the 1847 first edition, it was considered scandalous and strange. By the ending of the nineteenth century, it was accepted as part of the literary canon. Finally, I trace the influence of the Romanticism and Gothic fiction in the novel, and how they pass to the cinema through the mediation of the nineteenth-century popular theatre form known as melodrama. I argue that these aesthetic traditions are the predecessors of film melodrama and horror film genres.

In **Chapter 2**, I analyse the first transpositions of the novel in order to argue that they establish two tendencies followed by the subsequent films. In the first two sections, I introduce the silent version *Wuthering Heights* (1920, dir. A. V. Bramble) and the Hollywood transposition *Wuthering Heights* (1939, dir. William Wyler). They are representative of the Classic tendency, which comprises of those films in which *Wuthering Heights* is regarded as a canonical text (a consideration the novel only acquired by the ending of the nineteenth century). I then describe the notion of canon. Section 3 deals with the transposition *Abismos de Pasión* (1954, dir. Luis Buñuel), which represents the Surrealist tendency. This tendency includes those transpositions which have their roots on the fascination that the French Surrealist movement of the 1930s had for the novel. Those topics in the novel *Wuthering Heights* which scandalized their first critics were precisely the ones which attracted the attention of this movement.

In **Chapter 3**, I introduce the subsequent film transpositions. I describe the conditions of production of each film and I classify them according to which of the two aforementioned tendencies they follow. In the case of the non-English speaking transpositions, I explain how Brontë's novel entered the culture. In **Chapter 4**, I introduce the notion of transmigration of topics in the cinema. I determine a parallel between the period prior to the notion of plagiarism and copyright and the modern use of literary text as source for cinematic ones. Then, I establish the three factors according to which the films are analysed: culture, time period and type of industry (commercial or arthouse).

In the remaining chapters, I make a comparative analysis of the novel and the films in relation to the three aforementioned axes. I concentrate on how or if the rebellion against gender and class restrictions is depicted. In **Chapter 5**, I study the notion of fidelity in the cinema. I identify melodrama and horror film as the main genres whose patterns the hypertexts follow. I link those film genres to the aesthetic traditions previously established in **Chapter 1** as influential in the hypotext. **Chapter 6** deals with the temporal, spatial and religious setting in those transpositions. The objective of the comparison is not to find out if the hypertexts use the same symbols as the hypotext, but if the ones used have an equivalent signification and also how they reflect the time, culture and film industry that produced them. **Chapter 7** analyses the plot and narrative point of view. I study how the narrative aesthetics identified in the hypotext find analogous narrative techniques in the film industries which produced the transpositions. **Chapter 8** concentrates on the characters. I examine how the archetypes and the implications of class and gender have been rearranged, depending on the time period and target culture of each transposition.

## D. Hypotheses

By using these transpositions as case studies, I reflect about the notions of cultural exchange and transmigration of topics in the cinema. I will explain that the significance of texts and the very elements that constitute a culture are not fixed, but in constant evolution. On the other hand, by analysing how a text crosses cultural borders, I will examine how cultures keep interacting and influencing one another. We should not be surprised that Brontë's novel has provoked such a variety of different responses by filmmakers. In her analysis of *Frankenstein's* narrative structure, Newman postulates that once a narrative is uttered, it exists "as a verbal structure with its own integrity" (like myth). As it is "infinitely repeatable in new contexts", it has achieved autonomy. But each time this narrative is repeated, the reader becomes "the ultimate alter ego on whom the burden of interpretive responsibility finally falls" (quoted in Haggerty 42-

43). The process of creating the hypertext follows the same patterns, with the filmmakers reinterpreting the story according to their own ideas and influences.

I will assess how it is not casual that the vast majority of *Wuthering Heights*' transpositions are melodramas with horror film elements. These traditions and their cinematic equivalents are considered "guilty pleasures" and "titillation for the masses" (this is also the case of Bollywood). They are disdained by critics, who regard escapism as a protective measure the dominant ideology uses to keep people passive. However, I argue that it is possible for escapism to produce the contrary effect. These types of narratives provide readers and audiences with an alternative to dream and evade from the restrictions imposed by society. These ideas were already present in Brontë's novel and can explain why it has attracted the attention of the Surrealist movement. It is also related to the rising of popular culture by the ending of the nineteenth century. My thesis also aims to trace the influence of nineteenth-century aesthetic and narrative patterns on those of cinema. I am interested in providing a link between nineteenth-century popular culture (represented by theatre melodrama) and twentieth-century popular culture (represented by cinema).

## Chapter 1: The novel *Wuthering Heights* and its background

When *Wuthering Heights* by Emily Brontë was first adapted for the screen, it had long been considered an English literary classic. However, the novel's acceptance into the canon was a long process, which we will analyse in this chapter. *Wuthering Heights* had been a rather unique and controversial novel in the literary panorama of the first half of the nineteenth century. I am going to describe what kind of society received the first edition of Brontë's novel and what was the authoress's position regarding the strict class and gender rules of the period. Then, I will analyse the critical reception from its publication in 1847 (a "scandalous" novel) to the ending of the nineteenth century (a literary classic). I argue that these first critical reviews provide a link to the way in which *Wuthering Heights* was transposed to the cinema in the following two centuries, as we will see in subsequent chapters. Finally, I identify the Romanticism (including romantic fiction) and the Gothic as the main influences in Emily Brontë's fiction. I maintain that both traditions pass to cinema through the mediation of the nineteenth-century theatre melodrama. They constitute the basis of film melodrama and horror film genres.

### 1.1. Socio-historical context: gender and class

While Charlotte and Anne constantly recur to dashes in their novels to hide places and dates, Emily Brontë is very precise in *Wuthering Heights* about temporal and topographical references. It is possible to trace an exact chronology of the facts (Gregor has elaborated one), which take place in the last quarter of the eighteenth century and beginning of the nineteenth, forty years before the novel was written. These dates are the only clue given to the reader to contextualize the story. The world described is so severed from external reality that Eagleton (1975) has described *Wuthering Heights* as "an apparently timeless [...] autonomous universe" (97). However, Eagleton is careful to put the emphasis in "apparently". Brontë's novel may not be set against the background of a historical event like Charlotte's *Shirley* (the Ludite riots in the 1811-12), but the worries and uneasiness of the period show subtly between the lines. While Brontë's misanthropy has been repeatedly emphasized by her biographers (Barker 388), it would be unrealistic to pretend that she was unaware or unaffected by her surrounding reality. According to M. Heger, her Brussels teacher, she was also a strong-opinionated woman who would defend herself beyond reasoning when she felt her own interests or sense of right were threatened (Barker 393). Her preference for rambling in solitude across the moors can be interpreted as the answer to a society whose moral codes she despised.

In *Wuthering Heights*, Brontë exposes the injustices of the social system through the characters' personal experience (Raymond Williams 65). She portrays a strongly hierarchical

microcosms, in which social identities are established at birth and determine people's lives: Heathcliff (an orphan of unknown origins) is not accepted into the high class even after earning his fortune, while Cathy (an upper-class woman) has her options reduced to live under the care of her tyrannical brother or to marry the "adequate" man. Their relationship transgresses the limits of the personal, as it constitutes a challenge to the segregating system of the time. Nevertheless, while in Charlotte's *Jane Eyre* the heroine openly resents the role society has assigned her, in *Wuthering Heights* the defiance of social conventions is inevitable rather than deliberate. Brontë is mainly interested in the protagonists' internal fight to preserve their true nature despite being pressured to adequate to their pre-established roles. Theirs is a conflict of identity, which approaches the novel to the Romanticism. This intellectual movement had originated in the late eighteenth century and postulated the search for individual self-expression, challenging any moral code. The influence of the Romanticism was pivotal on both *Jane Eyre* and *Wuthering Heights*, although in a completely different way. *Jane Eyre* is a Romantic heroine in the sense that she fights on her own against a hostile environment. *Wuthering Heights* goes far beyond. It retraces towards the earlier Romantic impulse, as the protagonists do not simply fight against the social order, but reject it totally in favour of an alternative code of behaviour (Eagleton [1975] 109). Cathy and Heathcliff are victims of a state of mind which the Romantics called "Weltschmerz" ("world-weariness"), an almost irreconcilable conflict between two opposing forces, one driving to lose oneself in some vision of the Absolute, the other toward "a positive and passionate assertion" of oneself as an individual, which makes impossible to fully commit to dogmas or absolutes outside oneself (John 180). Relief from "Weltschmerz" was frequently seen to lie in death, "the only attainable absolute" (181).

Brontë got in contact with the Romanticism through its German version. She was fluent in German, which she learnt in Brussels and continued studying after returning to Haworth. She was already familiar with German fiction before her stay in the continent through translations from *Blackwood* and *Fraser* magazines. Mary (Mrs. Humphrey) Ward (456) has highlighted the influence of authors like Hoffman on her writing. German Romantic philosophers like Schlegel (1772-1829) and Hegel (1770 – 1831) considered human nature dual and contradictory. Conflict arises because of the "intrinsic dualism and duplicity" of our condition of being, with the selves in constant war together (Jackson 108). On the one hand, we have group identity, which pre-exists the human being and relies on a series of conventions associated to class, race, gender and cultural heritage. On the other, we have individual identity, which is formed through the years and depends on the person's preferences, desires and experiences. Group identity is established as pattern of behaviour. The individual can accept it, thus integrating into society, or challenge it, thus risking to be ostracized. However, Schlegel postulated that contradictions are essential to life. Humans have

“a compound mind” (Davies [1994] 74) and identity evolves precisely because of confrontation. To choose is a social requirement, but no alternative is completely right. *Wuthering Heights* is structured around the conflict between social identity and individual identity. The Romanticism contributed to the emergence of a repressive individualism, whose patterns (described by Kucich in John 76) resemble Cathy’s dilemma, especially the feeling that she is losing her true identity when trying to conform to what society expects of her. It is a dichotomy between the expression of passion and its repression. The cult of sensibility which had characterized the second half of the eighteenth century became pejoratively regarded as “excess” and lack of self-control by the 1780s<sup>5</sup>. In the Victorian period, repression was defined as a tendency to make intense feeling secret and private, an instrument to control individuality. As a consequence, identity remained hidden and internalized, while the public persona became a mask, a performance. Hadley (quoted in John) links the evolution of the split identity to the shift from a patronage economy to a market economy (and culture). It is a mechanism of self-preservation against the new pressures of society, but it provokes the contrary effect. It leads to “the loss of any stable sense of selfhood” (John 76). This attitude is similar to Cathy’s delusion in the hypotext, thinking she can keep both identities and that Heathcliff will accept to remain on the “repressed” side.

Cathy and Heathcliff’s relation of “equal souls” (*WH* 121) had no place when social mobility was virtually impossible and gender inequality was guaranteed by law. Nevertheless, Brontë’s choice of topic was by no means casual, as the first half of the nineteenth century was also characterized by wishes of change. Slavery was abolished in the British Empire in 1834<sup>6</sup> and the rest of “unalterable” social structures would soon be challenged. The 1840s were a quite troubled decade. Many European cities were agitated by insurrections against the political powers, which became especially violent in 1848 (popularly known as the “Year of Revolutions”). England was not an exception. The intellectual change postulated by the Romanticism had its social equivalent in the Chartist movement, which was particularly strong in the textile region of Yorkshire where the Brontës lived. This movement, influenced by the doctrines of Karl Marx, was one of the first to talk about the rights of workers and ordinary people. It originated after the Reform Bill crisis of 1831- 32, when the middle class but not the working class was admitted into the parliamentary system. This was seen as a betrayal of a large section of society and created resentment. The draconian New Poor Law of 1834, condemned by Emily’s father, Reverend Patrick Brontë, in a public speech, was a fatal blow on the working class at a time when

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<sup>5</sup> For more about the cult of sensibility, see Todd, chapter VIII (129 – 146).

<sup>6</sup> British slave trade had been abolished in 1808, but possession of slaves was not outlawed until an Act of Parliament in 1834, including the English colonies.

mechanization was making employment more precarious than ever.<sup>7</sup> The Chartist movement gained massive support during “the Hungry Forties” (1839- 1843), a period of bad harvests and severe depression of trade that affected both England and Ireland. The People’s Charter, published in May 1838 as a draft parliamentary bill, demanded manhood suffrage; the use of ballot papers to guarantee secrecy of vote; abolition of property qualifications for MPs; payment of MPs; equal electoral districts; and annual elections. The Chartist leaders presented their final petition to Parliament on 10<sup>th</sup> April 1848; the movement collapsed soon after. By that time, thousands of working people had rallied together on the basis of this charter, and hundreds of them had gone to prison for their beliefs.

Although Brontë’s novel never abandons the realms of the family and none of these incidents are mentioned, some early reviewers considered *Wuthering Heights* to be influenced by Chartism: i.e. Elizabeth Rigby (105 -112), as we will see in the second section of this chapter. During her stay at Law Hill School (Halifax), Brontë had witnessed several Poor Law riots, and the largest Chartist torchlight rallies also took place nearby (Mengham 19). Her description of brutality was almost certainly influenced by that climate of conflict. In the novel, Heathcliff is affected by many of the injustices that had ignited the protests. The boy’s unknown origins are enough for the Lintons to judge him “wicked” (*WH* 91), in the same way that the New Poor Law would treat like criminals those workers who had the misfortune to lose their jobs. He is found starving in the streets of Liverpool, as were many children victims of the Irish Famine, whom Brontë’s brother Branwell reported to have seen during a trip to that city in the autumn of 1845 (Mengham 21). In the middle chapters, Heathcliff returns to *Wuthering Heights* after having acquired a fortune. His new position puts him on a level with his former oppressors and allows him to destroy them. He also becomes representative of the new bourgeoisie who would replace the landowner gentry as ruling class after the Industrial Revolution. Contrary to popular assumptions, Haworth was by no means a remote village in the 1840s (Mengham 18), but a community of contrasts and change. On the one hand, there were the local farmers who had owned their lands for generations: the inscription at the front door of the Heights marks the Earnshaws as owners since the sixteenth century. It was a closed community, where class boundaries were not so strongly delimited and wealth did not mean refinement or luxury: unlike the genteel Lintons, the Earnshaws work their own land and share living space with their servants. In the 1850 preface to the new edition of *Wuthering Heights*, Charlotte Brontë warned the reader that the

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<sup>7</sup> This law established that the poor, the sick and the unemployed could only obtain assistance by residing in a workhouse. There, families would be split and the able-bodied would have to earn their food and shelter through hard labour (Barker 265 – 266).



harshness and rude manners of the characters (which shock Lockwood, member of the urban leisured society) were natural to the Yorkshire locals (37). On the other hand, these farmers would coexist with the rapidly expanding textile industry just a few miles away. In this community, fortunes were made very quickly, and the possession of capital would be enough to be considered high class. Heathcliff's rise to power is quite ambivalent. As a self-made man, he embodies the aspirations of the Chartist, who questioned why social differences should exist. However, he also becomes an oppressor who, like the new bourgeoisie, did nothing to improve social justice.

Nevertheless, *Wuthering Heights* is not only Heathcliff's story. Eagleton ([1975] 101) considers Cathy's decision of marrying Edgar as "the pivotal event of the novel". The novels written by Brontë and her sisters deal with women's rights and economic independence which were, at the time, considered "too dark" topics for female fiction. Merryn Williams points out that their mode of writing and thinking was not what Victorian readers called "feminine" (88). Cathy's relation with Heathcliff in *Wuthering Heights* subverted the rigid patterns that ruled gender relations. The laws of the period were based on the idea that upper and middle class women would have to stay dependent on a man: first as a daughter and later as a wife. Wealth was inherited through the male line, while women would only expect to receive a small percentage: despite being her father's only child, Cathy Linton cannot expect to inherit Thrushcross Grange, which will be for her male cousin Linton (*WH* 291). Before the passing of the 1882 Married Property Act, when a woman got married her wealth was passed to her husband. If she worked after marriage, her earnings also belonged to him. Married women had the same legal status as minors, criminals and the insane (Abraham 94). This implied that a husband had control over his wife's body and would be the one allowed to prosecute if she was the victim of a crime. The fatalism of Cathy's decision to marry Edgar acquires more sense if we are aware that an engagement was legally binding. If broken, the injured party could sue.<sup>8</sup> A woman breaking an engagement was considered "evil" (Merryn Williams 130), which is the dilemma for George Meredith's heroine in *The Egoist*. Moreover, Cathy is fifteen when Edgar proposes, at a time when the age of consent was as early as twelve (Merryn Williams 3). Unfortunately, the revolution postulated both by Romanticism and Chartism was restricted to men. Chartist Anne Knight denounced that, despite the existence of female Chartist associations and women's active involvement in the movement, male members still dismissed women's rights as unimportant and their petition of suffrage was for men only. On the other hand, the freedom of spirit postulated by Romanticism was impossible for women when they were economically, psychologically and sexually constrained by patriarchal society (Figs 113). As E. A.

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<sup>8</sup> The male protagonist of John Fowles' novel *The French Lieutenant Woman* suffers this situation.

Kaplan (1983) explains, many male children of the bourgeois industrialists would express their rebellion against the materialism of their class by becoming bohemian artists (38), but rigid sexual and moral codes denied this road to women.<sup>9</sup> The situation was kept unaltered well into the twentieth century, as we will see in the last section of Chapter 2 when analysing Modernist artists.

The feminist movement would not flourish till the second half of the nineteenth century, but there had been already critical voices about women's subservient position. As early as 1694, English rhetorician Mary Astell (called "the first English feminist") wrote her *Serious Proposal to the Ladies for the Advancement of their True and Greatest Interest*, where she advocated equal educational opportunities for women. Religious philanthropist Hannah More (who was also an abolitionist) published *Structures on the Modern System of Female Education* in 1799. Earlier in 1791, during the French Revolution, philosopher Olympe de Gouges talked about the equality of sexes in *The Rights of Women* (and was sent to the guillotine for her "radical ideas"). The following year in Britain, pre-socialist intellectual Mary Wollstonecraft published her controversial book, *A Vindication of the Rights of Women*. There, she attacked the educational restrictions that kept women in a state of ignorance and "slavish dependence" (47) and argued that the rights of man and the rights of women were one and the same thing (56). Brontë echoes her ideas in her Belgian *devoir* "Le siege d'Oudenarde", the only text kept where she openly expresses her opinion about the women's question:

"Even the women, that class *condemned by the laws of society* to be a heavy burden in any situation of action or danger, on that occasion cast aside *their degrading privileges* and took a distinguished part in the work of defence." (*Belgian Essays* 7. My emphasis).

Brontë's *devoir* expresses similar ideas to American Renaissance philosopher Margaret Fuller, who denounced in *Women in the Nineteenth Century* (published in 1845, while Brontë was writing *Wuthering Heights*) that current laws reduced females to the status of "a child, or ward only, not an equal partner" (31). None of them seemed to feel that the laws of the period represented women. On the contrary, they find them patronising. According to Charlotte's 1850 preface, Brontë was firmly against the idea that men and women should be judged differently (39)<sup>10</sup>. Had she lived long enough, she would have probably received the feminist movement cheerfully. *Wuthering Heights* does not openly criticize the system, but shows how it leaves both Catherine and Isabella unprotected: Heathcliff is able to force Catherine's daughter to marry Linton in order to get hold of her money with total impunity. On the other hand, Isabella's ability to escape his abuse depends on his lack of interest, not the protection of the law. Heathcliff claims their child after her

<sup>9</sup> This is made clear by the protagonist of *La Bohème*, dying of consumption and forced into prostitution, or real women like sculptress Camille Claudel, locked in an asylum by her family because of her "erratic behaviour".

<sup>10</sup> Figs (139) and Merryn Williams (98) support this idea.

death and nothing can be done. Once married, it was extremely difficult for a woman to obtain a divorce except by a private Act of Parliament which only the very rich could afford. As late as 1857, the Matrimonial Causes Act gave men the right to divorce their wives on the grounds of adultery, but married women were not able to obtain a divorce if they discovered that their husbands had been unfaithful. To make matters worse, once divorced, the children became the man's property and the mother could be prevented from seeing them.<sup>11</sup> It is very unusual for nineteenth century novelists to show a wife obtaining a divorce (Merryn Williams 5). One exception is Anne Brontë's *The Tenant of Wildfell Hall* (1847), in which the heroine separates (but is only free from her abusive husband when he conveniently dies at the ending).<sup>12</sup> In her novel, Anne denounced the permissiveness used to upbringing men affects women because society keeps them as man's charge (273). Marriage, women's only option in life, was described by Wollstonecraft as a legal prostitution (65), where husbands became "voluptuous tyrants" who treated their "cunning envious dependents" as a property (95). John Stuart Mill echoes her views in "The Subjection of Women" (1869), where he argues that lack of liberty for women can only result in "distorted cravings for power" (quoted in John 232). In the marriage contract, woman was an object being exchanged rather than a partner (Abraham 94). Wives' subservient position was symbolized by the custom of them using their husbands' surname (called "patrilineal descent"), which still persists in Anglo Saxon countries: Catherine's constant scribbling of "Catherine Earnshaw- Linton- Heathcliff" (*WH* 61) in "her book" does not only represent her doubts about which suitor to choose, but also her fears of losing her identity in the process. Jane Eyre is also reticent to lose her surname.<sup>13</sup> Catherine's assertion: "It would degrade me to marry Heathcliff" (*WH* 121) acquires a more complex meaning in this context. The act of marrying was degrading in itself for a woman. To marry below one's class was simply social suicide (Eagleton [1975] 108).<sup>14</sup> *Wuthering Heights* reverses the pattern of Charlotte's *Jane Eyre*, which also deals with love between people from different social extraction. Nevertheless, while wealthy Rochester and poor governess Jane end happily married, Heathcliff and Catherine die. A key question is why Mr. Rochester can be forgiven for marrying Bertha Mason but Cathy not forgiven for marrying Edgar Linton. On the one hand, nineteenth-century novel heroines were not expected to make more than one choice in love (Merryn Williams 36). On the other, Jane's marriage to Rochester is not a threat to the social order, as the wife gets assimilated to her husband's status. Stacey (1994) observes that this is still

<sup>11</sup> Lawrence Stone has written extensively about social and legal views about divorce in England through the centuries. See *Road to Divorce: England 1530 – 1987* for more information.

<sup>12</sup> See Barker (563 – 564) for the critical reception of *The Tenant of Wildfell Hall*.

<sup>13</sup> See also Figs 135.

<sup>14</sup> In Charlotte Brontë's *Shirley*, the protagonist declares that she will be only able to marry a man whom she can truly regard as "her master" (219). She is conscious that marriage does not represent a union of two equals, but she will be forced to accept her husband's authority.

the case in great part of the twentieth century (87). Like their nineteenth-century counterparts, many film melodrama heroines have their class defined by their husband's paid employment and the category "housewife" does not explicitly indicate class position. Being a woman (Catherine) and a servant (Heathcliff), the lovers in *Wuthering Heights* have no economic power to confront conventions. Mr. Rochester (a wealthy man) does have power and social status. Catherine and Heathcliff's love is impossible because it implies to re-define the conventions of a society strongly hierarchical and based upon inequality.

In the following chapters, I analyse how the different film versions of *Wuthering Heights* reflect the conflict between social identity and individual identity. Drawing on Marxist theory, I concentrate on the class conflict, represented by Heathcliff. Alongside this I explore the gender conflict, represented by Catherine (Feminist discourse).

## 1.2. First critical responses

In her "Biographical Notice of Ellis and Acton Bell" (19<sup>th</sup> September 1850), Charlotte Brontë complained that the first reviews of her sister Emily's novel failed to do her justice (33). Although early critics did actually recognize Brontë's imaginative power and originality, they expressed their concerns about the characters' violent behaviour and rough language. They were quite shocked by the vivid description of cruelty and degeneration, which the authoress did not seem to condemn. On the contrary, the novel's symmetrical structure allowed violent and peaceful episodes to coexist side by side in the narrative (Allot 31). Reviewers would not recognize *Wuthering Heights*'s reliance on binary oppositions till the beginning of the twentieth century. The "shock" received by the first reviewers of Brontë's novel also originates in their unfamiliarity with the social reality depicted. This brings into notions of how culture was (and still is) associated to social status. In the nineteenth century, literature was the privilege of the upper and middle-classes (the ones able to read), while lower classes would get their stories from oral tradition or theatre melodrama (analysed in Section 3 of this chapter). Coherently, heroes and heroines in fiction tended to belong to the same social class as their intended readers. Novels like Elizabeth Gaskell's *Mary Barton* (1848), with working class protagonists, were the exception and not the norm. I mentioned that this social divide was not so clear in the Yorkshire area where *Wuthering Heights* is set, as Charlotte emphasized on her 1850 Preface (37). Outsider Lockwood, who misunderstands the events because of his own preconceptions, is representative of the average nineteenth century reader. Like her protagonist Heathcliff, Brontë occupied a liminal position in society. As an educated woman, she had the means to pursue a literary career. Not being rich and working as her father's housekeeper, she was certainly no alien to manual work (Barker 318 describes her taking

care of the Parsonage kitchen). Unlike her sister Charlotte, Brontë was unconcerned and even reticent about publishing (Barker 479), so she would not have toned down her story for the sake of her readers.

The use of several narrative perspectives in *Wuthering Heights* led reviewers to complain about the absence of any single authoritative viewpoint from which the reader could take moral lessons. Brontë's indirect narrative method would be widely used at the ending of the nineteenth century by authors like Henry James and Joseph Conrad (Allot 30), but in the first half of the century an omniscient perspective was the norm. Brontë's technique, at the time, was restricted to critically despised types of fiction like the Gothic (also accused of "amorality"), whose influence I analyse in Section 3 of this chapter. On the other hand, the didacticism which characterizes Charlotte's prose is totally absent from Brontë's, who prefers a more neutral tone, thus allowing the reader to take his/ her own conclusions. Hers is a very complex microcosm, where characters cannot be easily divided in good or bad.

The "mystery" surrounding the author's identity did not help matters either. The Brontë sisters had published *Poems* together in 1846, using the deliberately ambiguous pseudonyms Currer (Charlotte), Ellis (Emily) and Acton (Anne) Bell. Their poems got positive reviews from critics, but the book failed to sell more than two copies. *Wuthering Heights* by "Ellis Bell" was first published by Thomas Cautley Newby in December 1847. It appeared in a three-volume edition, the third of them occupied by "Acton Bell"'s *Agnes Grey*. *Jane Eyre* by "Currer Bell" had been published by Smith, Elder and Co. scarcely two months before, being an immediate success. In an attempt to increase the sales of the Ellis and Acton volume, T.C. Newby advertising intentionally exploited the confusion (Barker 539). Victorian readers were left to wonder if Currer, Ellis and Acton Bell were one or several authors; male, female or a mixed group ("From an unsigned review, *Critic* [4<sup>th</sup> July 1846]" 59). Consequently, critics tended to review the three novels as a whole and any particular criticism was extended to them all. Nevertheless, the vast majority agreed that *Wuthering Heights* resembled no other novel and "strange" was the most common epithet used in their reviews (Allot 30). They concentrated almost exclusively on condemning its violence and lack of moral compromise, which for some reviewers reflected the violent political situation of the period, even if none of the Brontës ever took an active part on public life. An unsigned review about the three Bells warned about the inconvenience of dealing with such "eccentric" and "unpleasant" topics given the political climate ("Unsigned review, *Athenaeum* (25<sup>th</sup> December 1847)" 219). I would argue that the most prominent piece in that line of criticism was Elizabeth Rigby's hurtful article in the *Quarterly Review* on December 1848 ("Unsigned review" 105 -112). Her cruel and snobbish comments provoked Charlotte's rage, especially because Emily had died that

same month. Although centred on *Jane Eyre*, the article condemned *Wuthering Heights*'s as a "repulsive vulgarity" and argued that the "tone of mind and thought" in both novels was the same that had ignited the Chartist Movement and the European insurrections. American critics were even harder. The anonymous reviewer of *Graham's Magazine* reflected a commonly shared view when s/he described the novel as "a compound of vulgar depravity and unnatural horrors" ("Unsigned notice of *Wuthering Heights*. July 1848" 242-243). This hostility (extended to all the Brontë sisters' work) had its origin not in the novel in itself, but in the kind of Romanticism that it represented. The protagonists' wish to live outside the social order was considered by American reviewer Whipple as "the last desperate attempt to corrupt the virtues of the sturdy descendants of the Puritans" (32).

The truth about "the Bells" was not to be revealed till 1850, two years after Emily's death, when Smith, Elder and Co. reprinted *Wuthering Heights* and *Agnes Grey*, together with a selection of their poems. This edition also included Charlotte's "Biographical Notice of Ellis and Acton Bell", in which she established once and for all that "the Bells" were three separate female authors (Barker 654). Apart from the juicy biographical revelation, the new edition attracted the interest of some intellectuals of the period, like the poet Sydney Dobell and George Lewes, who admired the book's passionate feeling and poetic power (Allot 33). Nevertheless, *Wuthering Heights* did not become a widely read novel till late in the nineteenth century (Showalter 141). The interest about the Brontës had definitely increased during the 1870s, although it was essentially restricted to their biographies (Allot 42). Elizabeth Gaskell's *Life of Charlotte Brontë*, published in 1857 (two years after Charlotte's death), had contributed enormously to increase the fascination about the three sisters' private lives, but proved to be a doubled-edged weapon. The "wild" Yorkshire setting in which they grew up was regarded as a major influence for the "immorality" and "coarseness" of their work (Allot 37). In turn, their novels were used to fill blanks in their biographies. The mixture of details from the Brontës lives with their fictional worlds has been recurrent ever since and has also affected the transposition of their work to the screen<sup>15</sup>: several reviews of the silent version directed by A.V. Bramble in 1920 claimed that the film had been shot in "the real settings" ("*Wuthering Heights* on the Film"), while Emily herself appears as a character in the 1992 version. She is the Brontë sister most affected by this tendency, as she is the most elusive. All her letters and personal documents were burned after her death, so the only way of having direct access to her opinions are her diary papers and the French essays (*devoirs*) she wrote during her studies in

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<sup>15</sup> One proof is the question overheard in 1992 at the Brontë Parsonage Museum: "Which of the Brontë sisters married Heathcliff?". Quoted in Stoneman (1996) 135, note.

Belgium. They are not totally reliable, especially her *devoirs*, as we cannot know what was Brontë's view and what derives from the requirements of the exercise.

In 1883, Emily Brontë's first biography, written by Mary Robinson, was published. Throughout the decade, Emily began to replace Charlotte as centre of attention and her work started to be recognized and valued. Between 1899- 1900, a new edition in seven volumes collected the three Brontës' literary work (Allot 46). Each volume included a preface by Mary (Mrs. Humphrey) Ward. She was the first in analyzing the influence of other authors and intellectual movements of the period on the sisters' writing. It would be her comments in those prefaces which finally established the three sisters as classics of English literature (Ward 456). Despite that, *Wuthering Heights* would not be analysed on its own terms till the beginning of the twentieth century. C. P. Sanger's 1926 aesthetic study *The Structure of Wuthering Heights* and David Cecil's essay "Emily Brontë and *Wuthering Heights*" (1935) were the first to concentrate on the novel's structure rather than on its supposed morbid aspects.

These first critical responses influenced the way in which *Wuthering Heights* was transposed to the cinema in the following century. On one hand, there were those filmmakers attracted by the turn-of-the-century consideration of the novel as a classic. On the other, there were those filmmakers more interested in the aspects which scandalized early critics. Both patterns will be analysed in the following chapters.

### **1.3. The aesthetic influences on the novel: the Gothic and melodrama traditions**

Raymond Williams (62) cites "the fire and madness of romance; the apparitions and dreams of the Gothic" as precedents of the Brontë sisters' novels. First, we must differentiate the terms "romance" and "romantic" (in lower case) from "Romantic" (with a capital letter). Following John's (55) definition, "Romantic" (with capital "R") refers to the aforementioned intellectual and aesthetic movement, an expression of "high" culture. In contrast, "romances" and "romantic fiction" (in lower case "r") refer to the "popular" dimension of the movement (parallel to the *Wuthering Heights* transpositions being considered the "popular" version of the hipotext). It denominates English and French sentimental novels, a type of narrative inaugurated in the last quarter of the seventeenth century (authors like d'Urfe [1568-1625] or the Scudery siblings [Georges 1601-1667/ Madeleine 1607-1701]) and continuing till the nineteenth century. Like the "high" Romanticism, these novels emphasized emotion. The plots included escapism and exciting, fantastic adventures, usually bordering on the implausible. This is because their main objective was not a realistic depiction of events, but to provoke an emotional response on the reader: a "hectic, overwrought 'wonder'", as William Congreve said in 1692 (Ross 211). Following the definition

from Northrop Fry (*Anatomy of Criticism. Four Essays*), Haggerty considers that *Wuthering Heights* should be classified as a “romance”, because it is introverted and personal and characters are dealt with in a subjective way (12).<sup>16</sup> Furthermore, Bloom considers the Brontës to be the inventors of a new genre, which he calls “northern romance” and describes it as being deeply influenced by “Byron’s poetry, myth and personality” and also by “the Gothic novel and Elizabethan drama” (1).

Like the romances, the Gothic novels relied upon non-realistic modes. This type of fiction, characterized by an atmosphere of mystery and horror, had its origins in the mid-eighteenth century, with Horace Walpole’s *The Castle of Otranto* (1764), and its heyday lasted till the beginning of the nineteenth. Davenport - Hines describes the scenery and stereotypes which appeared in Walpole’s foundational novel (and which were to characterize Gothic stories): a wild landscape and weather evoking the primordial battles of good and evil (depicted as inseparable); a house that oppresses, intimidates and frightens; a tyrant who ruins the lives of the young but whose dominion is broken by the uncontrolled excesses of his own passions; the villain more interesting than the hero. There are also themes like usurpation, discovery of obscured family relations, incest, death-like trances or uncanny dreams; enclosed spaces where live burial is a metaphor for human isolation (141). All these elements can be found in *Wuthering Heights*. As an avid reader of Walter Scott (whose novels were available at the Parsonage), Brontë was familiar with his Waverley novels (1818-1831), which were representative of the Gothic historical tradition. They emphasized chivalric romance and morally ambiguous characters at the expense of the supernatural.<sup>17</sup> The influence of the Gothic fiction can also be felt in the topic of dualism, which is a structural motif both in Brontë’s novel and in its film transpositions: the plot has a symmetrical structure; every element in the setting is replicated somehow, while characters are defined by the existence of a counterpart. Jackson explains that dualism is a central topic in nineteenth-century Gothic, which continues throughout the Romantic Movement, symbolising a desire for “otherness”, for being reunited with a lost centre of personality (108). Cathy’s definition of Heathcliff as “herself” and their longing for one another could be analysed in this light.

Jackson postulates that we can find traces of the Gothic in many nineteenth-century mainstream novelists (i.e. Charles Dickens, Wilkie Collins, Thomas Hardy). She considers that, from a Marxist perspective, the intrusion of fantastic sequences constitutes an interrogation of the

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<sup>16</sup> While the sentimental fiction had dominated the literary panorama between the 1740s and the 1770s, it became under attack and ridicule from the 1780s onwards, which may have also contributed to the harsh critical reception of *Wuthering Heights*. See Todd, *Sensibility. An Introduction*, 141 – 146.

<sup>17</sup> The Gothic novel evolved into two different traditions, both of which disregarded the camp and weird events of Walpole’s foundational novel: the historical, represented by Clara Reeve and Walter Scott, and the terrifying, represented by Ann Radcliffe (1764 – 1823) (Davenport – Hines 147). Radcliffe created events which looked supernatural, but were proved to be normal.



ideals sustained through bourgeois realism (123). Jackson (103. Also Figs 133) situates Emily Brontë within an alternative tradition of ‘female Gothic’, together with her sister Charlotte (especially *Jane Eyre*, 1847, and *Villette*, 1853) and Elizabeth Gaskell (her Gothic tales). This tradition was opened by Mary Shelley’s writings and later continued by Christina Rossetti (in the second half of the nineteenth century), by Isak Dinesen, Carson McCullers and Sylvia Plath (first half of the twentieth century) and by Angela Carter (second half of the twentieth century). All these women writers employ the Gothic and the fantastic to subvert and violently attack patriarchal society, a strategy which Jackson describes as “sensationalism, dream, ‘surrealism’ (124). Exactly like these female writers, the twentieth century Surrealists favoured the horror genre, whose forms they used to express their dissatisfaction with oppressive social forms. As we will see in subsequent chapters, Luis Buñuel and many fellow Surrealists were great admirers of the Gothic (Williams Evans 81).

Since the beginnings of the cinema, popular novels (whether it is classics or the latest best-seller) provide the basis for films, especially for the film melodrama genre. Eighteenth and nineteenth-century novels had a similar relationship with the theatre form precisely known as melodrama: i.e. *Lady Audley’s Secret* by Mary Elizabeth Braddon (1862) had two melodramatic transpositions (by George Roberts and C.H. Hazlewood), while the short story “No Thoroughfare” (1867, written by Charles Dickens and Wilkie Collins in collaboration) became a play at the Adelphi Theatre the same year. The word “melodrama”, which literally means “music-drama” or “song-drama”, derives from the Greek. In the Brontës’ time, it referred to a stage production using short pieces of music in contrast to, and sometimes accompanying, spoken drama. The aesthetic conventions of this form were appropriated in the twentieth century by the cinematic melodrama. Authors like Pérez & Hernández (1995), Hayward (2006) and E. A. Kaplan (“Classical Hollywood” [2000]) have pointed out similarities between melodrama and Greek tragedy, which was one of the two great dramatic forms on Aristotle’s times (the other was comedy). Both in tragedy and melodrama, the characters’ weaknesses are emphasized and audiences are supposed to feel sympathy for the transgressor of the law. This was also the reason which led Bataille to affirm that the novel *Wuthering Heights* had “a certain affinity with Greek tragedy” (21). Despite their many defects, readers can empathize with Heathcliff and Catherine. In the same way, Pérez & Hernández postulate that both tragedy and melodrama heroes are defined by an “injury” or imperfection (called *hamartia* in Aristotle’s *Poetic*). The difference between both aesthetic forms is that tragedy characters are noble (kings and heroes), while melodrama characters reflect the social status of the intended audience (affluent middle-class) (E. A. Kaplan. “Classical Hollywood” [2000] 272). The change took place in Europe during the eighteenth century, with the

development of the “middle-class tragedy” genre (whose French name *comédie larmoyante* defines it as immediate predecessor of melodrama). This type of plays (i.e. Schiller’s *Laise Millerin* [1782 – 1783]) dramatized the concerns of the bourgeois class, whose individual destiny echoes contemporary social reality (Auerbach 440).<sup>18</sup> There is also a gender difference between tragedy and melodrama. Quoting Paglia, Morgan explains that tragedy was identified with “the agon of male will” and “the difficulty of grafting female protagonists onto it” (23). However, in melodrama (both theatrical and cinematic), plots commonly revolve around a heroine. Female protagonists are also the norm in romance novels and the Gothic tradition. Hayward sees affinities between the melodrama form and the romance novels, as both are based on codes of morality and centre their plots on family and love relations (236). In fact, one of the criticisms that sentimental drama received was that it provoked “effeminate tenderness” instead of “masculine tragic pity” (Todd 141).

The popularity of eighteenth-century literary Gothic soon reached the stage. Many Gothic novels were transposed into melodrama theatre plays, to the extent that they constituted their own subgenre.<sup>19</sup> Matthew Lewis (author of *The Monk*) also wrote stage melodramas, while both Mary Shelley’s *Frankenstein* (1818) and John Polidori’s *The Vampire* (1819) inspired stage plays (Jonathan Rigby 13). The popularity of Gothic fiction was maintained throughout the Victorian era, remarkably the 1890s. Williams Evans (81) explains how the term “Gothic” broadens in the twentieth century to include cinema (i.e. German Expressionism). Prominent examples of Gothic film can be found in the Universal horror films of the 1930s (which influenced the 1939 *Wuthering Heights* transposition) and British Hammer productions (whose aesthetics can be traced in the 1970 film version). Authors like Morgan have analysed the resemblance between Gothic imagination and horror films (43). Another theatre melodrama subgenre, the crime melodrama, derived from the 1830 – 1847 series of “Newgate novels” (named after Newgate prison). These novels were popular with audiences, but dismissed by critics, and had criminals as prominent characters (John 123). Unsurprisingly, many “Newgate” plays were banned during the 1840s, coinciding with the social unrest and fears about working-class revolt provoked by the Chartists (58). The crime melodrama subgenre was influenced by Walter Scott, who tended to romanticize outlaws and criminals (55). His inspiration can also be felt in Brontë’s depiction of Heathcliff. The genre also relied on works like Eugene Sue’s *Les Mystères de Paris* (1842-43) (68). Heywood has talked about the influence of Eugene Sue (who belongs to the French Romanticism) on Brontë and her siblings. Sue’s novels were available to them at Pensionnat Heger (32). *Les Mystères de Paris* influences

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<sup>18</sup> For more information about the middle-class tragedy, see Auerbach *Mimesis* (437 – 443).

<sup>19</sup> See John 50 – 55 for information about the Gothic theatre melodrama subgenre.

Charlotte but not Emily (31). Sue's *Mathilda* and *Le morne au diable* have elements which appear in *Wuthering Heights* (the story told by a philandering traveller, a mother and daughter heroine who mirror one another...) (35). The works by Sue and the crime theatre melodrama are the predecessors of the French silent cinema serials called *feuilletons* (the most famous being Feuillade's *Les Vampires* series, 1915–16). These serials can be linked to the Gothic and horror film tradition (Irma Vep, protagonist of *Les Vampires*, is the first prototype of film vampire) and also fascinated the Surrealists. The influence of the *feuilleton* can be traced in some of the hypertexts, especially *Abismos* and *Hurlevent*.

Like the novels from the romance and Gothic traditions, melodrama theatre plays put the emphasis on emotions and their modes of representation did not aim at being realistic. This deviation from “reality” has led critics to value representations influenced by romance fiction negatively (John 125), frequently accusing them of “excess”. I mentioned in the introduction that *Jane Eyre* became a melodrama play in February 1848. Its subtitle *The Secrets of Thornfield Manor* suggests that the most “sensationalist” aspects of the novel were the ones emphasized. The authoress was reticent to see the play, in order to avoid seeing her work “woefully exaggerated and painfully vulgarized by the actors and actresses on such a stage” (Barker 549). Her attitude reflects the common perception of theatre melodrama as low class entertainment, probably shared by those reviewers who had considered *Wuthering Heights* “scandalous”. It is true that melodrama became the most popular form of theatre in the nineteenth century, particularly (but not exclusively) with the lower classes and artisan audiences. It reached English theatre through France, where it emerged during the French Revolution and the war with France (1793-1815). The politics of the French Revolution constituted the roots of melodrama's populist aesthetics (John 34). Like the revolutionaries, melodrama characters exhibited violent passions, especially the villains. John also points out the influence of the Romantic Movement, which made passion central to aesthetics (43). The French Revolution was also a huge influence on the Gothic fiction. The horrors described in Gothic tales reflect the real-life fear of the atrocities being committed so near (Davenport – Hines 154). They also mirror social anxieties about the increasing power of the proletarian class: Heathcliff, who uses his earned income to spread tyranny, can be analysed as a representation of this fear. Significantly, it was the association of these traditions to “excess” and the significance given to desire and its repression (also crucial topics in Brontë's novel) what attracted the interest of the Surrealists a century later. Williams Evans describes that Gothic implies “mentioning and showing the forbidden”, while the transgression and chaos inherent to the genre imply “challenge to authority and confusion between natural and socialized forms of human behaviour” (81).

The spreading popularity of theatre melodrama is also related to the rising of popular culture in the turn of the eighteenth and nineteenth century. John points out that it “encapsulates the struggle of the lower classes to attain agency and representation, and the attempts of some in power to prevent their empowerment” (34). I outlined in the first section that the 1830s was a time of radical social and political changes. These changes, which mark the beginning of modernity, were also cultural. John points out that the genesis of melodrama coincides with a moment when the meaning and function of the term “culture” was radically unstable (34). The progressive acceptance of *Wuthering Heights* into the canon is linked to the beginnings of mass media in the early Victorian period. Literacy was increasing, together with the circulation of books and newspapers. One of the consequences was the emergence of national identities which, as we will see in the next chapters, play a crucial role in the transposition of Brontë’s novel to the cinema. Roberts points out the structure of national newspapers (a collection of miscellaneous news) and the nineteenth-century novel (with multiple, intersecting plot lines) as instrumental in constructing in their readers an idea of the nation as “a large scale social collectivity” (160). Another consequence of the rising of mass media was that culture was no longer the realm of the upper classes. Cheap fiction imprints and cheaper literary journals became available to a higher number and variety of audiences (126), probably less prone to be “shocked” by Brontë’s novel. This led to the emergence, in the 1860s, of the “sensation novels”, considered descendants of the Gothic. These novels were published in serialized form with every issue ending in a cliff-hanger, preceding the silent cinema serials. Instalments of the novel were highly anticipated by fans: it is said that crowds gathered in front of *All Year Round*, the magazine which published Wilkie Collins’ *The Woman in White* (1859) (Sweet xvi), in the same way modern filmgoers await the next instalment of their favourite franchise (i.e. *Harry Potter* fans). Moreover, the “sensation novels” were recurrently adapted as stage melodramas (a play about *The Woman in White* opened in 1871). Nevertheless, it is wrong to assume that popular culture was only consumed and/ or enjoyed exclusively by the lower classes. In fact, 19<sup>th</sup> theatre melodrama specifically addressed to the new bourgeoisie that aroused after the Industrial Revolution. Hayward relates theatre melodrama to the development of nineteenth-century capitalism. The genre’s focus on the family reproduces how capitalism provoked the need for the bourgeois patriarch family to protect their newly acquired properties through the inheritance system (236). Transmission of property is also an important topic both for Gothic novels and romantic literature (Davenport - Hines 141). *Wuthering Heights* puts the emphasis on this topic, with Heathcliff acquiring control of both households and depriving Hareton and Cathy the daughter of their inheritance. If theatre melodrama was the main expression of popular culture in the nineteenth century, in the twentieth century, melodrama was

the most popular narrative form in film. John postulates that twentieth-century commercial cinema “has built on the Victorian taste for and development of spectacle- particularly dramatic special effects” (39).

Despite their emphasis on class issues and the aforementioned recurrence of female protagonists, it is debatable whether romance and Gothic aesthetic traditions postulated rebellion against conventions. Even if the social order was questioned during the narrative, it got restored at the ending. While the most popular French pastoral romances “tended to be about women, sometimes written by women, most of the readers who admitted reading them were women”, Ross explains that, from a contemporary point of view, they seem to be “the source of an imprisoning set of archetypes”: rather passive heroines, their plots ended “after thousands of pages in marriage for love”. However, she argues that they were “instrumental in earning women the right to dream.” At the time, the idea that a woman could have her own preferences about marriage was “new, bewildering and threatening to the social order” (211).<sup>20</sup> Jackson observes similar ambivalence in the Gothic tradition. On the one hand, many Victorian novelists exploit “horror, transgression and sexual licence” to “deter a bourgeois reading public from political revolution”. On the other, these elements provide the reader “with a temporary fulfilment of ungratified desire”. She identifies the Brontës as some of the authors whose “reworkings of Gothic” show evident formal contradictions (124). This same ambivalence towards social conventions can be observed in theatre melodrama and, later, in film melodrama. Then, is the temporary escapism they offer a safety valve (used by the hierarchy to keep people passive), or is it an agent of change?<sup>21</sup> I argue that the point is not if these texts encourage rebellion or submission against the social structures. Studies like Stacey’s *Star Gazing* (1994, about Hollywood melodrama) show that the question is why audiences enjoy them. Is it because the threat to order is restored or because what comes before gives them the right to dream about a change? Or is it a mix of the two? My analysis of the *Wuthering Heights* transpositions in subsequent chapters aims to provide an answer to these questions.

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<sup>20</sup> For more about the ambivalent moral stance of sentimental literature, see Todd 10 – 14.

<sup>21</sup> We find the same issue about escapism in comedy, farce, and even in Carnival, which are subversive, but only temporarily.

## Chapter 2: The first transpositions: contextual data

### 2.1. Introduction

From early in the twentieth century, *Wuthering Heights* has been recurrently transposed to cinema, TV, theatre and radio, and not only in the English-speaking world. To cite some examples, Brontë's novel has become a French ballet, a Brazilian soap opera, a Bengali radio-serial, and a MTV movie with Heathcliff as a Californian rock star.<sup>22</sup> We find identical diversity in its cinema transpositions, the object of study of this thesis. Brontë's novel has attracted the interest of film industries as different as the Mexican, French, Filipino and Bollywood. In this chapter, I analyse the first transpositions of the novel and how they created patterns which would be followed by the subsequent films.

### 2.2. The first ever version: *Wuthering Heights* (UK, dir. A.V. Bramble, 1920) (*WH1920*)

The British silent film *Wuthering Heights* (*WH1920* from now on), directed by A.V. Bramble in 1920, was the first ever screen dramatization of Emily Brontë's novel. Not even stage plays had been performed at the time.<sup>23</sup> The protagonists were Milton Rosmer and Ann Trevor. Unlike the majority of film versions, which finish with Cathy's death, *WH1920* transposed the whole story. It was produced by Ideal, one of the most important British film production companies of the early 20s, although small in comparison to American ones. Ideal Productions "existed to provide films as a commodity to be marketed" and their working methods were not very different from Hollywood's powerful studio system (Low 124). The company controlled all the elements of the film industry. It was also a distribution company (with rights over films made by smaller producers) and it had its own studios. All the copies of the original film are unfortunately lost, which transforms any kind of analysis into an exercise in archaeology and speculation. The numerous press reviews and still photographs conserved from the film, together with historical data about British cinema in the 1920s, provide the main clues for its reconstruction.

At the time *WH1920* was being produced, cinema itself was scarcely twenty-four years old. Moving images are omnipresent in our everyday reality, but they were regarded as an innovation by the society of the period. In the review "*Wuthering Heights* in a film

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<sup>22</sup> All these examples are quoted in Appendix II: *Les Hauts de Hurlevent: histoire d'une passion* (1983), *O Morro dos Ventos Uivantes* (1967), *Wuthering Heights* (BBC, Radio serialization in Bengali. 6<sup>th</sup> April 1974), *Wuthering Heights*, CA (2003).

<sup>23</sup> There is evidence about one theatre transposition written in 1916, but no proof that it was ever performed.

version”, the process of shooting a scene is explained in the same tone that one might use nowadays to address a kindergarten child:

“The episode is what the photographer calls ‘a short shot’; that is to say, it is taken a short distance from the camera and therefore the actors are only within the camera’s range over a field of a few yards. [...] It must be obvious that Cathy’s ankle is sprained, therefore leave her shoelace dragging, [...] Then the characters must look at the ankle”.

However, this was completely necessary, as 1920s spectators were in fact the “kindergarten” audiences of cinema. On the other hand, it was in the 20s when cinema left definitely behind its consideration of funfair spectacle. From Georges Méliès’ use of editing to create “magic” effects and surprise the audience there was an aesthetic evolution deriving in Eisenstein’s theory of “montage” and the distorted angles of German Expressionism. In some of the reviews of *WH1920*, there was emphasis about the need to regard more seriously the possibilities of the cinematographic medium. In “*Wuthering Heights* on the Film”, Bramble rejected the generalized notion of cinema as a “dumb show” by saying that film actors use their facial expressions in the same way that stage actors use their voices. Actress Twinkles Hunter, who played five-year-old Cathy, expressed a similar opinion in a 1995 interview: “The large gestures of the silent film, which to modern audiences seem comic, were, [...] necessary to allow audiences to register the ‘meaning’ of the scenes, while facial expressions were exaggerated to convey intensity in the absence of words” (Stoneman [1995] 27).

Ideal mainly produced transpositions of Victorian novels, a selection which included the Brontë sisters (A. V. Bramble himself directed *Shirley* in 1922). In her book about British cinema in the silent years, Low explains:

“It was a time when filmmakers were beginning to question whether it was better to adapt novels and plays or to write original scenarios. It was a common miscalculation that the size of a popular novel’s public, as well as a sort of naive appeal to patriotism, would ensure the success of a film” (124).

Low does not mention patriotism by chance. The First World War had just ended two years before. The British economy had been left in a very precarious situation, which also affected the emergent film industry, virtually closed during the conflict. Jonathan Rigby talks about “various government restrictions imposed in the interest of war effort” and “the drainage of manpower to the European battlegrounds” (17). These restrictions influenced *WH1920*. The producers were forced to cast male actors who were too old for their roles (Milton Rosmer/ Heathcliff was forty), as the young leading men were either dead or in the

army. Because of the production shortage, American films were being imported in huge quantities to satisfy the audience's demand. By 1923, only ten per cent of what was shown in British cinemas was indigenous product, while it was virtually impossible to get British films shown in American cinemas. Something should be done to change this situation. The review "*Wuthering Heights* to be filmed" presented *WH1920* as part of the "big effort" made by "the largest film-producing companies in this country [...] to supplant American films" and depict "a British atmosphere":

"In many cases British literary classics are being drawn upon to provide the story, and as a contrast to the Wild West scenery, so often seen, English homes and beauty spots will figure".

Ideal producers were interested in Brontë's novel because of its position in the canon. Their choice of classic Victorian novels as transposing material was a commercial strategy for the British film industry to recover the audiences lost to American films during the First World War. Novels like *Wuthering Heights* were considered "representative" of British culture, so the resulting films would then be publicized as efforts to create a cinema that reflected British national identity. At the same time, the transposition of a British literary classic would help to claim that the cinema was a "high quality art".

In the vast majority of the reviews the producers claim to have been faithful to the original. "*Wuthering Heights* to be filmed" claims that "no effort is being spared to get the correct atmosphere into the film". Despite this, it is also recognized that the script made substantial changes in order to make the film suitable for all the audiences. At the time, Brontë's novel still carried the brand of "immoral" and "violent", a story containing gruesome elements "hardly fit for children to know much about" ("*Wuthering Heights* in a Film Version". Declarations of Jonas Bradley, a Yorkshire local who acted as a guide for the crew). The need to soften down violence can be interpreted as a commercial concession: as the majority of filmgoers were youngsters, a bigger audience was guaranteed if the film carried an "A" certificate (equivalent to nowadays "Parental guidance") (Stoneman [1995] 115). The production of *WH1920* was accompanied by an enormous publicity campaign. Press reviews provide a dairy account of the shooting process, while still photographs show the crew at work in Haworth, often surrounded by onlookers (Illustration 1a). The film's budget and its generous means of production are presented as examples of a careful attention to detail. "*Wuthering Heights* on the film" provides ample information about the "50 artists taking part", "the 16 riding horses required" and the "old coach brought from London" to be used in one single scene. This emphasis in numbers and extra cinematographic details is still nowadays





Illustration 1a: "WH1920: Actors and Onlookers in Haworth"



Illustration 1b: "WH1920: the costumes"

a common marketing strategy in the promotion of a movie.<sup>24</sup>

No post-release reviews have survived, so we cannot know if this version was critically or commercially successful. Director A. V. Bramble considered *WH1920* his best film, but Low's opinion about the movie is rather negative, as well as about the rest of Ideal's production. She explains how "long complicated plots were told cursorily in films crammed with incidents and people but lacking any subtlety of treatment" (119). The "patriotic" efforts made by companies like Ideal productions to create a "specifically British" cinema proved, unfortunately, fruitless. The lowest point happened in November 1924, when production ceased throughout all British studios (Jonathan Rigby 17), including Ideal. The industry would remain in a precarious position for many years to come. In any case, *WH1920* does not seem to have been especially famous outside England. Its influence, if there was any, was short-lived; to the extent that many consider the version directed by William Wyler in 1939 as the first one.

### 2.3. Emily Brontë's *Wuthering Heights* in the 1930s

The 1930s was a crucial decade in the reception of *Wuthering Heights*. On the one hand, the criticism of the novel acquired a new meaning with the publication of C. P. Sanger's 1926 aesthetic study *The Structure of Wuthering Heights* and David Cecil's essay "Emily Brontë and *Wuthering Heights*" (1935). They were the first to explore the idea that the novel was constructed on a tension between opposing principles of calm and storm, civilization and nature. For the first time, critics focused on analyzing the novel itself instead of its supposed amorality and violence. It was also a very important decade in relation to *Wuthering Heights*' cinematic transpositions. First, the influential Hollywood version, directed by William Wyler, was released in 1939. Second, the French Surrealist movement discovered the novel and became fascinated, putting the basis for the later 1954 transposition *Abismos de Pasión*, directed by Luis Buñuel. These two films are the models that subsequent transpositions follow. They represent two different views of filmmaking, whose roots are in the origins of cinema itself. The possibility of recording moving images with a camera was regarded in different ways. On the one hand, we have filmmakers like Méliès and Eisenstein, for whom the aesthetic value of cinema depended on the ability to transform the footage recorded by the camera. The tool for deriving significance was the montage (Ray 68). In this way, French director Méliès used editing to create "magic tricks" (like people appearing or disappearing), while Russian director Eisenstein developed the method of editing by association (juxtaposing two different images would create a new meaning). The opposite view to Eisenstein was the

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<sup>24</sup> 2010's Hollywood blockbuster *Avatar* (dir. James Cameron) was publicized as "the most expensive film in history". However, money does not guarantee quality or success, as the term "flop" demonstrates: a studio production designed to be a success that fails at the box office (e.g., *Ishtar* or *Heaven's Gate*).

Impressionist-Surrealist approach, based on the concept of *photogénie*. This view was supported by the French who followed Lumière, and later by the Surrealists. They emphasized cinema's automatism and insisted there was no need to alter the reality recorded. Both Impressionists and Surrealists regarded narrative as an obstacle to overcome. Unsurprisingly, it was Méliès and Eisenstein's approach which became popular and widespread. As we will see when analysing Surrealism and the cinema, the very postulates of the *photogénie* movement frustrated the efforts of its followers to make films. On the contrary, Eisenstein insisted in creating a continuity of images, which suited the rapidly consolidating commercial cinema. His view of filmmaking "with shots amounting to ideograms which could communicate the equivalent of sentences" was thoroughly linguistic (Ray 69) and it reportedly attracted the attention of Hollywood studios<sup>25</sup>. The 1939 version of *Wuthering Heights*, analysed in the following section, is an example of classic Hollywood filmmaking.

### **2.3.1. *Wuthering Heights* (USA, dir. William Wyler, 1939) (WH1939): the Hollywood version**

#### **2.3.1.1. Introduction**

The Hollywood version of *Wuthering Heights* (WH1939 from now on) was directed by William Wyler and produced by independent mogul Samuel Goldwyn. Despite being shot in California, it had an all-British cast, with Laurence Olivier and Merle Oberon in the leading roles. The spatial setting was the same as in the novel (Yorkshire moors were recreated in Chatsworth, a suburb of Los Angeles), but the temporal setting was changed from the last quarter of the eighteenth century to the 1840s, for the plain reason that producer Samuel Goldwyn considered that Regency style dresses did not look nice enough (Berg 293).<sup>26</sup> WH1939 only took into account half of the story. The second generation was left out and it ended with Cathy's death, a tendency that the majority of the film transpositions follow.

The film was originally a critic and financial disappointment. Despite being popular with audiences, it was necessary to wait until its re-release fifteen years later to get any profits at the box-office (Madsen 190). However, this is the most popular film transposition of Brontë's novel and also the most influential. It is constantly referred to as the "classic" one and used as a model against which any other transposition is measured. Why and how did this transposition acquire such status?

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<sup>25</sup> Samuel Goldwyn told Eisenstein he admired *Potemkin* and wanted him to do "something of the same kind, but a little cheaper, for Ronald Colman" (Ray 69).

<sup>26</sup> Goldwyn did the same with the 1940 transposition of *Pride and Prejudice*, again with Laurence Olivier.

### 2.3.1.2. The studio system in the 1930s

The film reached movie theatres in 1939, an excellent year for Hollywood cinema, in which a mythic film like *Gone with the wind* and the first “quality” western *Stagecoach*, both based on literary sources, were also released. At that time, Hollywood was immersed in the studio system (1920s – 1950s) and the label “factory of dreams” was never more appropriate. The vast majority of the film production concentrated around big companies (the “studios”), which were in fact structured as factories and ruled by producers – businessmen. Practices like mass production, standardized designs, concentration of the whole production cycle in a single place, a radical division of labour, the routinizing of workers’ tasks, even the after-hours surveillance of employees were common in Hollywood studios (Ray 67).

In the 30s, Hollywood had the *Big Five* studios: Paramount, Metro Goldwyn Mayer<sup>27</sup>, 20<sup>th</sup> Century Fox, Warner Bros and RKO. They worked as a vertical monopoly, producing and distributing their own films, which would be screened in their own cinema theatres. On the other hand, there were the *Little Three* studios: Universal, Columbia and United Artists. These companies produced and distributed but did not possess cinema theatres. Finally, there were some big independent producers, like David Selznick and Samuel Goldwyn, who had their own studios and financed their own projects but depended on one of the majors for distribution (Nacache 12): *WH1939* was released through United Artists, like all the films that Goldwyn produced.

Samuel Goldwyn was not what we nowadays understand as an independent producer. In contemporary cinema, “indie” producers are associated to arthouse, to risky, controversial projects and film festivals like American Sundance. On the contrary, Goldwyn’s working methods were archetypical of Hollywood’s studio system. He had absolute power to control every aspect of the motion pictures made by his company, which were not different from those of the *Big Five*. They were divided according to genre patterns (comedy, western, horror, drama...), which mimic the Fordist factory practice of standardising their products. Crewmembers would be treated as simple manufacturers, and many of them (especially scenarists and camerapersons) were rarely credited. Moreover, directors would be considered hired employees. The 1939 version of *Wuthering Heights* is referred to in many reviews as “Samuel Goldwyn’s version” (Nugent 28, calls it “Goldwyn’s Show”) and its shooting process suffered from his constant interference. Director William Wyler enjoyed very little creative freedom and had frequently to fight in order to keep his decisions.

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<sup>27</sup> Although the studio kept his name, Goldwyn’s involvement with MGM was short lived.

Being conscious that the stars involved were one of the biggest selling points for a movie, Goldwyn insisted in his leading actors looking glamorous all the time and even complained that Laurence Olivier was “dirty” in his stable boy clothes (Berg 298). At the same time, actors would be treated like assets who could be “borrowed” or “loaned” for a film from one studio to the other. They would be under a contract that forced them to play the roles the studio chose for them. If they refused, their weekly salary would be suspended. Actor David Niven, who played Edgar Linton in the film, explained in his autobiography that he was willing to face suspension. He wanted to get rid of the obligation to play a thankless role he considered “the actor’s nightmare”, with a director like William Wyler, who had been tyrannical to him in the past (194-198). However, consequences could be worse. The time it took to shoot the film the actor had refused would be added to the total duration of their contract, thus trapping them for years. Actors would not be able to work independently till the 1950s, with the collapse of the studio system.

Studios typically gave preference to commerciality over artistic vision, which the custom of the “sneak preview” demonstrates: before their release, films were screened to a small audience and changes were made according to their opinion, which they expressed in cards provided at the entrance.<sup>28</sup> The final scene of *WH1939* is not the one originally shot by Wyler. Unhappy with audiences’ reaction in the previews, Goldwyn ordered the second unit director to shoot a different one, with stand-ins doubling for the protagonists (Berg 299). Moreover, films already had merchandising accompanying their release. Although it would not reach the extent of nowadays films (soundtrack CDs, videogames, action figures, etc...), children of the time were able to buy the album and stickers of films such as *The Adventures of Robin Hood* (dir. Michael Curtiz, 1938). Many Hollywood films had a one-hour radio show version after their release, in the extremely popular Radio Lux Theatre, with the voices of the original stars whenever it was possible. It was produced by Cecil B. De Mille and sponsored by Lux soap and detergent, products that the stars involved in the broadcasting would recommend during the commercial break. *WH1939* had a Radio Lux Theatre version on the 4<sup>th</sup> November 1941. The leading actors did not reprise their roles, although Merle Oberon did when it was broadcasted again in 1951 (Stoneman [1996] 301 & 304). The custom of merchandising can be traced back to the pre-cinema era. Many of the consumerist practices that we associate to commercial cinema can be found in the aforementioned 1860s “sensation novels”. The numerous fans of Wilkie Collins’ *The Woman in White* (1859) could also buy *The Woman in White* perfume, cloaks and bonnets, and even the music sheets. There existed *Woman in White* waltz and quadrilles (Sweet xv), like modern film soundtrack CDs.

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<sup>28</sup> In comedies, studio employees took notes about in which gags people laughed the most (Keane).

### 2.3.1.3. Transposing a modern classic

The idea of transposing *Wuthering Heights* for the screen originated from scriptwriters Ben Hecht and Charles MacArthur, one of the most prestigious writing teams of Hollywood in the 30s. Around 1936, they decided to write a transposition of *Wuthering Heights*, with the hope of interesting a producer. Their script was passed from one studio to the other till Samuel Goldwyn agreed to buy it, only because his rival Jack Warner had shown interest in it (Madsen 129). Like in the case of 1920s Ideal Productions, best sellers and modern classic novels habitually provided source material for Hollywood: in the 30s and 40s, it was usual to open movies by opening the first page of the book in which they were based (i.e. *Leave her to Heaven*, 1945; *Jane Eyre*, 1943). On the one hand, transposing a text that was already popular with readers was a safer investment. On the other, it was exhibited and promoted as a sign of excellence: a Metro Goldwyn Mayer promotional trailer from the 30s proudly shows the backs of the books already adapted by the studio and announces that more will follow (*When the Lion Roars*). Film transpositions of a prestigious literary work would soon be considered a cinematic genre in their own right. For the smaller production companies, these films were considered “quality products” with which they would be able to compete with the Big Five (Nacache 68). When Samuel Goldwyn thought about changing the title of the *Wuthering Heights* transposition, studio publicists discouraged him with the argument that “based on a modern classic” would help to sell the movie (Berg 293). However, what does “modern classic” mean?

In the traditional sense of the term, a “classic” work of art is one from or belonging in style to the ancient Greece or Rome. The word can also be applied to any other work of art that is widely considered representative or the most famous of its form (Young 159). When we refer to authors like Shakespeare or Chaucer as “classics of English literature”, we mean that we expect their texts to provide us with models to establish what English literature is. The classics are considered authoritative works, whose mission is to make culture understandable and spread ideology and societal norms. In contrast to the “old” classic period, the term “modern classic” specifically refers to nineteenth-century novels (especially British ones) and to Hollywood films following the coming of sound in 1920s and ending with the breakdown of the studio system in 1950s. According to Young, this notion is paradoxical, because fiction and film “are by nature non-classics” (159). Old classic texts are associated to high culture forms like the lyric, the tragedy or the epic. They follow “the conventions, themes and rhetorical rhythms defined by Aristotle’s classifying *Poetics*” (159). On the contrary, modern classics reflect “the tastes and concerns of popular culture”: fiction novels are products of middle-class print, while films are products of media culture. Why, then, a novel like *Wuthering Heights* or its 1939 transposition are understood as

“classics”? Because of their wish to “‘imitate’ the particularities of modern life” (159), such texts portray a reality with which readers and audiences worldwide can feel easily identified. They aim to represent life “as a whole, linear and understandable” and embrace “middle-class ideals”, focusing their representation “on the characters, motivation and details of everyday middle-class experience” (160). The dilemma of *Wuthering Heights*’ characters, trapped between their personal desires and the pressures of the society to which they belong, is common to any culture.

Classic texts are collected into what it is known as “the canon”, whose corpus is constantly updated. The notion of “canon” is quite problematic and politicized. Who has the authority to decide what is “representative” of a culture and what is not? One of the most recurrent criticisms is that the criterion of selection of the canon does not attempt to offer an equal diversity of perspectives. On the contrary, it reflects the social practices of the governing ideology, whose status is determined by economic power (Young 160). Becoming “the most famous instance” of an art form (159) usually depends on having enough economic power to spread their views or enough political power to impose them. It is not casual that the old classics derive from Rome and Greece, the most powerful nations of the ancient world. It is also not casual that nineteenth century novels were produced at the time of the British Empire, or that the period between 1920s-1950s was also when Hollywood had monopoly over film industries over the world. In his seminal study *Orientalism*, Said describes a period of European ascendancy starting in the late Renaissance (which also brought in a renewed enthusiasm for Greek and Latin antiquity, 51). By the ending of the eighteenth century, the West had acquired hegemony over the Orient, which allowed Westerners to be placed in a position of superiority (7). Said denounces a tendency to analyse the East from the perspective of “a sovereign Western consciousness” (8), a projection of their own desires and repressions, from which the Orient emerges as a uniform, unchanging and exotic “other” (98). Then, the canon is organized according to a hierarchical perception of culture, which reflects the power relations sanctioned by capitalistic patriarchal society. It could be argued that the works included mainly represent a white Western middle-class male heterosexual point of view. Such texts are then classified as the norm, the dominant mode of representation. They become the filter through which universal values, with which everybody is supposed to identify, are received. On the other hand, the texts deviating in any way from those patterns are classified as “the other” and relegated to the margins. Culture is then categorized according to notions of superiority and inferiority: we have seen in the first chapter how it took a long time for *Wuthering Heights* to be accepted inside the canon. Despite having been written in the 1840s, it was not appreciated as a representative text until the ending of the century, when critics were finally able to identify the

influence of several literary traditions on the novel. Its acceptance did not depend on the intrinsic quality of the text, but in how it related to the values of the dominant ideology.

Classic texts also become cultural icons, acquiring an external consideration that is as important as the story they tell. Even if they had not actually read Emily Brontë's novel, audiences had a general idea of what the story was about. Monty Python's TV parody of the novel (a four minutes segment included in Season 2, Episode 2: The Spanish Inquisition, broadcasted on 22th September 1970) plays with this idea:

“Voice over: And now from the very first time on the silver screen comes the film from two books which once shocked a generation. From Emily Brontë's *Wuthering Heights* and from the *International Guide to Semaphore Code*, Twentieth Century Vole presents *The Semaphore Version of Wuthering Heights!*”

The sketch features Heathcliff and Catherine, each one on top of a hill, talking through flags. On the one hand, it parodies the universality of *Wuthering Heights*, which can be adapted to any language, even to semaphore code. On the other, it ironically exposes the similarities between being a classic and being a reference book: everybody knows about it, but this knowledge derives more from external references rather than from having read it. Modern Classics, then, become part of the folklore (using the term in its etymological meaning of “popular wisdom”). The general image that people have of *Wuthering Heights* derives more from the 1939 film than from the original novel, as Stoneman ([1996] 129) points out. Hughes (1992) adds that “subsequent dramatizations owe more to this film than to the book”. This is directly related to the positioning of Hollywood as dominant mode of film representation.

#### **2.3.1.4. Hollywood cinema as classic cinema**

Many authors define the subject “World Cinema” as “any film industry except Hollywood” (Gibson and Hill followed that approach in *World Cinema*, 2000). This definition of World Cinema according to a criterion of “otherness” shows the privileged position that Hollywood occupies inside the film canon. Why and how did this happen? We have already alluded to the virtual closure of British film industry during First World War. The same situation affected the other European countries involved in the conflict. Although the United States had sent soldiers to Europe, the battlefields were too far away from American soil to cause problems to the film industry. On the contrary, production increased, as films were used as instruments of propaganda. This gave advantage to the American film industry to develop over the rest (Wagner 26). By the end of the war, Hollywood had established itself as the most economically powerful industry and its “products” were distributed worldwide: we must remember the



worries of the producers of *WH1920* about the high quantity of films being imported from America at the time. Hollywood reached its peak between the late 1920s and the late 1950s, the aforementioned “classic” period. It receives this name because it was when the patterns of what we now understand as cinematic representation were established (Hansen 232): the type of narratives, division in shots, the editing... As it is the wealthiest and most famous film industry, the codes developed by Hollywood have always been regarded as the norm: the vast majority of reviews about any *Wuthering Heights* transpositions routinely mention *WH1939* as the model to either follow or reject.

Hollywood cinema is also “classic” because it is easily recognizable. Originality is not a bonus. On the contrary, films rely on an endlessly repeated formula and a series of conventions, safely tested on previous audiences. Their division according to genres, which is nevertheless more flexible than it seems, makes audiences aware of what to expect beforehand: *WH1939*’s first audiences would have expected a sumptuous period setting, a linear narrative easy to follow, a love story and poetic justice at the ending. Although Hollywood studios mainly regarded their films as “entertainment”, this does not mean that they were devoid of any ideology. They were designed with a target audience in mind, so (consciously or not) those films reflected the social structures that appealed to their paying cinemagoers (Gledhill. “Klute 1” 72-74). If 19<sup>th</sup> theatre melodrama specifically addressed the new bourgeoisie, in the 1930s, Hollywood’s target audience was white bourgeois middle-class. The viewers who did not fit those patterns were supposed to watch these films as the “ideal dream” they aspired to achieve (like Mia Farrow’s fascination for the luxurious life on the screen in *The Purple Rose of Cairo*).

The positioning of Hollywood as the dominant mode of cinematic representation has also made acceptable for this industry to recreate any other culture. In 1937, audiences had no problem to accept white English-speaking actors in heavy make-up pretending to be Chinese peasants in *The Good Earth* (1937). Even nowadays, complaints about the use of Chinese actors portraying Japanese characters in *Memoirs of a Geisha* (2005) do not seem to have seriously affected the film’s commercial career. Film audiences do not easily accept the other way around: in special cases like spaghetti westerns, actors had to Americanize their artistic names and be Anglo-Saxon looking. As we have seen, Ideal producers declared to have chosen to transpose a classic of English literature like *Wuthering Heights* in order to create a film industry that reflected a “British identity” and to compete with American films. Around twenty years later, American film industry decided to transpose the same text. Is Hollywood “appropriating” other cultures? On the one hand, this is related to the political and economic power of the United States, reflected on the recurrent use of the word “America” to designate what is just a little part of the continent. On the other, mixture

and assimilation are at the core of American culture. What is now known as the United States was entirely formed by emigrants or slaves, who brought their own cultural traditions with them. Meanwhile, the native population was massacred, ostracized and dismissed as “savages” (an attitude that only slightly changed in the recent years). In the United States, ethnic groups are defined according to who their ancestors were: Afro American, Italo American, Hispanic American, Native Americans... The white Anglo-Saxon Protestants, descendant from the first settlers who came in the Mayflower, have been established as the dominant culture.

Hollywood mimics the way in which the United States was populated. It has always been common practice in the industry to “buy” or “import” talent from other countries. During Hollywood’s classic period, employees would try to blend in the dominant culture by disguising their origins. Both Samuel Goldwyn (real name Schmucl Gelbfisz, from Warsaw, Poland) and William Wyler (born Wilhelm Weiller in Alsace) were European who Americanized their names. Actress Merle Oberon (Cathy in *WH1939*) was forced to hide the fact that she was half-Hindu both in her artistic and personal life. The studios even provided her with a fake biography in which it was claimed that she was born in Tasmania. This attitude had its origins in the practical need to avoid the (blatantly racist) miscegenation laws, in force till the late 1960s in many American Southern States, which constituted a huge part of the market Hollywood targeted. These laws forbade interracial relations, which implied that actors from different ethnicity could not play lovers. In the aforementioned *The Good Earth*, Chinese- American actress Anna May Wong was not allowed to play the Chinese protagonist because the male protagonist was white Paul Muni (in Chinese make-up).<sup>29</sup>

Nowadays, Hollywood employees tend not to hide their ethnic origins (although, for example, Hong Kong director Yusen Wu has to use the “easier-to-pronounce” name John Woo for Western audiences). On the contrary, they emphasize them in order to appeal to a global market. With Hollywood films being distributed anywhere in the world, their target audience is more multicultural than ever. The range of topics covered by Hollywood films has also evolved according to changes in society. After the civil rights movement and the feminist movement in the 60s, Hollywood films started slowly to cast ethnic minorities as protagonist or women in more relevant roles: In the thriller *The silence of the lambs* (1991), actress Jodie Foster has the leading role and there is no love story. In films like *Hitch* (2005), the interracial relationship of the protagonists (played by Afro American Will Smith and Cuban American Eva Mendes) is not even an issue. In recent years, coinciding with the gay pride movement, Hollywood films have started to deal with

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<sup>29</sup> The miscegenation laws may also explain the casting of white actors as Native Americans in films such as *Broken Arrow* or *The Searchers*.

former taboo topics like homosexuality (*Brokeback Mountain*, 2005). This only happened when those groups acquired power in society and consequently became part of the market where Hollywood could sell its products.

In conclusion, this reverence for *WH1939* is by no means based on the similarities of the universe described in this film to Brontë's (in any case, it would be totally acceptable to deviate from the source text). *WH1939* is regarded as "model transposition" because it belongs to Hollywood's "classic" period and was the vehicle through which mainstream audiences discovered the novel.

## **2.3.2. *Wuthering Heights* and Surrealism**

### **2.3.2.1. Introduction**

The novel *Wuthering Heights* was first translated into French in 1892 by Theodore de Wyzewa, with the title *L'Amant* (Stoneman [1996] 295). However, Spanish film director Luis Buñuel mentions a later translation by journalist and cinema writer George Sadoul as the one through which the novel became available to the French Surrealists (Bazin and Doniel Valcroze 27). *Wuthering Heights* fascinated the members of the Surrealist movement because of its depiction of *l'amour fou*, a love that transgresses and surpasses everything, even death. In this chapter, we will analyse the roots of this fascination and how it influenced the film transpositions of the novel.

### **2.3.2.2. The Surrealist movement**

In the first quarter of the twentieth century, Paris had become the headquarters of the European avant-garde, a series of political, cultural and artistic movements known as Modernism. After the chaos and devastation of the First World War, it was felt that rationalist philosophy was insufficient to explain life. The postwar Modernists shared their value of the irrational and their contempt for tradition as common traits. Surrealism was one of the most radical Modernist movements. Founding member André Breton (1896-1966) published the *First Manifesto of Surrealism* in 1924. There, the surreal was defined as "the spark arising from the collision of two or more chunks of reality". This spark can be found in the discourse of the unconscious-dream, which is considered an integral part of reality. Breton describes as the Surrealists' main aim "to express -verbally, by means of the written word, or in any other manner- the actual functioning of the unconscious mind" (Linda Williams [1992] 11). These twentieth-century schools of thought do not imply a rupture with nineteenth-century philosophies, but a continuation of some tendencies which already existed. The Modernists are

considered to be the descendants of the 1840s European revolutionaries. We mentioned in Chapter 1 that the artistic life postulated by Romanticism had been a form of rebellion against nineteenth-century strict bourgeois structures. The Surrealists collected their legacy by showing a rebellious contempt for Church, State and conventional morality. The ethical goal of the movement was the “subversion of bourgeois values in order to substitute them for others more respectful of the uncontaminated energy of desire” (Sánchez Vidal. *Luis Buñuel* 10. My translation). This absolute rejection of any kind of social structure approaches the Surrealists to the German Romanticism, the same one that had influenced Brontë.

Another nineteenth-century predecessor was Charles Darwin’s theory of evolution by natural selection, collected in *The Origin of Species* (1859). Darwin had challenged the traditional religious views that considered humans as possessors of an ennobling spirituality. On the contrary, he postulated that they were driven by the same irrational impulses as animals. Darwin was a big influence on Surrealists like Luis Buñuel, who recognized that the origins of his atheism were in his reading of *The Origin of Species* (Aub 39). This influence also accounts for the director’s fascination for the insect world, which would prominently feature in the films he directed. Another crucial influence on Surrealism was Sigmund Freud’s theory of psychoanalysis (*Interpretation of Dreams* was published in 1899). Like Darwin’s, he emphasized the irrationality of human behaviour, which could only be completely understood by analyzing the mind’s hidden instincts. For the Surrealists, this implied that social rules and morality were nothing but a contract established to guarantee civilization. This social contract had forced humans to repress their true desires, only allowed to exist in the unconscious. Therefore, the imagination became the only place where humans could be totally free. When trying to justify his admiration for the writings of the Marquis of Sade, Buñuel declared that Sade’s crimes were committed only in the imagination, as a way of liberating himself of the impulse to do it in real life (Baxter 66).<sup>30</sup> If Darwin had emphasized the irrationality of biology and Freud the irrationality of the human psyche, Karl Marx explained the irrationality of the purely material life (Aub 261). He postulated that the problems of the economic order were not within the system, but the problem was the capitalistic system in itself. Marx’s Communism (which, we must remember, had inspired the Chartism), was also an important political influence for many Surrealists, like Luis Buñuel and Georges Sadoul.

Like their Romantic predecessors, the radical revolution proposed by Surrealism was more theoretical than real. First, the vast majority of members were able to live on the margins of social conventions because they were bourgeois with family fortunes to support them. Second, despite

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<sup>30</sup> Buñuel said to have discovered the Marquis of Sade in a 1931 edition of *Les Cent Vingt Journées de Sodome* by Heine (Hammond 56).

considering marriage “a reproductive prison” (Preckshot 98), the Surrealists were not especially interested in challenging patriarchal stereotypes. On the one hand, Surrealist women artists were regarded as muses by their male counterparts, and not as creators in their own right. On the other, woman was customarily positioned in Surrealist works of art as the object of erotic desire through which the male artist would be able to transform human consciousness (Kuenzli 19). Third, their strong rejection of moral and artistic conventions resulted in a series of strict self-imposed rules, which provoked continuous (and frequently futile) disputes between the members. In 1929, the publication of the *Second Manifest of Surrealism* caused a split inside the group (Linda Williams [1992] 108). On the one hand, there were those members who saw Surrealism mainly as a revolutionary movement. This tendency was represented by people like film director Luis Buñuel, who once declared that his choice of Surrealism was influenced by its ethics rather than its aesthetics (Sánchez Vidal. “Buñuel and the Flesh” 205-206). On the other, there were those members who preferred to concentrate on Surrealism as aesthetic experiment. Georges Bataille (1897- 1962) and his magazine *Documents* represented this tendency. In his *Second Manifest*, André Breton left it very clear that any Surrealist reluctant to compromise with the revolution would be expelled from the group. He also issued a personal attack against Bataille, accusing him of not totally rejecting the ideology of the establishment (Weiss 168-169). Although he kept Surrealist ideals all his life, Luis Buñuel himself decided to separate from the Surrealist group in 1932 because he considered that they had become an “intellectual aristocracy”, totally isolated from the world (Sánchez Vidal. *Luis Buñuel*. 58).<sup>31</sup>

### 2.3.2.3. Emily Brontë’s *Wuthering Heights* according to the Surrealists

According to Luis Buñuel, *Wuthering Heights* was the great love story for the Surrealists (Fuentes 66). Brontë’s novel attracted the attention of the movement because the relation between the two protagonists mirrored what they called *l’amour fou* (crazy love). In his book of the same title, founding Surrealist member André Breton defined *l’amour fou* as a destructive passion that transgressed any taboo or defied any social law in search of absolute freedom. Cathy and Heathcliff’s love appealed to the Surrealists because it was an instrument of subversion, an untamed desire that disestablished social structures. They were not attracted to the hopeful solution offered by the second generation, but to the obstacles suffered by the first, the love that remained unfulfilled (Richie 114). *L’amour fou* resembles the medieval “courtly love”, depicted in myths like *Tristram & Iseult*, which was another Surrealist favourite. In this conception, love is “a mirroring of [the lovers] personal desire for oneness” (Hammond 46), which parallels Cathy’s

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<sup>31</sup> Despite this ideological rupture, Georges Bataille and Luis Buñuel remained in good relations (Baxter 132).

assertion in the novel: “Nelly, I am Heathcliff.”<sup>32</sup> Moreover, it is only possible in death and pleasure is to be found in the continuous frustration of desire, not its satisfaction. The Surrealists were also fascinated by the depiction of childhood in Brontë’s novel as a time without social constraints. Influenced by Freud’s psychoanalysis, Breton had encouraged the Surrealist group to turn to experiences from their individual childhoods as fuel for artistic visions (Robeson Miller 127). Moreover, the brutal universe described in the novel echoed the Surrealist belief in the existence of an uncontrollable violence at the heart of humanity. Although Darwin’s theories were first published long after Brontë’s death, her hedonistic characters perfectly reflect his notion of humans being guided by the same primitive instincts as animals. The 1954 transposition *Abismos de pasión* (dir. Luis Buñuel) suggests this link by means of an intertitle after the opening credits:

“Characters are at the mercy of their own instincts and passions... social conventions do not exist [for them]” (My translation).<sup>33</sup>

Finally, Brontë’s idea of the self as a reflection of nature was not only shared by the German Romantics but also by the Surrealist belief in the “I” as a temporary place which would disappear in fusion with the cosmos (Duplessis 80).

The fascination for Brontë’s novel was reflected in the artwork of several Surrealists. From 1933 to 1935, Polish (nationalized French) painter Balthus (1908- 2001) drew a series of fourteen illustrations for an edition of *Wuthering Heights* which was not finally published. The drawings then appeared in issue n. 7 of the art magazine *Minotaure*, in which Surrealists members like Salvador Dalí regularly collaborated. Balthus (real name Comte Balthazar Klossowski de Rola) had read *Wuthering Heights* at fourteen and then visited the Yorkshire moors. After returning from military service in Morocco some years later, he declared that “memories of the novel oppressed him with ‘almost hallucinatory force’” (Carandente 10. Declared by John Russell). He was fascinated by the character of young Heathcliff, who has his face in the illustrations, while Cathy resembles Antoinette de Wateville, soon to be his wife.<sup>34</sup> The illustrations concentrate on the first generation story: the last one depicts Cathy dead in Heathcliff’s arms (Carandente 10). Balthus is especially interested in scenes from the characters’ childhood, which is one of the recurrent topics in his paintings. He declared that it was the children’s atmosphere that impressed him the most from the novel, as he could recognize there many of his feelings as a little child (*Balthus the Painter*). These drawings would later be the inspiration for the 1985 French transposition *Hurlevent*. In 1957, ostracized Surrealist Georges Bataille published his collection of essays *La littérature et le mal*,

<sup>32</sup> Hammond (46) is quoting Denis de Rougemont (*Love in the Western World*), for whom the twelfth-century romance of Tristan and Iseult established the very notion of love in the Occident.

<sup>33</sup> Terry Eagleton also says that Emily prefigures Social Darwinism (*Myths of Power* 99).

<sup>34</sup> For more about Balthus and Wateville as Heathcliff and Cathy in the illustrations, see Vitte (2011).

where he explores the value of evil as expressed in the literary works of eight famous authors: Emily Brontë is one of them and the Marquis of Sade, another Surrealist favourite, is also included. In the essays, Bataille compares Brontë's violence to Sade's. He points out that both *Wuthering Heights* and *Justine* (1791) depict characters that enjoy being cruel (20). The essays were designed as a response to Jean-Paul Sartre's notion of literature as instrument of engaged moral action. In the preface, Bataille describes that these essays were generated "in the turbulence of his youth," under the influence of "the tumult of Surrealism" (ix.). Bataille's essay about Brontë was cited as main source for the 1988 Japanese transposition *Onimaru* (Okumura 125). In 1932, Luis Buñuel and fellow Surrealist Pierre Unik collaborated on a 20-pages outline for a film transposition of *Wuthering Heights* (Pérez Turrent and José de la Colina 85).<sup>35</sup> This project was the result of a double Surrealist fascination: first for the novel *Wuthering Heights* and second, for cinema as a new aesthetic medium.

#### 2.3.2.4. Surrealism and the cinema

The Surrealists received the invention of the cinema with special enthusiasm. It was a modern medium, so it had not been "contaminated" yet by an established aesthetic tradition (Short). At first, the establishment condemned the cinema as immoral and corrupting, so the Surrealists embraced it as a revolutionary language with which to shatter bourgeois conventions (Everett 141). For the Surrealists, works of art should never attempt to please, but to shock and scandalize in order to achieve subversion. Surrealist art devoted itself to reflecting the workings of the unconscious: in practices like automatic writing, works of art had to be composed with the first ideas that came to the mind, without looking for any kind of meaning or symbolism. The Surrealists considered the cinematic image a more powerful means for the expression of the irrationality of the human mind, because it resembled a visual dream. They hoped that the cinema would provide an ideal aesthetic language to challenge preconceived definitions of reality (Everett 145).

Automatic writing influenced Surrealist film narratives. This was the case of *Un chien andalou* (1929), shot by Luis Buñuel and Salvador Dalí. However, Buñuel denied that the film was illogical. He declared that their intention was to present dream and reality as continuous and indistinguishable, in accordance to what Breton thought Surrealism should be (Aub 61). Moreover, Surrealists considered the act of watching a film as creative in itself. Believing that "the viewer

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<sup>35</sup> Pérez Turrent and José de la Colina (39) say that Georges Sadoul also collaborated on the project, but Buñuel just mentions Unik both in this book and his autobiography. Moreover, in the issue 146 of *Cahiers du Cinéma*, Georges Sadoul reviewed the film and gave it just two ("à voir"), which seems to prove definitely that he was not involved in the making of *Abismos*.

makes the meaning”, Breton and his friends had the custom of going to several films at a time, coming in and out of cinemas in order to make a collage and create crazy meanings (Short). They were not really interested in a film as a whole. Instead, they would be looking for a moment or scene which could be considered subversive. The Surrealists were enthusiastic about films dealing with love. Their favourite genres were comedy and horror, because they incited to transgress moral rules and surrender to desire, not to restrain it (Powrie 154). Despite their initial interest in cinema and a huge quantity of critical work, the Surrealists produced few films (Powrie 154). The most famous were *Un chien andalou*, *L'âge d'or* (dir. Luis Buñuel, 1930), the short films directed by Man Ray between 1924 and 1929, and the much maligned *La coquille et le clergymen* (dir. Germaine Dulac, 1928). Surrealist principles stipulated that art should make no concessions to commerciality, which limited their possibilities in a medium dependent on financial support and audiences. Like many other film scripts written by members of the movement, Buñuel and Unik's *Wuthering Heights* project did not go beyond the planning stage. Nevertheless, the influence of Emily Brontë's novel can be found in the middle part of the film *L'âge d'or*.

### 2.3.2.5. *L'âge d'or* (France, dir. Luis Buñuel, 1930)

*Un chien andalou* had been a collaborative effort between Buñuel and Salvador Dalí. The involvement of the latter in *L'âge d'or* was, however, short-lived, as it coincided with the breaking of their friendship (Pérez Turrent and José de la Colina 27). Nowadays, *L'âge d'or* is mainly remembered because of the scandal it provoked. The last bit of the film transposed the ending of Sade's *Les cent vingt journées de Sodome* (1785), but the actor portraying the Duke of Blangis (“the main organizer of the criminal orgies”) looked suspiciously similar to the iconic image of Jesus Christ (the actor, Lionel Salem, usually played this role in religious films; see Baxter 128). *L'âge d'or* was accused of blasphemy and, according to Buñuel, the Pope even threatened to excommunicate the producer (Pérez Turrent and José de la Colina 30). By 1930, Paris was suffering the first stages of the violent political climate that would lead to the Second World War. The disputes between left-wing and right-wing groups were an everyday occurrence.<sup>36</sup> The premiere of *L'âge d'or* was attacked by a right-wing group, who threw ink to the screen and destroyed the painting exhibition in the lobby. The film was finally banned from exhibition, a prohibition that lasted fifty years. *L'âge d'or* represents the views of those Surrealists who, after the movement's split, wanted to use their aesthetics in the service of political revolution. According to Linda Williams (1992), the film's satirical view of the superficiality of high society and religion, combined with a seemingly

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<sup>36</sup> That same year, the Russian film *The General Line* (dir. Sergei Eisenstein, 1929) had been forbidden on the grounds that it was Bolshevik propaganda (Baxter 130).



favourable presentation of a disruptive and irreverent passion, seemed the beginning of a new socially satiric vein in Surrealist art (109).

Kyrou (1963) considers *L'âge d'or* as a “departure point” for the later *Wuthering Heights*' transposition *Abismos de pasión* (232). The similarities to Brontë's novel are not in *L'âge d'or*'s loose storyline, but on the use of certain symbols and motifs. Buñuel described it as “a film of crazy love, an irresistible impulse which, in whatever the circumstances, pushes towards one another a man and a woman who can never be together” (*Mi último suspiro* 144. My translation). The middle section of the film shows the foundation of Imperial Rome, attended by a group of priests, military men and politicians (the pillars of society). The ceremony is interrupted by the cries of pleasure of two lovers (Lya Lis and Gaston Modot, the protagonists) who are cavorting in the mud. The scene shows a resemblance to the “awful Sunday” episode in *Wuthering Heights*, in which Heathcliff and Catherine invade the Lintons' household and are attacked by the dogs (90). In both cases, the lovers interrupt the routine of the civilized world and the scene ends with their separation. While the woman is taken into the social order (Cathy is taken inside the house, while Lya Lis is surrounded by nuns), the man is treated as an outcast (Heathcliff is thrown out of the house, while Modot is put in jail). The lovers spend the rest of the film trying to meet again, despite the restrictions that society and religion put to their love (Seijo-Richart. “Buñuel's Heights” 28). This topic of unfulfilled desire, which will also prominently feature in *Abismos de Pasión*, is recurrent in the films directed by Buñuel (Monegal 207).

The foundation of Imperial Rome (which in the film takes place in 1930) symbolizes the origin of Judeo-Christian civilization. Rome is described in an intertitle as: “Once mistress of the pagan world, now secular seat of the Church [...] its stoutest pillar [is] the Vatican.” Although Buñuel claimed that the title was chosen at random, Sánchez Vidal considers that the “golden age” makes reference to the pagan period where humans were in harmony with Nature and its instincts. This “golden age” is represented by the lovers “inappropriate” behaviour in public, which must be repressed, as “only the repression of desire seems to guarantee a firm basis for Judeo-Christian civilization” (*Luis Buñuel* 136). As Matthews points out, the Surrealists felt revulsion for the limitations imposed by society upon the free fulfilment of desire (8). Love becomes then an instrument of rebellion against social conventions, an idea already present in Brontë's novel. Like in the case of Heathcliff and Cathy, nothing seems to matter to these lovers but their passion: in a later scene, Modot is called to the phone and told that thousands of innocent and children have died because he neglected his duty. However, he is upset only because the phone call interrupted his lovemaking to Lya Lis.

Like *Un chien andalou*, *L'âge d'or* visually resembles a dream. It was shot in 1930, when sound had just arrived at the cinema. There are dialogues, but intertitles are also used. The soundtrack for the love scenes is the *Liebestod* from Richard Wagner's opera *Tristram & Iseult*, which had been used in this way in *Un chien andalou* and was to be used again in *Abismos de pasión*. Like in *Wuthering Heights*, the lovers in *L'âge d'or* defeat themselves. In Brontë's novel, tragedy strikes when Cathy decides to marry Edgar Linton, while in the film their love dies as soon as it is fulfilled. After their lust scene in the garden, Lya Lis abandons Modot for no apparent reason to kiss the orchestra conductor who was playing the *Liebestod*. We pass then to the last segment of the film dedicated to the two lovers. It is very similar to the scene of Cathy's delirium although, in this case, it is the male protagonist who tears a pillow with his teeth and hides his face between the feathers, in order to express his frustration. Also reminiscent of Cathy's delirium is a previous scene where Lya Lis longs for her beloved at the mirror. While Cathy called Heathcliff from the window and believed she could see her old room at the Heights from there (*WH* 164), Lya Lis' mirror does not show her reflection but clouds and the wind flowing, as if it were a threshold between the real world and the dream world. The barking of a dog, a motif associated to Modot in a previous scene, is heard. Kyrou considers the sequence of the mirror "the most perfect example of the union between cinema and surrealism" ([1963] 212). We cannot ascertain if *L'âge d'or* was consciously planned as a transposition of *Wuthering Heights*. However, the similarities between film and novel are too strong to be ignored and Buñuel was definitely fascinated by Brontë's novel. He kept the failed *Wuthering Heights* script he had developed with Unik in 1932 till opportunity to shoot it came twenty-two years later.

### **2.3.2.6. *Abismos de Pasión* (México, dir. Luis Buñuel, 1954) (*Abismos*)**

The *Wuthering Heights* script finally became a film in 1954. Unfortunately, Pierre Unik had already died in a Nazi concentration camp. Buñuel, exiled after the Spanish Civil War, had been working for the Mexican studio system for several years. The critical success of films like *Los olvidados* (1951) made him a director to be considered and encouraged him to ask producer Oscar Dancingers for the opportunity to shoot *Wuthering Heights*. Although Buñuel was still willing to transpose the novel, he realized that his fascination had somehow decayed. He decided then to concentrate on that aspect of *l'amour fou* which is also animosity and destruction (Pérez Turrent and José de la Colina 88). Like *WH1920* filmmakers many years before, he depicted the film not as a love story, but as a story of hate. Alejandro/ Heathcliff and Catalina/ Cathy never care about social decorum and only seem to find pleasure hurting one another. Their passion is a devastating force that threatens the stability of the community around them. The music is again Wagner's

*Liebestod* from *Tristram and Iseult*. Despite Buñuel claiming that the choice was casual (Bazin and Doniel Valcarze 32), we have seen how the love pattern in this myth resembles *Wuthering Heights*. Similarly to *L'âge d'or*, Buñuel declared that he chose the title *Abismos de Pasión* at random and did not like it (Matthews 92). However, it may come from the sentence pronounced by Alejandro/ Heathcliff after Cathy's death both in the film and the novel:

“...no me dejes solo en *este abismo!*” (*Abismos de Pasión*)

“...only do not leave me in *this abyss* where I cannot find you!” (WH 204)

In truly surrealistic fashion, Buñuel was always adamant that critics searched for hidden meanings in his films where none were intended. He insisted that those details they endlessly analysed (for example, the scene in *Abismos* where Ricardo/ Hindley throws a fly to a spider) were improvised during shooting, with the exclusive purpose of enriching a scene (Pérez Turrent and José de la Colina 87). However, we cannot always believe that his intentions were so innocent: he claimed that his mockery of police prefect Chiappe (who had forbidden *L'âge d'or*) in *Le journal d'une femme de chambre* (1964) was a coincidence (Pérez Turrent and José de la Colina 30). As he was a filmmaker used to provoke polemic, to pretend that the scandalous meaning was in the eyes of the beholder could be a tactic to avoid censorship.

Although he was working within the constraints of commercial cinema, Buñuel almost always managed to keep his Surrealist point of view in the films he directed in Mexico (Aranda 48). Tepeyac, the company that produced the film, was by no means as intrusive as Goldwyn and restrictions were mainly budget-related. This is what happened with the cast in *Abismos*: the only reason why Spanish Jorge Mistral (Alejandro/ Heathcliff), Polish Irasema Dillian (Catalina/ Cathy) and Mexican Lilia Prado (Isabel/ Isabella) were chosen as protagonists was that they had been hired for a film that was cancelled and had to be used somehow. Years later, Buñuel declared that he would like to shoot the film again with more adequate actors (Pérez Turrent and José de la Colina 88).

*Abismos* does not factually follow Brontë's novel. According to Buñuel himself, he was only interested in transposing a literary text if he could rework it to say something of his own (Matthews 139-140). The spatial setting was changed to the Mexican countryside, with location shooting near desert-like Taxco. The characters' clothes suggest that the temporal setting was sometime in the nineteenth century. The Protestant community of the novel becomes Catholic in the film. Luis Buñuel was as contemptuous of organized religion as Brontë (as we will see in Chapter 6) and many films he directed were accused of irreverence. The use of religious imagery was recurrent but, following the Surrealistic custom, those symbols were placed out of context, which made them appear ridiculous (i.e. the altar to Virgin Mary in a slaughterhouse in *El Bruto*,

1950). Brontë prefigures this practice in the Jabes Branderham dream in *Wuthering Heights* (65), an episode that could have easily been written by a Surrealist (Seijo-Richart. “Buñuel’s Heights” 28). Only the middle chapters of the novel were taken into account in this transposition. The film starts with Catalina/ Cathy already married to wealthy Eduardo/ Edgar and pregnant with his child. She receives the unexpected visit of Alejandro/ Heathcliff, who comes back to “La Granja”, his childhood home, after a ten-year absence. It ends with Catalina’s and Alejandro’s deaths. She dies in childbirth, like in the novel, while he is shot dead by Ricardo/ Hindley at her tombstone. There are no childhood scenes and no second-generation story. Jorgito/ Hareton appears as a child, but Catalina’s baby is a boy (“un niño hermoso”). *Abismos de pasión* does not seem to have been a commercial success. The shooting process was difficult and even the filmmakers agreed that the final result was far from perfect (Buñuel. *Mi último suspiro* 200). However, we will see in the next chapters how it became a very influential film, especially between the “New Wave” filmmakers and critics that appeared in the 1960s.

To sum up, the Surrealists were by no means interested in the place of *Wuthering Heights* in the canon. On the contrary, they were attracted to its first consideration as a scandalous book. Surrealist ideals found their reflection in the very elements that had disturbed the novel’s first critics: the main characters’ moral ambiguity and cruelty, and their defiance of law, religion and social structures.

## 2.4. Conclusion

The critical evolution of *Wuthering Heights* from a “polemic” novel in the 1840s to a “classic” of literature by the ending of the century has clearly influenced its transposition to cinema, with *Abismos* and *WH1939* as representative of each tendency, respectively. These two films have become the point of reference for all the subsequent transpositions of *Wuthering Heights* to the big screen, though the interpretation of Brontë’s novel each one offered was radically different and even contradictory. The same text that was seen as a classic by the dominant ideology was hailed as a weapon of rebellion by a radical movement. These two divergent interpretations should by no means be analysed according to notions of which one is right and which one is wrong. The meaning of a literary or cinematic text is not fixed, but negotiated through the constant interaction with audiences who, according to Stoneman (1996), are “historically specific” (231). Audiences are not the passive receivers of a message, but they actively contribute to create a new meaning for the text by bringing their own cultural knowledge and ideological perspectives into the process (Gledhill. “Klute 1” 69). By differentiating between the notions of “meaning” and “significance”, Hirsch acknowledges the creative role of readers in the decoding process of a text

(7 – 8). The significance of *Wuthering Heights* does not only depend on Emily Brontë's original intentions, but also on how it has been decoded by readers, who have the possibility of assuming different positions. We talk about dominant reading when the ideology of a text is accepted; negotiated reading when certain aspects are accepted and certain others are not; and oppositional reading when it is rejected (Mayne [1993] 92). For instance, in her study about the audiences of 1940s-1950s Hollywood melodramas (like *WH1939*), Stacey [1994] discovered that the target female spectators were not attracted to those films because of their final restoration of patriarchal values. In a similar fashion to surrealist spectators looking for a “subversive” scene, it was the bit of the film where the heroine rebels that appealed to them, not the final restoration of her to “her place” (158). Time and changes in society also affect the way a text is perceived. What was acceptable for the nineteenth-century readers of *Wuthering Heights* may not be in the twenty-first century and vice versa: in the novel, it is mentioned quite casually that little Hareton was “hanging a litter of puppies from a chairback” (217). This was a common method of getting rid of unwanted puppies in an eighteenth-century farming household. The same scene, included in the 2011 transposition (dir. Andrea Arnold), distressed modern audiences and it was considered unnecessarily cruel towards animals.<sup>37</sup> Moreover, the socio-cultural background of the readers/spectators also influences their identification with the text.<sup>38</sup>

All the different film transpositions of *Wuthering Heights* provide interesting case studies for the reception of the novel. They are examples of a particular reading by the filmmakers, who have not tried to reproduce the text without a negotiation. On the contrary, they have reinterpreted it according to the society of their time, the conditions of production and their respective cultural backgrounds. How does the text appeal to them? In the next chapter, I will classify the film transpositions of *Wuthering Heights* according to this double consideration, depending on what attracted the filmmakers to the novel and the version they follow as model.

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<sup>37</sup> This particular scene was one of the most commented in the screening of the film at Bradford Media Museum in 19<sup>th</sup> November 2011, even when the required “Animal Rights” disclaimer in the final credits left clear that the animals had not been killed for real.

<sup>38</sup> After attending a screening of *Babel* (2006, dir. Alejandro González Iñárritu) in UK with a group of international students, we realized that the viewing experience had not been the same for each of us. The film has three storylines happening simultaneously in several countries (the United States, Japan, México and Morocco). We had needed the subtitles (restricted to the non-English speaking parts) at different times. On the other hand, while certain cultural aspects were immediately recognizable for some of us (ex: the Mexican wedding rituals for the Spanish spectator), they were not so easy to understand for the rest.

### 3. Chapter 3: The typology of later film transpositions

#### 3.1. Introduction

In 1966, twelve years after *Abismos*, two film transpositions of Brontë's novel were released: *Dil Diya Dard Liya* in India and *Ölmeyen Ask* in Turkey. Four years later, there was a British version, *Wuthering Heights*. Two more appeared during the 80s: the French version *Hurlevent* in 1985 and the Japanese *Onimaru* (also known as *Arashi ga Oka*) in 1988. *Hibintayin Kita sa langit* was released in the Philippines in 1991 and a year later, *Wuthering Heights*, a co-production between USA and UK, appeared. Another Filipino transposition, *The Promise*, was released in 2007 and a British one, *Wuthering Heights*, in November 2011.<sup>39</sup>

I explained in the first chapter how the novel *Wuthering Heights* was considered “scandalous” and “depraved” by critics when first published in 1847. In the last quarter of the century, however, reviews were more positive and it was finally accepted as a literary classic. In the second chapter, I established how these two different critical responses influenced the first film transpositions of the novel. On the one hand, we have the British silent film *WH1920* and the famous Hollywood film *WH1939*. These transpositions focus on the late nineteenth-century status of the novel as part of the literary canon. They represent what we will call “classic tendency”. On the other, the fascination that 1930s French Surrealist movement felt for *Wuthering Heights* derives from the early consideration of Brontë's novel as “shocking”. This fascination was translated first in the film *L'âge d'or* (1930), which just uses some motifs from the novel, and much later in the straighter transposition *Abismos de Pasión* (1954), both directed by Luis Buñuel. These films represent what we will call the “Surrealist tendency”.

In this chapter, I argue that the subsequent film transpositions of Brontë's novel can be classified according to one of these two tendencies. Classic transpositions have *WH1939* as a model (we have explained that *WH1920* was not well-known enough to be considered influential). Filmmakers are mainly attracted by the late nineteenth century consideration of the novel as a literary classic. Fidelity is a central issue and emphasis is put on being accurate to the original. Surrealist transpositions are focused on those aspects of *Wuthering Heights* which scandalized its first reviewers. Their point of reference is *Abismos* and the fascination that French Surrealists had for the novel. Fidelity is rarely taken into account and, in any case, this notion is understood in a totally different way. Classic transpositions belong to what we understand as commercial cinema, while Surrealist ones would be classified as “arthouse”. This distinction refers to two different modes of filmmaking. Commercial cinema follows the patterns established by Hollywood during

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<sup>39</sup> For a detailed synopsis of every transposition, see Appendix 1: Cast, Crew and Synopses

the classic period. Although each national cinema has peculiarities of their own, this type of filmmaking is characterized by fast-paced linear narratives, goal-motivated protagonists, stars, narrative closure and (more often than not) big budgets (Chaudhuri 7). Films are usually produced within the studio system and distributed within mainstream channels. On the other hand, “arthouse” films are financed, distributed and exhibited outside mainstream channels. Budgets are more modest and frequently financed by the Ministry of culture of the state. Narratives do not follow a linear causal chain and there is no firm closure. Moreover, the director is identified as the main artistic creator of the film (Chaudhuri 8). These types of projects are associated to quality and critical acclaim, while commercial ones are more associated to entertainment and commercial profit. We must bear in mind, however, that the distinction between what constitutes commercial and “arthouse” cinema is not written in stone, but depends on many factors. There have been attempts to incorporate Surrealist narratives into mainstream filmmaking: Hollywood production *Spellbound* (1945, dir. Alfred Hitchcock) contains a dream sequence designed by Surrealist Salvador Dalí. Many films considered “commercial” in their own countries are rebranded as “art” when exported abroad (Chaudhuri 9). Moreover, in the 1950s European nouvelle vague critics considered Hollywood directors like William Wyler as “auteurs” with a style of their own (Madsen 132-133).

### 3.2. Classic transpositions introduced

#### 3.2.1. *Dil Diya Dard Liya*, (India, dir. A.R. Kardar, 1966) (*Dil Diya*)

*Dil Diya Dard Liya* (meaning: “give your heart and receive anguish”) was made by Kay Productions and directed by Abdul Rashid Kardar, although rumour persisted that leading actor Dilip Kumar had ghostdirected it. The setting was changed to India in the present day (1966, when the film was shot). Only the first generation is depicted, but the film curiously has a happy ending. This transposition was commercially and critically unsuccessful. *Dil Diya* is a product of Bombay (nowadays Mumbai<sup>40</sup>) popular film industry, commonly known as Bollywood.<sup>41</sup> This is the biggest film industry in the world, whose annual production numbers are higher than its American counterpart (Chakravarty 9). Bombay popular film attracts massive audiences, not only in India, but also in East Africa, Mauritius, the Middle East and South East Asia. It has also been popular with non-Hindustani-speaking audiences, in countries of the former Soviet Union, China and a large part of Northern Africa (like Nigeria), where the popularity of Bombay film surpasses

<sup>40</sup> Name was officially changed in 1995. See Govil (209).

<sup>41</sup> Many people in the industry reject the term “Bollywood”, which only appeared in the 90s. It is considered pejorative, as it compares Hindi films to Hollywood instead of analyzing them in their own terms (Kabir 21). Through my analysis, I will say Bombay popular cinema.

Hollywood's and indigenous' cinemas.<sup>42</sup> Moreover, the Non- Resident Indian (NRI) community has contributed to spread its popularity thorough the world (especially Great Britain, the United States or Canada). Indian popular films have been in regular distribution in Britain since the 1950s although, as Thomas describes, they remain restricted to immigrant areas, and are dismissed or patronized by critics representative of British mainstream culture (23). *Dil Dija* was screened in Bradford in the 1970s without subtitles (Stoneman [1996] 156). Bradford has one of the hugest Asian communities in the United Kingdom.<sup>43</sup>

As the rejection of the term “Bollywood” suggests, it is incorrect to regard Bombay film as a “copy” of Hollywood, especially because both industries developed at the same time. The cinematograph arrived to India in 1896, while the first feature film (*Raja Harishchandra*) was produced and directed in 1913 by Hindi silent film pioneer Dadasaheb Phalke (influenced by Georges Méliés). Nevertheless, it is true that Bombay film industry has many parallels with Hollywood. Bombay films are commercial products designed to reach a big audience, so they use a Hindi – Urdu lingua franca (Desai & Dudrah. “Introduction” 7). In India, a huge country with fifteen recognized languages and more than a hundred dialects, Hindi (which is the official language, together with English) is understood, although not always spoken, by the vast majority of population. Like Hollywood ones, Bombay films rely on a recurrently repeated formula, which has to include a love story, a few wise elderly characters, “plenty of melodramatic situations and appealing songs” and dances, a villain who “must suffer in the end” and a happy ending (director Raj Kapoor, quoted in Chakravarty 68). *Dil Dija* features all these elements. Besides, releases are accompanied by merchandising. The songs included in the film are a very important selling point, but CDs containing just the dialogues can also be found in the market (ex. *Sholay*, 1975, dir. Ramesh Sippy). In both industries, the star system has capital importance and can determine the success of a film. In Bombay, actors and actresses are literally revered like gods and goddesses. *Dil Dija* has a cast that includes the biggest Hindi stars of the 1950s and 1960s: Dilip Kumar as the hero, Waheeda Rehman as the heroine and also arch-villain Pran. Though similar to Hollywood, Bombay popular cinema has also particular traits of its own. Films have a standard duration of three hours (*Dil Dija* lasts 169 min.), with an interval in the middle. Also, while Hollywood films are separated in genres, Bombay films are multi-genre: *Dil Dija* contains drama, comedic episodes, action fight scenes and musical numbers.

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<sup>42</sup> See Vasudevan (296) for more information.

<sup>43</sup> In Britain, the word “Asian” refers to people from (or whose parents came from) the Indian subcontinent. Bombay popular films are regularly screened nowadays at the local multiplex, while the nearby city Leeds hosted the 2006 IIFA awards (the Hindi Oscars), which was a big event for the cult followers of the industry, but went unnoticed for the rest.



Although it is the most famous and powerful film industry, Bombay film by no means represents all the films in the Indian subcontinent. For example, the cinema being made in Bengal and Kerala has more to do with what we understand as “auteurs” cinema (directors like Satyajit Ray) than with Bombay popular cinema aesthetics (Chaudhuri 147). While “arthouse” Indian cinema is well-considered in the West and gets prizes in film festivals (Satyajit Ray was awarded a special lifetime achievement Oscar in 1992), Bombay films are scorned by critics, who accuse them of being “camp” and “unrealistic”.<sup>44</sup> Authors like Thomas (23) denounce that this contemptuous attitude is shared by Indian intellectual upper middle classes and cultural government bodies.<sup>45</sup> In a similar way to England in the nineteenth century, till very recently (and even nowadays), literature in India has been the privilege of the educated elite, while cinema has always been available to all social classes. Despite being immensely popular, Bombay filmmaking is considered lower-class, mass entertainment, as nineteenth-century theatre melodrama was. Authors like Mishra have pointed out that Bombay cinema is a direct descendant of this theatre form ([2008] 37). However, Bombay filmmakers have never hidden that their main aim is family entertainment and escapism (Kabir 19), which is also the objective of many Hollywood productions. Bombay audiences are conscious and complicit with the fantasy. The main target audiences for a Hindi film are middle or lower-middle income groups, who do not go to the cinema to see their lives reflected, but to evade from a harsh reality. According to actress Smita Patil, it is common to find people below the poverty line who save money in order to see the first showing of the new releases (quoted in Chakravarty 18).

Gothic and Romantic literary traditions entered Indian culture during the colonial period. While the British colonization is unanimously regarded as traumatic and its devastating effects are a recurrent topic in Bombay cinema, Chakravarty points out that the literature and education provided by the English were valued positively (27). Even after Independence in 1947, English “classic” authors like Emily Brontë were part of the school and university curricula in India.<sup>46</sup> However, it is not through literature (restricted, let’s remember, to an educated minority) that the Gothic and Romantic tradition became popularized in Indian society, but through the medium of cinema. Many of the audiences of Bombay film industry might not know the novels *Wuthering Heights* and *Jane Eyre*, but probably all of them have watched their Hindi transpositions: apart from *Dil Diya*, *Jane Eyre* was released as *Sangdil* (1952, dir. R. C. Talwar). A high quantity of Bombay

<sup>44</sup> Viridi and Creekmur (134) explain how Western audiences often mistake Indian art cinema (especially Satyajit Ray’s realist films) as representative of Indian cinema as a whole. For more about Indian art cinema, see Viridi and Creekmur (139-140).

<sup>45</sup> This dismissive attitude affects other Eastern commercial film industries: Pakistani popular cinema (based in Lahore) is referred to as “Lollywood” and Nigerian popular film as “Nollywood”.

<sup>46</sup> in Vikram Seth’s novel *A suitable boy* (1993, London, Phoenix House), set in the 1950s, Jane Austen, Shakespeare and Joyce form part of the curricula at the Indian university where the protagonists study.

popular film productions are transpositions and remakes. According to custom, *Dil Diya*'s credits do not acknowledge being a transposition of *Wuthering Heights*. As an influence of oral storytelling, it is considered that plots are owned collectively, which makes the notion of copyright totally alien to the industry (Chaudhuri 142). In the 1960s – 1970s, the tendency to remake box-office successes from other film industries became more pronounced (*Sholay*, 1975, is modelled both upon *Seven Samurais*, 1954, and *Once Upon a Time in the West*, 1968) and has become increasingly common nowadays (*Hum Tum*, 2004, is based upon *When Harry Met Sally*, 1989). *Dil Diya* is not only influenced by Brontë's novel, but some scenes are a literal recreation of *WH1939*'s ones (i.e. the presentation of the adult characters). Unlike Hollywood, Bombay popular cinema cannot get stories from successful stage plays or best-selling novels. As we said, theatre and literature attract a much minor audience in India and cannot be used to “test” the story. Films which have been successful in other industries fulfil that role (Chakravarty 62).

Despite the extensive use of foreign texts as source material, questions of patriotism and the construction of a national identity are extremely relevant in the films produced in Bombay. The industry started to flourish subsequent to Independence in 1947, after almost two centuries under British Empire rule. In order to compensate for the devastating effects of the British Empire “divide and rule” politic, postindependence Indian films stress the topic of national unity. They portray an “ideal” Indian nation, with everybody united despite differences of language, religion, class and caste (Chaudhuri 157 – 158).<sup>47</sup> With Bombay film remakes and transpositions, the standard practice is to rearrange the original source according to the conventions of Indian culture. The resulting films should not be regarded as copies, but as examples of negotiation and cultural equivalence. *Dil Diya* reinterprets Brontë's doomed love story within a Hinduist context. Shankar/ Heathcliff is a poor servant, whose plea reflects the caste system, while Roopa/ Cathy embodies the restricted options offered to a high-caste Hindi woman from the 60s.

### 3.2.2. *Wuthering Heights* (UK, dir. Robert Fuest, 1970) (WH1970)

The second British transposition of *Wuthering Heights* was directed by Robert Fuest. The protagonists were Timothy Dalton and Anna Calder-Marshall, and the setting was kept the same. Only the first half of the story was taken into account. The film was a critical failure but a commercial success, which prompted the producers to express their wish to adapt the second half in a sequel that never materialized (“Shades of Emily – now a Return to *Wuthering Heights*”). British film industry suffered a period of economic crisis during the 1970s, which left domestic

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<sup>47</sup> In *Lagaan* (2001, dir. Ashutosh Gowariker), the cricket team has members of all the religions and castes from India, united against the English invader.

filmmakers only able to support modestly budgeted horror films and sex comedies (Jonathan Rigby 196). *WH1970* is a melodrama which included comic scenes and explicit sex, which scandalized more than one critic, who seemed to forget that similar accusations had been originally made against Brontë's novel (i.e. "From an unsigned review, *Douglas Jerrold Weekly Newspaper*, 15<sup>th</sup> January 1848" 228). This transposition also has horror film elements, influenced by the films from this genre produced by the British company Hammer. Quoting David Pirie's *A heritage of horror* (1973), Jonathan Rigby claims that the horror genre is specifically British, relating to the national film industry in the same way as the western film relates to the American one. However, "Britain's unique contribution to the horror genre" was persistently dismissed and patronized by critics till very recently (12). Hammer films were accused of being "titillation for the masses" in the same way Gothic literature and theatre melodrama had been. According to Jonathan Rigby, one of the reasons has been the zeal for realism and restraint which has characterized British cinema (and criticism) throughout its history. Using Julian Petley's definition, he postulates horror genre represents "the repressed side of British cinema" (14). Moreover, Jonathan Rigby (13) and also Hutchings (4) point out that Hammer aesthetics in turn derive from the British Gothic tradition from two centuries earlier. I will analyse this influence in the next chapters.

The economic crisis in the 1970s forced British film and television industry to work jointly (Jonathan Rigby 196). TV people like *WH1970* director Robert Fuest, and the BBC were credited with revitalizing the English film industry. The lack of money provoked that the vast majority of British films from the late 60s – early 70s were financed by American capital (Pilard 62). This was the case of *WH1970*, produced by American International Pictures (AIP). This company was the US equivalent of British Hammer, although it increasingly located its own horror productions in British studios and had offices in London since 1967 (Jonathan Rigby 144). AIP Productions specialized in low-budget horror and science-fiction B-movies. The company was created in the 50s by Samuel Z. Arkoff and James H. Nicholson, in order to compete with the increasing power of television. Arkoff himself recognized that they "went into business to make money." They deliberately targeted the adolescent audiences, assiduous of the drive-in movies (Bergan 24). Their films were usually shot in a few days and with unknown actors. However, the company boasted that they never ever lost money. According to Arkoff, "if teenagers were involved in something new, we made a movie about it" (Bergan 24). Subsequently, they produced and distributed a series of "teenage monsters" films, rock and roll and biker films, and the "Beach Party" movies. In these films, teen culture was celebrated and rebellion against the parents was encouraged. Cathy and Heathcliff (and to some extent, the Linton children) are portrayed in *WH1970* as moody youngsters repressed by a strict and unsympathetic parental figure (Hindley, Mrs. Linton...).

AIP Productions was also responsible for a series of transpositions of American Gothic writer Edgar Allan Poe's tales, directed by Roger Corman. *WH1970* followed the same commercial strategy as those films. A classic of literature, normally compulsory reading in high schools, was used as a point of departure and transformed to appeal to a target adolescent audience. In fact, Jonathan Rigby explains that AIP transposition of Brontë's novel was part of the attempt of this production company to move away from the horror genre and produce prestige pictures instead (217). This is similar to the reasons given by *WH1920* filmmakers to transpose *Wuthering Heights*. In this case, it was a case of giving prestige to a genre (British horror) associated with cheap entertainment.

We have alluded in Chapter 2 to the custom of Surrealist filmgoers to look for subversive moments, coherent with the ideals of the movement, in mainstream films. Although *WH1970* follows the classic tendency, it is the type of film in which such "Surrealist moments" would be found. The connection comes from the influence of horror film tradition. First, I have commented in Chapter 2 that Surrealists favoured the horror genre. The relaxed moral attitudes and depiction of evil as triumphant found in horror films was praised by the movement as providing a space to be free from social restrictions. Second, the marginal status of horror genre within British film industry (regarded as B-movies) paradoxically gave them more freedom to set aside sanctioned good taste. The purposes of the Surrealists and British horror filmmakers, however, were different. In Surrealist art, the defiance of decency is put at the service of the revolution. In films like *WH1970* it is calculated to attract the highest number of public possible. We shall come back to this movie later on.

### **3.2.3. *Hihintayin Kita Sa Langit/ I'll Wait for You in Heaven* (Philippines, dir. Carlos Siguion-Reyna, 1991) (*Hihintayin*)**

*Wuthering Heights* has twice attracted the attention of the Philippines' film industry. The first transposition was *Hihintayin Kita Sa Langit* (meaning: *I'll Wait for You in Heaven*), Filipino director Carlos Siguion-Reyna's third feature film. It was produced by his mother, Armida Siguion-Reyna, and set in the Batanes Islands, the northernmost and smallest province of the Philippines. Set in the present day, only the first half of the story was included. Gabriel/ Heathcliff and Carmina/ Cathy were played by Richard Gomez and Dawn Zulueta, who became a couple during shooting. This fact was highly publicized in the promotion of the film (Siguion-Reyna). This transposition was commercially and critically successful ("Will Angel and Richard fall in love for real this time?"). At the 1991 FAMAS (Filipino Cinema Awards), *Hihintayin* got the awards for Best Picture, Best Leading Actress (Dawn Zulueta), Best Supporting Actor (Eric Quizon, who played Alan/

Edgar), Best Musical Score and Best Theme Song. Carlos Siguion-Reyna had also been nominated as Best Director, and Jackie Lou Blanco (Sandra/ Isabella) as Best Supporting Actress. It was also shown in several international film festivals (“Carlos Siguion-Reyna filmography”).

The Philippines endured a convoluted period under Spanish rule for three centuries. In 1898, after a short Spanish-American war, the archipelago was ceded to the control of the United States and it did not achieve full independence till 1946 (Guillermo 6-7). In a similar fashion to India, Brontë’s novel entered Filipino culture as a canonical text, part of the education imposed by the colonizers. The Americans established a free and universal public school system and a first university in 1908, with curricula patterned after American universities. This system was designed as a tool for political domination, but it paradoxically helped to spread education between the populations (Guillermo 7 - 8). The modern Filipino culture is a fusion of indigenous Austronesian civilizations with Hispanic and American cultures. It has also been influenced by Chinese and Islamic ones. This mixture is reflected in the language. There are 172 languages in the Philippines and eight major ethnolinguistic groups. Tagalog (of which Filipino is the standardized version) is the national language. It has many words from Spanish and it is prevalent in elementary and high school education. English, imposed by the Americans, is also official language and used in universities, government, business and politics (Guillermo 219). In a situation very similar to Hindi language in Bombay popular industry, Tagalog serves as lingua franca in the Philippines cinema. Films and TV programs in English are not subtitled but many films and TV programs are produced in Tagalog, which was the case of *Hibintayin*.

Scriptwriter Raquel Villavicencio acknowledged that this transposition was mainly based on *WH1939*. William Wyler is a well-known filmmaker in the Philippines<sup>48</sup> and an influence on New York University trained Siguion-Reyna, who also directed a remake of Wyler’s *The Heiress* (1949): *Ikaw Pa Lang ang Minahal / You're the Only One I've Ever Loved*, 1992, with Richard Gomez in the main role. Many critics complain that Philippine film industry copycats too often and produces far too many remakes of Hollywood pictures (Vera). In fact, Siguion-Reyna’s early work consisted mainly of transpositions of Western novels and themes before turning his attention to Filipino themes later (“Carlos Siguion-Reyna filmography”). Like the culture, hybridity is at the core of Filipino cinema. Films are a mixture of Hollywood references and formulae (sometimes a parody of it) on the one hand and local culture and aesthetics on the other (Capino 34).

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<sup>48</sup> Vera says that *Ben-Hur* (1959) is an Easter favourite in the Philippines.

### 3.2.4. *Emily Brontë's Wuthering Heights* (USA/ UK, dir. Peter Kosminsky, 1992) (WH1992)

This transposition was directed by Peter Kosminsky and produced by the British division of American Paramount Pictures. It premiered at Leeds Film Festival in 1992. The protagonists were Ralph Fiennes and Juliette Binoche. This film should be analysed as part of the renewed interest, in the 1990s, in making use of classic novels as transposing material for the screen and the stage (Rizzo 94)<sup>49</sup>: a film transposition of Charlotte's *Jane Eyre* was released in 1996, directed by Franco Zeffirelli, who had planned a TV film of *Wuthering Heights* in 1991.<sup>50</sup> The 1990s were also prolific for *Wuthering Heights*' transpositions. Apart from the film version, Brontë's novel had a TV movie (dir. David Skynner, 1998), a series in Malaysian TV (*Mastura*, 1998) and at least twelve theatre montages, two musicals and a ballet (all of them quoted in Appendix II). The influence of Brontë can also be seen in two films which, despite not being transpositions in a strict sense, have used the novel as source of inspiration. One was *The Piano* (dir. Jane Campion, 1993, New Zealand), the other was *Firelight* (1997, dir. William Nicholson, UK/ USA), both set in Victorian times. Director Campion recognizes Brontë's influence, but insists that it was not her intention to transpose *Wuthering Heights* (Bourguignon & Ciment 105). Nevertheless, the film has common motifs with the novel, like the opposition civilization – wilderness embodied by the two male protagonists. On the other hand, *Firelight* has a very similar storyline to *Jane Eyre*, including the “madwoman in the attic” figure. However, the cold selfishness of the characters belongs more in Emily Brontë's universe, as it does the recurrent contrast between fire and ice, reflecting their buried passions.

The way in which these modern transpositions were depicted differs notably from their 1930s Hollywood counterparts. The films of the 1930s were usually based on a script made for a theatre staging of the novel, and fidelity was a nominal issue. On the contrary, the 1990s transpositions were very conscious of the literary source and strict fidelity to the text was sold as production value. *WH1992* followed this pattern. The script by Anne Devlin was not only original because it took into account the complete story, but also some poems by Emily Brontë were used to fill in the moor scenes, which the novel did not describe. The inclusion of the authoress' name in the title was justified as a legal problem. Samuel Goldwyn's son owned the rights and was reluctant to let them use it (Bamigboye 31). However, it can also be regarded as part of a documented awareness of the filmmakers of the 1990s about academic studies on the authors and

<sup>49</sup> During this decade, there was a TV film of Charlotte's *Jane Eyre* (dir. Robert Young, 1997) and a TV series of Anne's *The Tenant of Wildfell Hall* (dir. Mike Barker, 1996).

<sup>50</sup> According to the *Daily Mail*, 19<sup>th</sup> July 1991, Granada CBS TV was going to produce this project. Quoted in Appendix II.

classic novels they were transposing for the screen.<sup>51</sup> All the action in *WH1992* happens inside Emily Brontë's mind. She is shown imagining the story (played by Irish singer Sinéad O'Connor) during a ramble in the moors, a custom her biographers have emphasized she had in real life (Barker 271 talks about her propensity to live inside her own imagination). The inclusion of the authoress as a character- narrator (and also in the title) seems to be a recurrent tendency in film transpositions from the 1990s: *Bram Stoker's Dracula* (1992, dir. Francis Ford Coppola) featured the author's voice over.<sup>52</sup> This tendency can be analysed as an attempt to present the film as a "quality" text. One important selling point in the promotion of Coppola's *Dracula* was that the film went back to the original novel instead of the theatre play, which had been the norm in previous transpositions.

*WH1992* was a commercial success, but a critical failure. Negative criticism was influenced by the general idea that audiences have of *Wuthering Heights* as a canonical text. The scene where Nelly tells Heathcliff to "eat his food while it is still hot", which some critics considered "limp" and "comedic" (Walter 21), does in fact appear in the novel (360). The unfavourable reviews this transposition received also remind us that Hollywood is still widely considered the dominant mode of representation. The film was criticized for the choice of French actress Juliette Binoche as Cathy (Aldridge). The fact that Ryuichi Sakamoto, composer of the atmospheric soundtrack, was Japanese was also an issue for some reviewers (Hickling 11). Even in the 90s, it was acceptable for Hollywood to recreate another culture, but not the other way around.<sup>53</sup> Nevertheless, the 1996 *Jane Eyre* transposition also had a French actress (Charlotte Gainsborough) in the leading role. For Hopkins, the casting of French actresses for these transpositions is proof of both novels' being "classics", consequently able to cross cultural divides (58). While 1930s Hollywood transpositions of a classic emphatically adhered to a white Western perspective, those made from the 1990s onwards were more willing to include cultural diversity.<sup>54</sup> These 1990s transpositions inaugurate a tendency which can be linked to the rising of multiculturalism and globalization in the early 2000s. As we will see in when analysing *WH2011*, to include a multicultural angle when transposing from a classic has practically become the norm. Another ramification of this tendency was that the

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<sup>51</sup> In the TV-series *Rebecca* (1997), Max de Winter loses an eye and a hand in the fire at the ending. This is not his destiny in Daphne du Maurier's novel, but the one suffered by Rochester in *Jane Eyre*. Many critics have described *Rebecca* as an updating of *Jane Eyre*.

<sup>52</sup> Another example of author's voice over is *Mary Shelley's Frankenstein* (1994, dir. Kenneth Brannagh). In the 1997 transposition of *Anna Karenina*, Leon Tolstoy assumed the personality of one of the characters. The same tendency could be found in theatre: Oscar Wilde appeared as a character in a staging of *Lady Windermere's Fan*, and also Agatha Christie in *Three Blind Mice*.

<sup>53</sup> However, in 1998, a transposition of the French novel *Les Misérables* (dir. Billie August) was released with an all-English-speaking cast of American actors. Not a single critic complained about that.

<sup>54</sup> In 1993, director Kenneth Brannagh raised some eyebrows by casting African American Denzel Washington as the Prince in *Much Ado About Nothing*. It is difficult not to see the next Shakespeare transposition Brannagh directed, *Hamlet* (1996) (set in an idealised, multi-ethnic Denmark) as a response to those criticisms.

1990s' transpositions and costume dramas showed a revisionist approach to history, especially colonialism (analysed in the essays included in Voigts – Virchow). The 1999 transposition of Jane Austen's novel *Mansfield Park*, directed by Patricia Rozema, caused some stir because of the inclusion of sex (including lesbianism and brief nudity), and for the emphasis given to the family fortune coming from the slave trade. The concerns of postcolonialism and a feminist presence (reduced to a few lines in Austen's novel) were brought to the foreground (Gibson 53). Austen's text was used to expose the double standards of the society of her time, under a twentieth-century perspective. Another example is the aborigines' subplot in *The Piano*. On the other hand, bringing feminism to the foreground implies the inclusion of progressively explicit sex scenes, which concentrate on the male body as a source of pleasure (both for the heroine and for the women in the audience). There is male semi-nudity in *WH1992*, and full-frontal nudity in *The Piano* and *Firelight*. Unlike classic Hollywood women's films, the narratives in 1990s transpositions and costume dramas do not aim to "punish" the heroine for her desires. Finally, the revisionist approach suggests that classic novels are no longer regarded as "sacred texts". While critics were scandalized about the lovemaking in *WH1970* because "this is *Wuthering Heights*" (Wilson), there was much less concern in the 1990s about altering a classic or exploring some subtexts.

### **3.2.5. *The Promise* (Philippines, dir. Mike Tuviera, 2007) (*Promise*)**

The second transposition of *Wuthering Heights* produced by Filipino film industry was *The Promise*. It was a joint venture of GMA Films (producer and distributor) and Regal Films, under the direction of Mike Tuviera. Regal Films is a very important production company, whose Executive Producer, "Mother" Lily Monteverde is a prominent mogul (Ciecko. "Theorizing" 28), with a similar status to the one Goldwyn had in Hollywood. Like American International Pictures, Regal Production Company is specialized in entertainment films aimed at adolescent audiences. Teenage idols Richard Gutierrez and Angel Locksin were the protagonists. *Promise* only took into account half of the story and the setting was changed to the Philippines in the present day. The release was accompanied by a big publicity campaign, including a promotional "making off", with emphasis on the soundtrack and the racy love scenes. The film was a box-office success, although critics were not over-enthusiastic (Salanga).

The 2007 transposition shows signals of the hybridity which characterizes Filipino cinema (Capino 34). It should be classified inside the Filipino Teen Film subgenre, which modelled itself upon the 80s Hollywood one and evolved coinciding with changes in its counterpart (Capino 34-35). In this way, *Promise* has many similarities with the 2003 TV- version *Wuthering Heights, CA* (USA, dir. Suri Khrishnamma, produced by MTV). Both are set in the present day and both depict



a lighthouse as meeting place for the protagonists. They also make very good use of music: if *Promise* has several catchy love ballads (which play a big part in the publicity promotion), in *Wuthering Heights, CA*, Heath (cliff) is a wannabe pop singer and many of his “compositions” are used in the soundtrack. In contemporary Filipino society, there is a wide influence of American Pop cultural trends. First, the film has an English title, which is quite usual in Filipino film industry (Capino 34). Although the characters in *Promise* mainly use Filipino language, trendy rich youngsters Anton/ Edgar and Monique/ Isabella keep using English. This film was deliberately released on Valentine’s Day 2007, following the custom of the tandem Regal/ GMA to produce a “Valentine release” each year. The last two (significantly titled *Let the Love Begin, I Will Always Love You*) also had Gutierrez and Locksin as protagonists (Nathan). The “Valentine release” is also a characteristic of American teen subgenre (*Step Up 2* was the one in 2007). The producers of *Promise* differentiate this new Valentine release by saying they wished to show a movie that presented a type of love more “solid and mature”. The two previous Valentine releases were mainly comedies and followed the usual “kilig love team formula” (teenage love stories) (“Angel, Richard team up anew in *Promise*”). Basing the film on *Wuthering Heights* would immediately associate it to quality: not only the novel is considered a literary classic in the Philippines, but local audiences still remember the much-admired 1991 transposition. It is obvious that *Hibintayin* has been a big influence in *Promise*. The 2007 transposition was made because Annette Gozon-Abrogar, president and executive producer of GMA, fell in love with *Hibintayin* back in 1991 (Jheck). Both transpositions share the same scriptwriter, Raquel Villavencio, who also has a role in the most recent (Mrs. De Vera/ Mrs. Linton). However, the treatment of the story is very different. Villavencio claims that, while *Hibintayin* is more based on *WH1939*, *Promise* is more based on the novel (Jheck). Despite her claims, the relation of *Promise* to Brontë’s novel is quite loose. As in *WH1970*, we have a teenage drama, but the teenagers in *Promise* reflect the 2000s’ society. Parents have no real authority over them and the problem seems to lie in their internal anger: many scenes feature the young protagonists having outbursts of aggressiveness and violence, especially of the males towards the females. On the other hand, while *WH1970* critics considered the sex scenes inappropriate, the publicity for *Promise* keeps emphasizing them in order to attract a teenage audience. This promotional tactic is extremely common in recent mainstream Filipino films (Capino 35).

### 3.3. Surrealist transpositions introduced

#### 3.3.1. *Ölmeyen Ask/ Inmortal Love* (Turkey, dir. Metin Erksan, 1966) (*Ölmeyen*)

*Ölmeyen Ask* (meaning: *Undying Love*) was directed by Metin Erksan, who also wrote the script, together with producer Ertem Eğilmez. The production company was Arzu Film, owned by Eğilmez. The setting was changed to Turkey in the present day and only the first generation featured. Kartal Tibet (Ali/ Heathcliff) and Nilüfer Koçyiğit (Yıldız/ Cathy) played the leading roles. Turkey had become an independent republic from the Ottoman Empire in 1923, after four years of War of Independence. It is documented that cinema, as a Western form of visual expression, did not encounter resistance in Turkey, as this was a country culturally and geographically bridging East and West. The nineteenth-century Ottoman ruling class had initiated westernization programmes, which were accelerated during the secular republican period (Erdoğan & Göktürk 534). For Turkish society, the cinema represented the ambivalent attitudes of the national/ cultural identity under construction after the colonial period. On the one hand, it was as a sign of modernization/ westernization (cinema going became an important part of the modern urban experience), also offering possibilities for the production of a “national discourse”. On the other, the apparatus bore some resemblance to the traditional Turkish shadowplay *Karagöz*, one of the most popular entertainment forms of the past (533).

The 1950s witnessed the birth of the star system in Turkey and the establishment of a mainstream popular film industry, called Yeşilçam (after Yeşilçam Street in Istanbul, where the main production companies were located)<sup>55</sup>. This industry is considered Turkey’s Hollywood, although it also shows many similarities to Bombay popular film. Yeşilçam commercial cinema enjoyed its heyday between the mid-1960s and mid-1970s, producing an average of 200 films per year (Erdoğan & Göktürk 543). Like Hollywood films, Yeşilçam productions were patterned to the demands from their increasing audiences. Erdoğan & Göktürk explain how film directors were at pains to reconcile the rules of commercial success and personal style, as regional film distributors could demand revisions to plot and casting in order to appeal to audiences’ tastes (535). Apart from the domestic audience, Yeşilçam films became very popular in the same countries where Bombay cinema is: Middle Eastern countries, such as Iran, Irak and Egypt (Erdoğan. “Narratives of Resistance” 230 - 231), and also with ex-pat audiences, especially in Germany (Erdoğan & Göktürk 543). Nevertheless, Yeşilçam has always had to compete with the predominance of films from the United States in Turkish movie theatres. Hollywood productions proved to be very popular with audiences and, to a large extent, shaped their taste about what was to be expected from a film (Erdoğan & Göktürk 541).

<sup>55</sup> Yeşilçam literally means “Green Pine”. See Hayward 468 – 470 for more information about Yeşilçam.

While the 1950s' Turkish cinema was dominated by Yeşilçam patterns, there was going to be a radical change of direction after the 1960 military coup. This decade brought in a reaction against the "Westernization" programmes, with cultural and political conflicts, trying to recover the "Turkish identity" lost due to them (Yusuf Kaplan 658 - 660). The debate about national identity in Turkey soon extended to the cinema. Metin Erksan was one of the 1960s Turkish filmmakers who tried to establish a national film culture, with aesthetics, forms and narratives inspired by the visual, literary, theatrical and musical traditions of the country (660). This resulted in several short-lived film movements, being Erksan involved in at least two of them: the first was social realism, which used semi-realist forms to narrate stories of conflict in rural Turkey. Some of this movement's films received recognition in the international film festival circuit, like Erksan's *Susuz Yaz* (*The Dry Summer*), Golden Bear as best film in the 1964 Berlin Film Festival. The second was the national cinema movement (Ulusa Sinema Hareketi), with films like Erksan's *A Time to Love* (*Sevmek Zamani*, 1965), which used symbols and ideas of Islamic mysticism (Yusuf Kaplan 660). This film preceded *Ölmeyen* and marked the gradual abandonment of social films in Erksan's filmography to direct personal fantasies about obsessive love and loneliness.

Metin Erksan was famous in Turkey in the 1960s, although controversial and polemic. He reportedly did not care about commerciality, but he was more concerned about cinema as an art form. Like many French *nouvelle vague* directors, he started as film periodical columnist before turning to filmmaking. Erksan relates to Yeşilçam in the same way Luis Buñuel related to Mexican studio industry. Despite working inside the system, both remained outsiders. Like many other Turkish directors, Erksan worked within Yeşilçam, mainly for economic reasons (he directed the film *Feride*, 1971, which follows melodrama patterns and plots), while making "arthouse" films as well. The parallels between Metin Erksan and Luis Buñuel do not end here. Erksan is considered the first real *auteur* / star-director of Turkish cinema (Erdoğan & Göktürk 558). Nevertheless, it must be noted that the notion of director as an *auteur* did not actually spread in Turkey until the period post-1980 (538). Like Buñuel, Erksan is politically a Marxist, having founded the Film Industry Workers' Union in 1962. In the films he directed, his critique of the hegemony of the upper classes over the dispossessed came together with a search for a personal style of expression. Unusual camera angles, geometrical compositions and excessive use of fetish objects (big portraits dominating filmic space) are characteristic of his less commercial work (i.e. *Sevmek Zamani* / *Time to Love*, 1965) (Erdoğan & Göktürk 558). We can find examples of such editing and aesthetics in *Ölmeyen*. According to the Ministry of Culture and Tourism of the Republic of Turkey web page, with "*Ölmeyen Ask*, Metin Erksan follows his very personal line of original cinema not aimed at the big audience" ("A chronological history of the Turkish cinema 1914- 1988").

The relation between the 1960s Turkish “radical” film movements and Yeşilçam commercial cinema was always a love – hate one. In the mid-1960s, a group of writers gathered around the film magazine *Yeni Sinema* and founded the Turkish *cinémathèque*. As Erdoğan explains, the group argued that a national cinema with international concerns was impossible within Yeşilçam, associated with worn-out formulas, plagiarism, escapism and exploitation. *Yeni Sinema* published interviews with film directors like Godard, Renoir and Antonioni, and translations from theoretical works examining cinema in relation to other arts. They also organized screenings of European art cinema (“Narratives of Resistance” 231). The *Yeni Sinema* group was the equivalent of the French *nouvelle vague* and the Japanese *nuberu bagu*, also 1960s movements of reaction against the mainstream film industry of their respective countries. All these groups were characterized by the wish to find new aesthetic and narrative patterns. The relation of Metin Erksan to the *Yeni Sinema* group was analogous to the one Luis Buñuel had with the Surrealist movement. Despite their wishes to transgress conventions, both directors became progressively disenchanted with the elitism of their groups. They ended separating from them (although not radically) in order to assert their independence. In 1967, Metin Erksan was one of the major film directors of the time who refused to respond to a questionnaire on the role of criticism prepared by *Yeni Sinema*. This marked the end of relations between filmmakers and the *cinémathèque*. They particularly disagreed with the group’s contempt for Yeşilçam, which is evident in the declaration they published:

“We refuse to collaborate with the Turkish cinémathèque and its publication *Yeni Sinema* for their hostility to the Turkish cinema in general and Turkish filmmakers in particular” (*Yeni Sinema*, no 4, July 1967: 34) (Erdoğan “Narratives of Resistance” 240. Note to 232).

### 3.3.2. *Hurlevent* (France, dir. Jacques Rivette, 1985) (*Hurlevent*)

*Hurlevent* was directed by Jacques Rivette and produced by Martine Marignac, with Fabienne Babe and Lucas Belvaux in the leading roles. This transposition is not only based “après les premières chapitres du roman de Emily Brontë” (as the opening intertitle says), but also upon the series of illustrations that Surrealist painter Balthus made about the novel in the 1930s. The film is set in that period and replaces the Yorkshire moors with the French Provence. It starts after M. Sevenier/ Mr. Earnshaw’s funeral and ends with Cathérine/ Cathy’s death, with the childhood scenes from the novel played by the adult actors. Balthus drawings also cover the same time period. They stop after Cathy’s death and they concentrate on the childhood episodes. Director Rivette declared in an interview that he regretted not to have included the second generation in *Hurlevent* (Hazette).

Jacques Rivette had read the novel in French translation by Frédéric Delebecque, with the title *Les Hauts de Hurlevent*, at the age of nineteen. In 1984, he attended an exhibition of painter Balthus in Beaubourg, which included his 1930s *Wuthering Heights* illustrations (the final drawings as well as the sketches) (Hazette). Rivette got the idea of making a transposition in which the Balthus paintings became an important element. Scriptwriter Pascal Bonitzer, who had already worked in Technin s *Les soeurs Bront *, declared that some of the scenes (i.e. the first one) had also been inspired by Georges Bataille’s *La litt rature et le mal* (Hazette). Moreover, the previous film Rivette directed, *L’amour par terre* (1984), also shows the influence of the Bront  universe. It features protagonists called Charlotte and Emily, who behave in a similar way to the main female characters in *Jane Eyre* and *Wuthering Heights*, respectively.

Rivette had been one of the most radical directors of the French *nouvelle vague* movement and politically left-wing. The term *nouvelle vague* refers to a group of young French filmmakers of the late 1950s and early 1960s, who rebelled against prevailing trends in the cinema of the period, like costume dramas and massive co-productions, which they depreciatively called “cin ma de papa” (Hayward 165). Although they were not a unified movement, they were characterized by a complete rupture with established narrative and visual conventions (167). Like many of his *nouvelle vague* counterparts, Rivette started as a film critic for *Cahiers du Cin ma* before becoming a director. In fact, he was the first of the *Cahiers du Cin ma* critics to embark on filmmaking (Rosenbaum. “Introduction” 6). In the issue 146 (August 1963), he was one of the reviewers of *Abismos de Pas n*. He gave it three stars (meaning: “  voir absolument”). On the other hand, he declared to hate the film directed by Wyler (Hazette). Rivette is not a mainstream director in the French film industry and has never abandoned the radical style from his *nouvelle vague* years. Many of the films he directs are based on a literary source (*La Religieuse*, *La Belle Noiseuse*...), although the way in which it is transposed totally differs from classic Hollywood patterns. In an interview, when asked what one should expect of cinema, Rivette declared that films should disturb the viewer in order to transform him/ her. This ideal when making cinema distances him from commercial cinema and approaches him to the Surrealists (Aumont et al. 37).

*Hurlevent* is an atypical film in Jacques Rivette’s filmography. While in many of the films he directs dialogues and scripts are improvised, here he sticks to the words in the book, although he does not strictly respect the moments or the characters saying them. The film had a difficult production process. The director did not have his habitual crew and there were economic constraints. It also went unnoticed at the box-office and with the critics (Toffetti 84). Rivette himself was not extremely happy with the result (Hazette).

### 3.3.3. *Arashi ga Oka/ Onimaru* (Japan, dir. Yoshishige Yoshida, 1988) (*Onimaru*)

This transposition was directed by Yoshishige Yoshida and produced by Mediactuel, with Yûko Tanaka and Yusako Matsuda in the leading roles. The setting is changed to Japan during the Muromachi period (1336 - 1573 AD), and it takes into account the complete story. The original title *Arashi ga Oka* is a direct translation of *Wuthering Heights* into Japanese. However, for the international distribution the title was changed to *Onimaru*, which is the name of the male protagonist (Collick 38). The novel *Wuthering Heights* first appeared in Japanese translation in 1932, although there seems to be proof that it had been partially translated by the second half of the nineteenth century (Stoneman [1996] 293 mentions an unfinished translation by writer Nhat Linh). This was the period when Japan opened its borders to the West after two centuries of isolation. In order to avoid being colonized, the government started an intensive programme of modernization and industrialization of the country. Western philosophy and literature (especially late Victorian fiction) were studied in order to transform Japan's politics and culture (Collick 35). However, Brontë's novel was not widely known by Japanese audiences till *WH1939* was released, just after the ending of Second World War (Collick 35- 36). The film directed by Wyler was re-released in Tokyo in 1988, the same year that *Onimaru* premiered.

Yoshida is not a mainstream director in Japan. He is considered avant-garde and more popular in France than in his home country. *Onimaru* was substantially financed by French capital (Collick 39). Yoshida considers French *nouvelle vague* aesthetics as an important influence in his cinema. This movement had its Japanese equivalent in the early 60s *nuberu bagu*, also known as "Ofuna Nouvelle Vague". Along with Nagisa Oshima, Yoshida was one of its most representative directors (Bock 249). Ofuna were the studios of Sochiku Production Company, famous in the 1950s for a series of films labelled as "Ofuna flavour". These were sentimental movies, which glorified purity and innocence and subscribed the myth of basic human goodness (199). Despite having trained at Sochiku, Yoshida and the *nuberu bagu* members determinedly reacted against the "Ofuna flavour" films, whose ideals they judged inapplicable for the postwar young generation. While "Ofuna flavour" films followed Japanese tradition by placing the needs of the group above the individual, the *nuberu bagu* directors celebrated individualism. This radical attitude has its roots in Western notions of subjectivity and the self, introduced in Japan in the late nineteenth century. Japanese intellectuals mirrored the English Romantics, whose poetry had become extremely popular in the country. They recurrently used insanity, sexuality and suicide as literary motifs to express radical and personal rebellion (Collick 43). These ideas were later recalled by the *nuberu bagu* directors. In opposition to Ofuna ideals, these directors dealt with destructive violence and

sexuality and the potential insincerity of ordinary people as part of daily life (Bock 204). All these topics are present in *Onimaru*.

Yoshida cites Georges Bataille's essay about Emily Brontë, included in *La littérature et le mal*, as his main source of inspiration for *Onimaru*. He declared in an interview that he knew about Brontë's novel through Bataille's essay (Baudin). He decided to transpose *Wuthering Heights* to challenge what he saw as the romanticism (implying sentimentality) of the Hollywood version. It was also a part-tribute to *Abismos*, as he regards director Luis Buñuel as a major influence in his work (Collick 40). In fact, Yoshida had been in México at the same time as Buñuel (although they never met) and it was there where he started writing the script for *Onimaru* (Okumura 133. NOTE 13). Authors like Tessier (1990) consider *Onimaru* "nearer to Georges Bataille and Buñuel than to Wyler" (251). The film concentrates on the transgressor elements of the story, reinterpreted for a Japanese context. The climate of brutality and the merciless characters, left out in the Hollywood version, alienated many audiences in Japan (Collick 40).

### **3.3.4. *Wuthering Heights* (UK, dir. Andrea Arnold, 2011) (WH2011)**

The newest film version of *Wuthering Heights*, directed by Andrea Arnold, opened the Leeds Film Festival on 3<sup>rd</sup> November 2011 (like its predecessor *WH1992*). The protagonists were Kaya Scodelario as Catherine and newcomer James Howson as Heathcliff, together with Shannon Beer and Solomon Glave as their younger selves. Reviews were praising, especially for the director, the photography and the child actors. They were much less enthusiastic about the adult protagonists (i.e. Raphael 36, Cleary 15). Plans for a new version of Brontë's novel had been announced as early as 2009. It was initially conceived as a commercial project, with big stars attached (Natalie Portman, Abbie Cornish and Ed Westwick were rumoured at some points). The project kept changing director and actors (it was in "development hell" for a while), till Andrea Arnold was brought in and the concept changed. She deliberately casted unknown actors, chose an interracial angle and followed a narrative style influenced by *Dogma 95*, the radical movement within which she had started her career. *WH2011* got a limited release and was oriented towards the "arthouse" and film festival circuit. Apart from premiering at Leeds, this transposition won the Best Cinematography Award (by Arnold's regular director of photography Robbie Ryan) at the 68<sup>th</sup> Venice International Film Festival. This is a big contrast with the *Jane Eyre* transposition (dir. Cary Fukunaga), which was released practically at the same time: there were much more copies in circulation, famous actors of the moment were casted (Mia Wasikowa and Michael Fassbender, who had also been rumoured for the role of Heathcliff) and established, prestigious performers in

supporting roles (Judi Dench). *Jane Eyre* had a big publicity campaign, with both protagonists on the cover of *W* magazine (April 2011 issue) and an extensive interview inside.

The most commented and controversial aspect of the new *Wuthering Heights* transposition was the depiction of Heathcliff as a black man. Director Arnold justified her choice because “what mattered was [Heathcliff’s] difference, his exoticness”. She considers that previous “white Heathcliffs” on the screen have ignored the racially ambiguous descriptions in Brontë’s novel (Secher). As our analysis demonstrates, Heathcliff has not always been white on the screen (he has been Hindi, Pinoy<sup>56</sup>, Persian and Japanese). Nevertheless, it is the first time in the film transpositions of the novel that the story is deliberately depicted as an interracial relation (we must remember that Merle Oberon’s Hindi ethnicity was carefully hidden from the public). We can find a precedent in the theatre: in a 1994 montage, Afro-Caribbean actor Patrick Robinson played Heathcliff (quoted in Appendix II). We have alluded in *WH1992* Section to the tendency in transpositions from the 1990s to include a revisionist view of history and a multi-ethnic reality. The tendency became much more pronounced in the 2000s.<sup>57</sup>

Andrea Arnold is considered representative of the English version of the Dogma 95 movement, which had originated on 20<sup>th</sup> March 1995 in the Odéon Cinema in Paris, during a conference celebrating the centenary of film. Invited Danish filmmaker Lars von Triers, departing from the programme, “proceeded to read the Dogma 95 manifesto and so-called ‘Vow of Chastity’ aloud, threw copies of the red leaflet into the audience and, having declared himself unable to reveal any further details, left the theatre” (Hjort & MacKenzie. “Introduction” 1). von Triers’ action resembles a Surrealist act, another subversive movement with which Dogma has been compared (Hjort. “Globalisation of Dogma” 157 NOTE). Like their early twentieth-century predecessors, Dogma 95 followers adhered to a strict stylistic code (the “Vow of Chastity”): no genre films, shooting on location, with hand-held cameras and no extra lighting, music or props. They passionately argue for “the democratization of the cinematic medium”. They were very critical about the role of globalization in cultural production and about certain aesthetic practices “allegedly rooted in bourgeois individualism” (Hjort & MacKenzie. “Introduction” 2). They reimagined “art cinema” as a collectivist phenomenon, which led them to reject the *nouvelle vague* notion of *auteur*, insisting that directors remained uncredited. The Dogma movement soon had an equivalent in many countries around the world, especially because it was a very cheap way of

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<sup>56</sup> Familiar term, meaning “Filipino”

<sup>57</sup> In *The Wolfman* (2010), the story was rearranged to accommodate the fact that the leading actor (Benicio del Toro) was Hispanic. The transposition *Vanity Fair* (2003, directed by Mira Nair) emphasised the importance of India in the story (Bombay popular film style song and dance sequence included), which was only a subtext in the original novel.



filmmaking (thus free from the constraints a production company might have demanded), allowing a great degree of experimentation. Low budget costs also provoked Dogma 95 to be embraced by the cinemas of the so-called “small nations”<sup>58</sup>. Andrea Arnold’s relation with Dogma 95 started in August 2003 with a project (called the “Advance Party Scheme”) between Lars von Trier’s Zentropa and Glasgow’s Sigma Films production companies. Three up-and-coming film directors (Andrea Arnold, Morag McKinnon and Mikkel Nørgaard) were handed two A4 paper sheets containing a set of characters (just “names, personal observations, a handful of lines pertaining to their situations”). They were challenged to write a movie set in Scotland, including all of the listed characters (to be played by the same actors in each project), which they could develop as they wished (Graham 94). The result was the first feature film Arnold directed, *Red Road* (2006) (the film directed by Nørgaard’s is unfinished, while *Donkeys* by McKinnon was released in 2010).

Dogma 95 filmmakers found increasingly impossible to follow the rules required for their films to be awarded a “Dogma certificate”. This was also one of the problems experienced by Surrealist filmmakers. In any case, Dogma founders insist that it was not their goal to conform to a set of rules, but to provoke and challenge conformity (MacKenzie 49). Andrea Arnold does not strictly adhere to all the Dogma manifesto “commandments” nowadays (*WH2011* has a period setting, forbidden by the “Vow”, and the director is credited). She should be framed within the “fourth cinematic stage” in the Dogma phenomenon, which arose by the early 2000s and refers to productions “loosely inspired by the Dogma programme” (Hjort & MacKenzie. “Introduction” 10). *WH2011* shows the clear influence of the movement: there is no soundtrack music (only the song “The Enemy” by Mumford & Sons, over the final credits), the lighting and setting is naturalistic and the camera is handheld in a great part of the scenes.

Arnold has defined the novel *Wuthering Heights*: “It’s gothic, feminist, socialist, sadomasochistic, Freudian, incestuous, violent and visceral. Trying to melt all that together into a film is an ambitious and perhaps foolish task” (Raphael 36). Her declaration leaves clear that the aspects of the novel which attracted her are the same which attracted Surrealist filmmakers.

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<sup>58</sup> Galicia had its own version with *Era outra vez* (2000, Dogme # 22) or *Días de Boda* (2002, Dogme # 30) (both dir. Juan Pinzás, uncredited). For more about Dogma 95 in relation to national cinemas, see Hjort, “The Globalisation of Dogma” (133 – 157).

## 4. Chapter 4: Different audiences, different readings

We can distinguish three factors which influence how these transpositions of Brontë's novel to the cinema reflect the conflict between social and personal identity. The first is the time period in which the film was shot, the second is the cultural context within which it was produced and the third is the type of industry to which the filmmakers belong. The term "aesthetic distance" refers to different effects like the potential gap between art and reality (Booth 121). The author's original intentions and the type of audience in mind may differ substantially from the actual readers/ viewers of the text and how they receive it. By analysing how these three factors interact in the transpositions of *Wuthering Heights*, I will be addressing this distance.

### 4.1. The time factor

When *Bend It like Beckham* (2002, dir. Gurinder Chadha, UK) was released, a reviewer judged its modern female protagonist "Westernized" and complained that the film reflected how "a [Hindi] culture is dying." The review got a response from a reader, who pointed out that women's emancipation was not exclusive of white culture. He also highlighted that, in the film, the protagonist got her wishes without disrespecting her elders, which is a trait of Hindi culture. In fact, a compromise between the old and the young generation is the narrative solution in many Bombay popular films. The first critic was portraying Eastern culture as fixed and unchanging, a tendency denounced by Said, who complains that Orientalist scholars have always been inclined to link the East to those elements which Western society positions as "other" (delinquents, the insane, women, the poor). This view encourages a male conception of the world, which Said defines as static, because it denies "the very possibility of development, transformation, human movement" (207). Similarly to eighteenth and nineteenth-century Orientalist travellers and novelists, who portrayed women as "creatures of a male power fantasy" (207), the *Bend it like Beckham* review regarded the wishes of the heroine to live like in the twenty-first century as a "betrayal" to her culture.<sup>59</sup> The tendency works both ways: as we will see in our analysis of Bombay industry, the West is frequently accused of "lack of culture" precisely because of the embracing of modernity and technology.

However, in the same way that the significance of a text is provisional, the notion of culture is also in constant evolution. The way in which we value the elements configuring identity (gender, sexuality, nationality, ethnicity) is fragile, provisional, in constant change (Stacey [1994] 226). Social, economic and political changes bring in the need to redefine family, gender and

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<sup>59</sup> This critical view sounds even more unfair when taking into account that the film was based on a true story.

traditional values. When trying to grasp a different culture in its entirety, one can only aim to achieve a “vision”, which is a conservative and static view of that culture, but helps us understand it. However, it is necessary to remain conscious that “vision” is just a tool and not the “whole” reality. Said talks about the pressure of “narrative” against “vision” (240). “Narrative” is unstable and ever-changing. It asserts “the power of men to be born, develop, and die, the tendency of institutions and actualities to change”, the likelihood that “modernity and contemporaneity will finally overtake ‘classical’ civilizations” (240). In the conclusion to Chapter 2, we alluded to how time changes the significance of texts. The novel which *WH1920* and *WH1970* associated to “quality” and “prestige” had been accused of morbidity and depravity when first published. Similarly, even if some of the transpositions studied have been produced in the same country, their depiction varies depending on what the society of the time considers acceptable. We have mentioned the voyeuristic emphasis on the hero’s body which we can find in the two latest British transpositions (*WH1992* and *WH2011*) and in both Filipino ones (*Hibintayin* and *Promise*). This is because all these films were produced from the 1990s onwards, when appealing to the sexual desires of the target female audience has become a perfectly acceptable strategy in film industries around the world. On the contrary, the Hays code of censorship from 1930s America would not have accepted a voyeuristic emphasis on Laurence Olivier’s body in *WH1939* (or Mexican film industry regarding Jorge Mistral in *Abismos*, for that matter).

#### 4.2. Transposing to a different cultural context

The diversity of countries that have produced transpositions of *Wuthering Heights* suggests the power of the novel to appeal to an international, multicultural audience. This should not be systematically regarded as evidence of cultural assimilation: a text produced by the “dominant” Western Anglo-Saxon culture, which imposes its views on the “other” ones. First, if modern classics texts are considered universal, it should not be surprising that they cross cultural, ethnic and religious borders. Second, the idea that topics originate in a “superior” culture and are then copied by the “inferior” others just reflects the power relations according to which the canon is organized. Instead of talking about “original” and “copy”, we should consider instead that cultures share a series of common values and certain topics can migrate from one cultural environment to another. The originality of the transpositions of *Wuthering Heights* is not in their plot, but in how has it been rearranged in order to appeal to the particular social conditions of the filmmakers and target audience. The transmigration of topics is a worldwide phenomenon, which has existed for centuries. Retellings of Latin and Greek mythology were used in the West and oral epics like the *Ramayana* in the Indian subcontinent. According to Shafik (122), the notion of intellectual property

attained importance to European culture only in the second half of the eighteenth century, with the appearance of the Sturm und Drang literary school. Until then Western writers had appropriated other authors' subjects and rearranged them. Originality was not in the content, but in how had it been retold. During the European Renaissance (fourteenth – seventeenth century), this practice was encouraged. A popular proverb of the time gives us an idea of what was considered original and what was copy:

“An author should be like a bee, which gathers from flower to flower and elaborates its own honey; an author should not be like an ant, which just stores.”

As a matter of fact, a text would be more highly valued if the author acknowledged to have borrowed from a prestigious source: as novel was not then a prestigious genre, Miguel de Cervantes pretended in *Don Quixote* to have got the story from a fictitious Arabic source in order to give it quality. The contemporary notion of plagiarism makes the transmigration of topics very uncommon in literature.<sup>60</sup> However, we have seen in the introduction that it is totally acceptable to transpose a topic from one expressive art to another. Nowadays, cinema is the best example of modern transmigration of topics. Apart from the transpositions from literature (or theatre), it is habitual to remake films, either within one's own industry or from another. The Hong Kong film *Lung Fu Fong Wan* (*City on Fire*, 1987, dir. Ringo Lam) was the acknowledged inspiration for USA film *Reservoir Dogs* (1992, dir. Quentin Tarantino). In 2002, this film was remade in India as *Kaante* (dir. Sanjay Gupta). The three films share a gangster setting and the common topic of betrayed loyalty, but they can also be seen as representative of their national film industries: *Lung Fu Fong Wan* contains elements that we associate to Hong Kong action films, like gory violence depicted in a stylized way, male rivalry and actor Chow Yun Fat. In *Reservoir Dogs*, the protagonists make references to American popular culture (Madonna's song *Like a Virgin*) and complain about not getting a coffee refill, which is expected in snack bars in the United States, but totally alien in European ones. *Kaante* includes song and dance sequences typical of Bombay popular cinema and also allusions to the Kashmir situation.<sup>61</sup> The remake practice has increased in the last five years and it seems to be irrelevant

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<sup>60</sup> The situation, however, has changed in the last decade, with the emergence of several literary trends which “rearrange” classics. We have *Wuthering Heights* “updatings”, like Kate Walker's *The Return of the Stranger* (2011), part of a Mills and Boons series transferring classic novels to the twenty-first century. There are also *Wuthering Heights* “reimaginings”, like *Heathcliff: Vampire of Wuthering Heights* (2010) by Amanda Paris and Emily Brontë (part of a trend of retelling classics as horror stories); or underground practices like fanfiction. In any case, these writers not only acknowledge their sources, but use them to increase their sales. Moreover, fanfiction writers include a disclaimer stating that they do not own the source and get no economic benefit from their stories.

<sup>61</sup> Similarly, *Rolling Stone* magazine praised *The Departed* (2006, dir. Martin Scorsese) as a “new American crime classic”, despite this film being a remake of Hong Kong's movie *Infernal Affairs* (2002, dir. Wai-keung Lau/ Alan Mak).

that both versions of the same story are available for audiences worldwide: i.e. Swedish films *Låt den rätte komma in* (2008, Dir. Tomas Alfredson) and *Män Som Hatar Kvinnor* (2009, Dir. Niels Arden Oplev) and their English-speaking remakes *Let Me In* (2010, Dir. Matt Reeves) and *The Girl With the Dragon Tattoo* (2011, Dir. David Fincher). Moreover, remakes have become common currency in television, with countries versioning one another's TV series.<sup>62</sup>

The notion of copyright cannot be strictly applied to Eastern cultures. Bombay popular film, Philippine and Turkish film industries (all included in this study) rely heavily on transpositions and remakes. In the vast majority of cases, it is Hollywood films being remade. While legal concerns (i.e. securing the rights) are intrinsic to the American film industry, they do not exist in any of these Eastern industries, which very rarely acknowledge their source (it is usually audiences who identify the reference). The legal implications of the transposition practice have been largely ignored, as Hollywood and Eastern film industries target different markets (although globalization will likely make this change in the next few years). However, we have seen how all these film industries have pejoratively been accused of “imitation” and “plagiarism”, not only by foreign critics, but also within their own countries. In view of our analysis, this accusation sounds patronising and unfair. First, the acknowledged influence of Hollywood over film industries over the world has always been reciprocal. Hollywood itself produces many remakes from other film industries.<sup>63</sup> Films like *Bride and Prejudice* (2004, dir. Gurinder Chadha) or *Marigold* (2007, dir. Willard Carroll) show the current interest of Hollywood for importing Bombay popular cinema aesthetics (Seijo-Richart. “A Bollywood Remake”). In the last decade, Hollywood has also produced a high number of remakes of East Asian horror films: Filipino movie *Sigaw* (2004, dir. Yam Laranas), with *Promise* leading couple Angel Locksin and Richard Gutierrez as protagonists, was remade in USA as *The Echo* (2008, same director) (Dimaculangan). Second, the transpositions and remakes produced in countries like India, the Philippines or Turkey do not simply “imitate” the model. On the contrary, they change the setting to their own country and rearrange the events according to their social reality. The notion of negotiation comes into play. Gurata postulates that remaking a movie in a culturally different context involves having to deal with issues such as moral codes and cultural values. He explains that these remakes have “a hybrid nature” and should be considered “a

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<sup>62</sup> Colombian soap opera *Yo soy Betty la fea* has had versions in Venezuela, Spain, Germany, India and the United States (each of them taking the story on a different direction).

<sup>63</sup> Comedies from the 80s like *Three Men and a Baby* (1987, dir. Leonard Nimoy) or *The Woman in Red* (1984, dir. Gene Wilder) came from French originals: *Trois Hommes et un Couffin*, 1985, dir. Coline Serreau and *Un éléphant ça trompe énormément*, 1976, dir. Yves Robert; while a few westerns (the American genre per excellence) in the 60s were based on Japanese sources: *The Magnificent Seven* (1960, dir. John Sturges) on *The Seven Samurai* (1954, dir. Akira Kurosawa) and *The Outrage* (1964, dir. Martin Ritt) on *Rashômon* (1950, dir. Akira Kurosawa). Conversely, Kurosawa acknowledged the influence of John Ford in the films he directed.

cross-cultural interpretation” (244). Franco Moretti proposes a triangular scheme when discussing transpositions from a foreign source, which involves a “foreign *plot*”, “local *characters*” and “local *narrative voice*” (quoted in Gurata 246). This is the path followed by *Dil Diya, Ölmeyen*, the Filipino film versions, and also by *Abismos*, *Hurlevent* and *Onimaru*.

The transmigration of topics should rather be analysed as an interchange between cultures, which are not hermetic compartments but influence one another. Culture travels beyond nations. Even if films are considered to be reflections of the nations that produced them, it is very complex to define what is representative of a nation. According to Benedict Anderson, a nation is “an *imagined community*”: although members of a nation do not know most of their fellow members, they carry an “image of their communion” in their minds. Nation is then a “created artefact, an imaginary ideal, underneath which there are disparate, conflicting interests and groups” (Quoted in Chaudhuri 2). On the other hand, national identity is not fixed, but in constant change, especially in the era of globalization: in 2003, the winner of Alexander Korda Award for Best British Film at the BAFTAs was *The Warrior*, directed and scripted by British Asian Atif Kapadia. The film is set in feudal India, long before the British appeared. It has an all-Indian cast and was shot in Rajasthan. Moreover, the story is based on a Japanese legend and told through the aesthetics of Sergio Leone’s spaghetti-western (itself a rewriting of the rules of American genre the western). As it is entirely spoken in Hindi, this film was rejected as official entry for Best Foreign Film at the Oscars. It was argued that Hindi is not a “native language” of the United Kingdom, despite being spoken by around four million people in the island. In addition, many British subjects whose ancestors came from India would consider the film as part of their cultural heritage.

In the same way that it is difficult to define a nation, it is also complex to establish what constitutes “national cinema”. The concept emerged after Hollywood established its dominant position over other film industries around the world, soon after the First World War. Govil relates it to two sets of practices: one within the country and another in relation to other countries’ film industries (207). The first refers to a set of representational practices trying to establish a ‘local’ coherence (authorship, location, audience, narrative, genre and style) and a set of institutional practices through which the state tries to preserve home production against foreign ones (i.e. subsidies for film production, quotas or import restrictions). The way in which *WH1920* filmmakers used a national classic and insisted on shooting on “British landscape” is representative of this practice. Second, “national cinema” refers to the international distribution of the films and how they are valued as “national expressions” in contrast to other film industries. It could be discussed to what extent the “national” tag applied to some films corresponds to reality. While director Yoshishige Yoshida is acclaimed in France (*Onimaru* was nominated for a Palme d’Or in

Cannes Film Festival 1988), he remains a marginal figure within Japan. However, the fact that he embraced the aesthetic patterns of the French *nouvelle vague* and reacted against traditional Japanese filmmaking does not make him less “representative” of his national cinema. The aforementioned pressure of “narrative” over “vision” is felt here: Yoshida’s rebellious attitude makes him archetypal of the 1960s Japanese disaffected youths.<sup>64</sup>

One of the criticisms made to Benedict Anderson’s model of “national identity” is that it underestimates the role of the state in the production of national imagined communities (Roberts 160 – 161). Practices like censorship (which restricts critical voices) and subventions (which allow new voices to emerge) attest the power of governments to control film production. Transpositions like *WH1939* and *Dil Dija* were constrained by the censorship codes in force in their respective countries, while *Hurlevent* was financed by government money. Moreover, the state occupies the position of “definer and defender of cultural values” in many postcolonial nations (Larkin 219). The widespread tendency in film industries like Bombay film, Philippine or Turkish of remaking Western sources is also related to questions of “national identity”, which are essential in the films they produce. All these countries were colonized by a foreign power and their independence coincides with the rising of cinema as a new art form. The postcolonial process implies a redefinition of those elements which made them a nation in the first place. When commenting on the particular case of Turkish Yeşilçam industry, Erdoğan postulates that transpositions and remakes reflect the difficult balance between shaking the foreign influence (while not rejecting it completely) and at the same time retaining their national identity, in a period where that “national identity” is precisely being re-established (“Narratives of Resistance” 230). He talks about an “identity crisis” in those films, which reflects a similar one in the societies which produced them. Paradoxically, this very “identity crisis” becomes a defining feature in Bombay, Yeşilçam and Filipino cinema. As we will see in the following chapters, their films are based on a dichotomy Western/ urban / corrupt versus Eastern/ rural / upholder of traditional values. Narrative resolution is not achieved by rejecting one of those polarities, but by finding a middle ground between the two. The conflict between individual and group identity lies at the bottom of those dichotomies. It can help explain the omnipresence of the generational conflict topic in film narratives such as Bombay ones. It symbolizes the desire of becoming a modern society while, at the same time, retaining their national specificity. Those films offer local audiences a “third space”, a way of being modern that does not necessarily mean being Western (Larkin 218).

Finally, the attempt to create “national films” does not imply the exclusion of international audiences. It is perfectly possible to feel identified with the reality portrayed in the filmic text and

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<sup>64</sup> Director Pedro Almodovar has a similar relation with Spanish national cinema.

find equivalents in one's own culture. Nayar talks about the success of Indian epic film *Mother India* (1957, dir. Mehboob Khan) in remote Nigerian villages (158), which she attributes to both cultures sharing orally transmitted narrative forms (159). When it was released in Britain, *Mother India* was sold as "India's *Gone with the Wind*", emphasizing the similarities between both plots (the epic story of a woman fighting against the odds) and making it familiar and recognizable for Western audiences. Despite being based on a British novel, each of the transpositions of *Wuthering Heights* can be said to be representative of their national cinemas, as all the films have adapted the story to their own cultural context. It may be interesting, then, to analyse the cultural equivalences between Emily Brontë's England and the "reality" portrayed in the films.

### 4.3. Entertainment cinema versus arthouse cinema

The third factor which influences the transposition of Brontë's novel to the cinema is the type of industry within which the filmmakers work. Patterns and aesthetics vary substantially between what we understand as "commercial cinema" and what we consider "arthouse". Those aspects which are condemned in the classic transpositions are praised in the Surrealist ones: while necrophilia plays a significant role in *Abismos*, it features nowhere in *WH1939*. The distinction between "commercial" and "arthouse" also helps us assess how the filmmakers relate to their own period and culture. Films produced within the parameters of commercial cinema are considered to be representative of the ideology of the establishment. In the classic transpositions of *Wuthering Heights*, it seems possible to reconcile the protagonists' individual desires within the boundaries of the social order: both *Dil Diya* and *WH1992* have straight happy endings. Surrealist transpositions, on the contrary, use the identity conflict to expose the flaws of a society against which they react: endings are more open. These films have been produced within "subversive" cinema movements, movements of reaction against classic cinema. In many reviews, it is left clear that the Surrealist filmmakers regard *WH1939*, the most popular "classic" transposition, as the model to reject (Pérez Turrent and José de la Colina 85-86).

Despite this, it would be a mistake to categorically affirm that all commercial films are conservative or all "arthouse" films are subversive. We have commented before that Hindi art cinema has always enjoyed critical recognition in the West. It is the same case with art Filipino films, which have recently got prizes in European film festivals.<sup>65</sup> In contrast, their entertainment industries (Bombay popular film and Filipino "teenage" productions) have been dismissed as escapism and silliness, when not directly accused of being inartistic, bad cinema. Claims have been made that they can only be enjoyed ironically, an accusation that nineteenth-century theatre

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<sup>65</sup> Filipino filmmaker Brillante Mendoza won Best Director Award at Cannes Film Festival for *Kinatay*, 2009.



melodrama also suffered (John 30). We can only wonder why many critics seem to take films seriously only when they deal with gritty realism (like the majority of Hindi and Philippines art cinema), but not when they provide pleasure for the audiences. First, the association of Hollywood to entertainment has not been an impediment to value the films they produce as works of art. It is more interesting to analyse the social implications of “escapist” cinema. In a similar way to eighteenth-century romance novels, these films provide their audiences with the right to dream. Those Hindi cinemagoers who watch Bombay popular film productions to evade from the hardship of their daily lives are not different from European postwar audiences, who favoured entertainment films as they allowed them to forget about poverty and rationing. The popularity of the oneiric musicals with Carmen Miranda and Esther Williams in post Civil War Spain, or Gainsborough “bodice-ripping” melodramas (analysed in Chapter 7) with British audiences during Second World War attests to this. Describing this type of films as “guilty pleasures” is a way to justify that spectators enjoy and consume them massively. Moreover, enjoyment does not render spectators unable to keep their “aesthetic distance” (Booth 122). Their emotional involvement with this type of films is mediatized by their awareness that they are a fantasy, an artifice.

Second, the “low-class entertainment” tag applied to nineteenth-century theatre melodrama and Gothic fiction must not hide the fact that they offered their audiences an alternative of freedom from the repressive code of morality of the Victorian era. Their twentieth-century descendant British horror genre (within which *WH1970* was produced) provided an escape from the decorum and restraint associated to the mainstream cinema of the country. Similarly, the emphasis Eastern art cinema puts on harshness seems to perpetuate the view of those countries as an impoverished, exoticized “Other” (Capino 41), which is not particularly progressive. On the contrary, we find a wider spectrum of social archetypes in popular film industries. By concentrating their narratives on college students, the Filipino “kilig love” films portray a twenty-first-century urban Philippines. On the other hand, the required “happy ending” of Bombay popular film makes it possible for the protagonists to flaunt tradition and neither being “punished” by the narrative nor lose the approval of the audience: in *Refugee* (2000, dir. J. P. Dutta), the traditional Muslim heroine gets away with having a baby out of wedlock by the man of her choice.

My analysis of the film industries included in this thesis does not only include the purposes of the filmmakers, but also the audiences’ reaction. I will take into account box-office success, critics’ reviews and how or if each transposition influenced the others.

## 5. Chapter 5: Literary text versus cinematic text: Introduction

### 5.1. The notion of fidelity

The screen shows a book whose pages are being turned.

CAPTION: "It is a very faithful adaptation"

One of the most recurrent issues when dealing with the transposition of a literary text to the screen is to what extent the film (hypertext) is "faithful" to the literary source (hypotext). A transposition will be labeled as "literal" if it follows closely the facts from the plot and "free" if it just gets some ideas, events and/ or characters. In a great amount of reviews about the transpositions of *Wuthering Heights*, the question of how closely the film reflects the "original" is raised. Fidelity in film transpositions is, nevertheless, a very complex notion. It could be questioned if it is possible to be totally faithful to the novel, as literature and film are completely different languages. The first is based upon the written word, while the second combines image and sound: even silent movies can never be fully understood without their musical accompaniment. McFarlane suggests that, while some elements may be transferred unaltered from one narrative medium to another (i.e. a dialogue), others must find quite different equivalences in the film medium (quoted. in Kaye and Whelehan. "Introduction" 3). In *WH1992*, the attachment of some characters to nature over civilization is defined by introducing them by the light of the storm. The narrative processes are also different in literature and film. Even if a literary transposition respects the dialogues from the original, their meaning can be altered. In the hypotext, Cathy tells Nelly during her delirium that Heathcliff killed some little lapwing birds (160). The scene features in *WH1992*, although in a different situation. We see Heathcliff telling Cathy what he did while they sit in the oak bed. In the hypotext, the scene marks her progressively losing her mind.<sup>66</sup> In this hypertext, it symbolizes their attachment and, at the same time, their progressive estrangement: Heathcliff killed the lapwings during Cathy's stay at Thrushcross Grange because, as she was not there to see them, there was no point in the birds living.

Although Hirsch's aforementioned notion of significance puts into question the very existence of a "correct" interpretation (6), the criticism of film transpositions has been dominated by the comparison to the source novel, always judged as superior. The higher the consideration of the novel, the harder will be the judgment of the movie. In the case of a widely known novel like *Wuthering Heights*, expectations would be very high. We have seen how Ideal producers kept emphasizing that *WH1920* was faithful to the "original novel". Nevertheless, what the film expresses in visual terms is the interpretation that particular readers (the filmmakers) make of the

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<sup>66</sup> We do not know for certain that Heathcliff killed the birds.

text. The process involves a selection of those elements considered more relevant for that idea of the text, while others will be left behind. Although filmmakers should always feel free to approach the text, this does not usually happen. Joy Gould Boyum postulates, “in the case of a classic literary work, a transposition will be considered faithful to the extent that its interpretation remains consistent with those put forth by the interpretative community; with the interpretation (or possible interpretations) of that classic work, then, that made it a classic in the first place” (quoted in Burrows 138). We have seen that the harsh critical reception of *WH1992* was mainly motivated by this consideration. However, scriptwriter Anne Devlin felt she was being “true to the novel” in making changes. In the hypotext, after Cathy’s death, Heathcliff gets to her coffin because Nelly has left the window open. In *WH1992*, he smashes the window instead, “as an echo to Lockwood in the bedroom” and also because Devlin thought “it would be in Heathcliff’s character to do this” (*Study Film Education Guide*). Hopkins suggests that it is possible to reshape a modern classic if the reshaping is performed in the context of a coherent guiding project (68- 69).

When confronted with the transposition from a literary source, each film industry around the world understands the notion of fidelity in a different way and its importance varies. We could establish a pattern by saying that, in the Classic transpositions, fidelity is more apparent than real, while in the Surrealist ones, it is more real than apparent. In his review for *WH1939*, Winsten points out that, despite “fidelity to mood, appearances and certain lines”, this transposition is not as faithful as it would appear at first glance. Between other things, he cites the more sympathetic portrayal of the novel’s “diabolical” Heathcliff. Nacache (69) has pointed out that, despite publicity usually emphasizing the contrary, fidelity to the original source is not a great concern for Hollywood standards. In any case, the term is understood as fidelity to facts, setting and characters. On the contrary, in Surrealist transpositions, filmmakers are not frightened of deviating from the original plot or setting, but are adamant about keeping the ideas underneath the text. Buñuel insists that the transposition he directed is more faithful to the “spirit” of the novel than Wyler’s. He argues that, despite the change of setting, *Abismos* accurately depicts the love relation as doomed, which was absent in *WH1939* (Pérez Turrent and José de la Colina 85). These different film transpositions may not replicate the same symbols and motifs as the novel *Wuthering Heights*, but the important is if the ones used have an equivalent in the original: while in the novel, characters gather around the hearth (which was the center in Victorian houses), in the *Wuthering Heights*-inspired TV series *Sparkhouse* (set in 2002), characters sit together in front of the TV set. However, this is totally faithful to the novel, as both actions reflect the same idea. Nowadays, the TV set has replaced the hearth as house center.

In the next three chapters, I study how the different transpositions construct their cinematic text in contrast to Brontë's literary text. Chapter 6 deals with setting, Chapter 7 deals with plot, while Chapter 8 deals with characters. The main objective of this analysis is not if these films follow the original closely, but how the text has been rearranged in order to appeal to the period, culture and industry the film is targeting.

## 5.2. The aesthetic influences on the film transpositions: melodrama and horror film

The influence of romance and Gothic aesthetic traditions we observed in the novel *Wuthering Heights* extends as well to the transpositions. I argue that the majority of them follow the patterns of the film melodrama genre, whose roots we traced to nineteenth-century melodrama theatre plays. The *Wuthering Heights* transpositions also have elements we associate to the horror and supernatural film genre. This is the case of *WH1939*'s opening scene and intertitle, *WH1970*'s final scene and *WH1992*'s opening and final scene. Moreover, *Abismos*' aesthetics precede Mexican vampire movies, while in *Onimaru*, the depiction of Kinu/ Cathy as a pale woman with long, black hair makes her a vampire in Japanese mythology. As I outlined in Chapter 1, the origins of the horror film genre can be traced to the late nineteenth-century Victorian Gothic novel and its earlier antecedents (Hayward 207; Matthews 25). This literary heritage continues in cinema, with American company Universal, and British production companies Hammer and AIP. Pirie located the roots of Britain's horror cinema in the country's rich tradition of Gothic literature (*The Castle of Otranto* or *Melmoth the Wanderer*) (quoted in Jonathan Rigby 296). Nevertheless, the relation between horror fiction and cinema started much earlier. In the silent era, there were transpositions of Gothic novels (*Frankenstein*, 1910) and also the aforementioned *feuilletons*. These 1920s French silent cinema serials were usually improvised and their amorality recalls Gothic fiction. They were paranoid crime thrillers, in which high-tech, conspiratorial gangs preyed on the rich, and reflected the anxieties and fears of between wars society (Rosenbaum. "Inside the Vault" 10 – 11). The *feuilleton* fascinated 1930s Surrealists. In a play written by Louis Aragon and André Breton, a character declares: "It is in *Les Vampires* that one must look for the great realities of this century" (Rosenbaum. "Inside the Vault" 11). There were also the 1920s German Expressionist films, derived from the same German tradition which had influenced Emily Brontë's novel (authors like Hoffmann), with which they shared main topics, like power, cruelty and duplicity (the "doppelgänger", or "evil double" was persistent) (Davenport - Hines 331). Like the nineteenth-century Gothic novel, they were a reflection of real-life fears, as they were shot in the period between the two World Wars (Jonathan Rigby 17; Davenport-Hines 327).

The major categories of horror films developed after the Second World War (Hayward 209). Two of them can be directly linked to Gothic fiction: the ‘unnatural’ (which includes vampires, ghosts, demonology, witchcraft, body horror) and the psychological horror (*Peeping Tom*, dir. Michael Powell, 1959; *Psycho*, dir. Alfred Hitchcock, 1960). The precedents to the psychological horror film can be found in the series of B-movies produced during the 1940s for RKO by Val Lewton, which mix the unnatural with the psychological, locate the narratives within the domestic sphere and build the horror on what is imagined rather than what is shown on the screen (Hayward 209). One of his most famous productions is actually a Charlotte Brontë’s transposition: *I Walked with a Zombie* (dir. Jacques Tourneur, 1943), an updating of *Jane Eyre* set in the Caribbean, with Rochester’s wife as the victim of a voodoo spell. Besides, one of the manifestations of the “unnatural” horror film can be found in films like Hitchcock’s *Vertigo* (1958), whose storyline, a man haunted by the memory of a woman (and the idea of doubles), has similarities to *Wuthering Heights*.

The nineteenth-century Gothic theatre melodrama subgenre passed to the cinema in the form of 1940s-1950s paranoid melodrama subgenre (also known as “female Gothic” film). Novels like *Rebecca* by Daphne du Maurier imply an updating of Gothic fiction to the twentieth century and are the bases for many paranoid melodramas. The subgenre features female heroines who begin to fear the men they have just married or fallen in love with (Modleski [1989] 57). Many Hitchcock’s films from that period follow this pattern: *Rebecca* (1939), *Suspicion* (1941), *Spellbound* (1945), also found in Fritz Lang’s *Secret Beyond the Door* (1947). Another characteristic is the inclusion of psychoanalysis (more often than not, a pedestrian version), which has its roots in nineteenth-century theatre melodrama. When discussing the influence of Romanticism on melodrama plays, John adds that the way in which Romanticism intellectualizes emotion prefigures psychoanalysis in many ways (43). The paranoid film melodrama was not only popular in 1940s Hollywood and Britain (i.e. the original version of *Gaslight*, 1940), but we can also find examples in Bombay popular film (*Madhumati*, 1958)<sup>67</sup>. Despite being a very popular genre with audiences, horror films were frowned upon by critics (like Gothic literature and drama had been). The genre did not achieve the critic’s validation until the 1970s, a change which Cook (99) attributes to the impact of psychoanalysis on film theory (quoted in Hayward 213). Critical studies concentrated on how horror films express our repressed fears, the ones hidden in the unconscious (Creed).

In the same way topics transmigrate from one culture to another, so do aesthetic and narrative forms. Following the argument I outlined in Chapter 4, I contend that this is a process of identification. Aesthetics transmigrate because they are recognizable and equivalents can be found

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<sup>67</sup> For more information, see Seijo-Richart, “*Madhumati*” (1958): an example of Bollywood Gothic Film”.

in the autochthonous traditions of the target culture: as we will see in the analysis of *Dil Diya*, there are many similarities between Gothic tales and those from Indian epics like *Mahabharata* and *Ramayana*. Moreover, all international film industries have an equivalent of the horror film genre. Many productions follow Hollywood models (*Ölmeyen* director Metin Erksan remade *The Exorcist* as *Seytan*, 1974), but they rearrange them including elements from their own legends and folklore: in *Onimaru*, Kinu/ Cathy's restless ghost is transformed into the "avenging female spirit" figure, which is typical of Japanese Noh theatre tradition. As I outlined in Chapter 4, the relation is reciprocal. British Hammer productions were the maximum representative of the horror genre during the 1960s and 1970s. After many years of inactivity, the company has recently started producing again. Their new offering (*The Woman in Black*, 2012) owes as much to their old films as to the aesthetics imported from extreme Asian horror films, famous in the last decade: the last scene references *Ringu* (1998, dir. Hideo Tanaka, which also had a Hollywood remake).

Similarly, although film melodrama had its heyday in Hollywood in the period from 1930 to 1960, the genre is by no means exclusive of American cinema. In fact, the melodrama form is present in almost all film industries around the world. It is pervasive across Asian cinema genres (Ciecko. "Theorizing" 26). Nevertheless, characteristics vary from one to another depending on the historical moment, the geographical situation and the type of industry producing the film. Chaudhuri defines genres as "unstable" and "international" and points out that melodrama is associated with polarized representations of heroism and villainy, song and dance, stylized acting and emotional excess. This type of narratives is extremely popular in Asian cinemas (7). As I argued in Chapter 4, transmigration by no means imply assuming Western cultural values. Using a term coined by Raymond Williams<sup>68</sup>, Ciecko postulates that melodrama is not a film genre but "a structure of feeling" ("Theorizing" 27). This implies that cultural and ideological structures in a text are transmitted through personal experience or emotions, which are by far stronger. As we explained in Chapter 1, Raymond Williams observed this "structure of feeling" in the novel *Wuthering Heights* (65), and it is also a trait of nineteenth-century theatre melodrama (John 137). The same emphasis on emotion is characteristic of the Indian aesthetic tradition called *rasa*, which is a huge influence on Bombay popular film. It is not surprising, then, the willingness of Bombay narratives to embrace melodrama forms. Bombay melodrama has subsequently inspired other industries like Turkish popular Yeşilçam. Erdoğan points out the importance of chance, coincidences and *deux ex machina* endings' is perfectly suited to Yeşilçam, which "sticks to narrative

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<sup>68</sup> In *Marxism and Literature*, Oxford: Oxford University Press. 1977: 128 -135. For more about "structures of feeling", see John 138.

traditions inspired by legends, fairy tales and epopees” (“Narratives of Resistance” 234). Then, the reliance of Yeşilçam on melodrama derives from the similarities of the form to a local source.

Another trait of melodrama which transmigrates from one culture to another is the structure of polarities. We observed in Chapter 1 that Brontë’s novel was structured around binary oppositions, although there was ambiguity about any of them representing the “right” or “wrong” option, but the most correct was a balance of both. In the same way Brontë’s novel used polarities to represent the conflict of identity, so do international film melodramas. Eleftheriotis describes the ability of this specific genre “to mediate between individual identities and social institutions and structures” (“Introduction. Turkish National Cinema” 226). Like Cathy in the hypotext, her film counterparts are split by the need to “maintain two identities”. The conflict between personal identity and group identity which vertebrates *Wuthering Heights* was crucial for the ideology of nineteenth-century theatre melodrama, because of the influence of the Romanticism. Both traditions consider that the self can transcend social conditioning (John 174). Melodrama narratives structured as a series of oppositions were especially numerous during the 1950s – 1960s period, coinciding with the peak of commercial film industries around the world. We can find such narratives not only in Hollywood (i.e. *All that Heaven Allows*, 1955), but also in Bombay popular film, Turkish Yeşilçam and Mexican melodramas from the “golden age” (1950s). These melodramas show a dichotomy between lower class / countryside/ tradition/ morality versus upper class/ city/ modernity/ corruption. In the Eastern industries, the tensions between modernity and tradition acquire another dimension, because of the need to negotiate the influence of Western culture (aligned with modernity / corruption) over the local (aligned with tradition/ morality). Then, (as I pointed out in Chapter 4) the melodrama form is used to address questions of national culture and identity. As we will see in the subsequent sections, the Eastern film transpositions rearrange the binary oppositions from Brontë’s novel as a conflict of national identity. This by no means implies a rejection of the West, but the relation is quite ambivalent. While these films depict a pejorative view of Western values, they also contain fantasy sequences in which the social class and consumerism associated to the West are positioned as object of desire for the protagonists. This is the case of the song-and-dance sequences in Bombay popular film (with the characters elegantly dressed, magically globetrotting from one European location to another). Dream sequences in Yeşilçam also function in a similar way (Erdoğan. “Narratives of Resistance” 239).

In the three subsequent chapters, I analyse to which genre (if any) each of these transpositions belong. The vast majority can be described as melodramas with horror film elements, so I focus in these two types of narrative (both in the novel and the films). Nevertheless,

these transpositions also present peculiarities from other aesthetic traditions, some of them local, some of them imported from other cultures. Instead of talking about “original” and “copy”, I argue that all cinema industries (Hollywood included) are hybrid and keep interacting with one another. On the one hand, my analysis brings in the concept of cultural equivalence: the imported aesthetic pattern appeals to the target culture, because there is a counterpart in their autochthonous narrative traditions. Both influences get intertwined. On the other, I contend that hybridity is a creative process. Capino postulates that it implies a “mediation” in which several elements combine (either effectively or unstably) and results in “a distinct third object” (33). “Originality”, then, is not in *what* is being told, but *how*.



## 6. Chapter 6: Literary text versus cinematic text: *Wuthering Heights*' setting

The characters arrive to a lonely household in the forest: "What is this? Wuthering Heights?"

*Island of Terror* (1966)

### 6.1. Introduction

The setting described in the novel is a harsh, savage place in the Yorkshire moors, where a walk on a winter's day could lead to one's death. Villagers do not even try being nice, especially to strangers. Gothic conventions (as described by Morgan) influence the beginning of the hypotext, in which an urban man (Lockwood) finds an "eerie, unwelcoming countryside" depicted as a place of "malevolence, isolated and with suspicious characters" (45). This later became the archetypical opening in the horror film genre, which the first scene of some *Wuthering Heights* transpositions closely resembles: i.e. *WH1939*, *Abismos*, *Onimaru* and *WH1992*. The influence of the Gothic in Brontë's setting had already been pointed out by the novel's first reviewers. "From an unsigned review of *Wuthering Heights*, *Britannia*" (15 Jan 1848) (224) and "From an unsigned review, *Atlas*" (22 Jan 1848) (232) compare Brontë to Baroque Italian painter Salvator Rosa. Rosa's painting of landscapes, full of visual imagery of caves, storms, remote places and withered trees, had influenced the eighteenth-century Gothic revival in Britain. He was also admired by the British Romantics (Davenport – Hines 6). The influence of the Gothic can also be seen in "the passionate presence" of the setting in the novel (Haggerty 126). Space is affective in the Gothic and its meaning depends on the elements' metaphorical function (Haggerty 98), so the important is to create an atmosphere which mirrors the characters. According to Raymond Williams, *Wuthering Heights*' landscape becomes human because "specific people with specific desires live and relate there" (66). Brontë's depiction of space does not aim to be realistic. On the contrary, she emphasizes certain elements to create highly symbolic scenery, which is not described by the narrator, but exposed through the characters' emotions and their responses to events. When Cathy dies, the dew soaks Heathcliff as if it were his tears (*WH* 202). The first sign of Cathy's appearance in the hypotext is her hand knocking the window, which Lockwood confuses with a tree branch (67). We have the same motif in *WH1992*, *Hurlevent* and *WH2011*.

Similarly, film settings are always symbolic. Being a visual media, the elements of the frame are designed to have a meaning and define the characters. The use of the *mise-en-scène* as a reflection of the characters is especially recurrent in melodrama and horror film. It derives directly from their nineteenth-century predecessor the theatre melodrama, which made use of sound effects and music to emphasize the state of mind of the players on stage. The nineteenth-century

Gothic theatre melodrama subgenre established an initial tradition and frame of reference for the sets and décors in the twentieth-century horror films (Hayward 207). Jonathan Rigby (13) describes the iconography established by these theatre representations, many of whose elements we find in the hypertexts: “rugged landscapes and forbidding castles populated by persecuted heroines” (both Cathies and Isabella are lured and then trapped within the houses), “dank crypts” (the ending of *Abismos*), “doppelgängers” (both Cathies are played by the same actress in *WH1992*), “satanic villains, madmen, vampires, and werewolves” (Heathcliff has been described as such at some point). Gothic theatre melodramas are also predecessors of the special effects in cinema. These productions used trap doors, lightning tricks, and even explosives for “novelty and sensation” and to “achieve their spectacular effects” (John 51). Moreover, early 1900s’ cinema transpositions of the Gothic novel and 1920s German Expressionist horror movies (Robert Wiene’s *The Cabinet of Dr Caligari* [1919] and Friedrich Murnau’s *Nosferatu: A Symphony of Terror* [1922]) contributed to the principles of lighting and décor (Hayward 207).

Hayward relates the highly stylized décor and excessive mise-en-scène in film melodrama to two practices. The first is censorship. Mise-en-scène or music is used to express what cannot openly be said, “primarily on the level of sex and repressed desire” (242). As we will see in the *Dil Dija* section, this is the main function of the “wet sari sequence” in Bombay popular cinema. Quoting Nowell-Smith, Hayward explains that the repressed for the woman is often female desire, but for the male it is the fear of castration. (243). In *Abismos*, Eduardo/ Edgar’s butterfly collection symbolize his asexuality, while Alejandro/ Heathcliff’s whip (a symbol which already appeared in the novel) represents his excessive sexuality. The second practice is consumerism. According to Hayward, the excessive mise-en-scène in film melodrama is related to the birth of the consumer culture at the end of the nineteenth century (the first film screening venues were department stores) (236). We have discussed the practice of film merchandising in Chapter 2 and how it precedes cinema, being found in the serialized 1860 “sensation novels”. In the case of film melodrama (which recurrently has a domestic setting and centres on a heroine), merchandising targets a female audience/ customer. As Hayward explains, “the woman is supposedly the arbiter of taste in the home” (in opposition to film genres like the Westerns, centred on the male as arbiter of justice outside the home) (236).

The depiction of the setting is different in Classic and Surrealist transpositions. In classical cinema, space is constructed according to a precise order and every element is there for a reason (i.e. it always rains in funerals). Following the patterns of invisible editing, setting and props are designed to help spectators to understand the reality being presented on screen. In the same way the hypotext used the weather to emphasize characters’ feelings, so do the hypertexts: in *WH1939*,

*WH1970* and *WH1992*, Cathy gets soaked in the storm while looking for Heathcliff. In *Hibintayin* and *Promise*, the protagonists scream in desperation in front of a furious sea. The films influenced by Surrealism do include similar symbolisms (Cathérine in *Hurlevent* also gets soaked in the storm), but space is chaotic and puzzling, full of out-of-context elements which disturb and shock the audience. As we have seen in Chapter 2, these out-of-context elements are very common in the films directed by Buñuel. In *Hurlevent*, there is no explanation for the billiard table in the living-room of the Sevénier/ Earnshaw farm. This is a piece of furniture more appropriate to a manor like Thrushcross Grange than to a stone farmhouse. In a Classic transposition like *WH1939*, this prop would have been placed in the Lintons household, in order to emphasize the association of one house to refinement and the other to wilderness. Neither Classic nor Surrealist settings aim to be realistic. The patterns of invisible editing ignore the unpredictability of life. By removing any distracting object and giving meaning to the ones included, classic settings allow the spectators to concentrate on the story and enjoy it. On the contrary, Surrealist settings are supposed to disorientate them, preventing them from fully identifying with the cinematic world and encouraging them to remain detached instead.

## 6.2. Time setting

The novel *Wuthering Heights* is set in the last quarter of the eighteenth century. We do not know why the authoress decided to set it in this period, although the marriage between Cathy the daughter and Hareton on New Year's Day 1802 could be read as the ending of the old order and the hope of regeneration. The space and time setting are unaltered in *WH1920*, *WH1970*, *WH1992* and *WH2011*. Time (possibly) but not place is altered in *WH1939*. *Abismos* changes place, but time is imprecise. The rest of transpositions alter time and place. *Dil Diya, Ölmeyen*, *Hibintayin* and *Promise* change the setting to the present day, but the rest of transpositions are “period” films, although not set exactly in the same period as the novel. This type of films is also known as “costume dramas” and many of them are literary transpositions. Their main aim is not to recreate accurately a historical past, quite the contrary. Authors like Chakravarty have described this type of films as “the present impersonating the past” (164). The filmmakers use that background as “a symbolic realm” in which to resolve “the social and historical contradictions of the present” (165).<sup>69</sup> In a similar way to costume drama, eighteenth and nineteenth-century romance novels were set in an idealized past and/ or a faraway land, but reproduced the present: the romances by Madeleine de Scudéry had an oriental or classical world setting, but the

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<sup>69</sup> In Howard Fast's novel *Spartacus* and the 1960 film transposition (dir. Stanley Kubrik), a deliberate parallel was made between the slavery Roman society in which the film was set and the anti-Communist paranoia of the United States in the 1950s (Fast. “Commentary”).

language, action and characters reflected the seventeenth century. This use of the setting is also not unusual in Brontë's narrative: her Gondal saga (the imaginary world that Brontë and her sister Anne had created as children) describes epic battles taking place in some Pacific islands, but Gardiner has pointed out it was originally based upon the Napoleonic Wars of the time (52-53). On the other hand, an "idealized" period setting is also related to verisimilitude. We have already mentioned the 'unrealistic' narratives common both to romance and Gothic novels. The supernatural events (Cathy's ghost) and episodes of violent cruelty described in *Wuthering Heights* are rendered more acceptable for the reader because they happen in an isolated community with barely any reference to external reality. This is also the case in Gothic fiction and its descendant the horror film, in which the period setting provides distance to represent the monstrous. In the subgenre Gothic theatre melodrama, supernatural events would be set in remote castles, dungeons or forests, always in continental or eastern settings (John 50), while vampire films usually take place in an unspecified Victorian background (Silver & Ursini 56).

The only open reference to historical reality in *Wuthering Heights* is related to religion. Lockwood's dream about reverend Jabez Branderham (65) reflects the convoluted situation inside the Church of England in the period, which ended with the Methodists separating in 1812 (Barker 27-28). Branderham had a real-life counterpart in Jabez Bunting, the president of the Methodist Conference. The threatening actions of Branderham in the dream correspond to the authoritarian doctrines and violent reprisals of Bunting and his followers (Mengham 20).<sup>70</sup> Although many Brontë's relatives and acquaintances claimed that she had exaggerated, Gaskell portrays a violent religious climate in Haworth in her Charlotte Brontë's biography (20), which makes Jabez Branderham's episode sound like a realistic account of events. The dream is connected to Brontë's views on organized religion, which she considered repressive.<sup>71</sup> According to her friend Mary Taylor, the only time when she heard Brontë express her opinion about religion was when she said, "the question of religion is between me and my god", and Brontë answered: "That's right!" (Robinson 434, note). Episodes like the famous "Awful Sunday" (62-63), where Cathy and Heathcliff are forced to freeze learning the Bible, while Hindley and his wife sit comfortably by the fire, (the scene features in *WH1992*) define religion as an instrument of repression and punishment in the hypotext. Moreover, poems like "The Philosopher" reflect Brontë's religious doubts (*CP* 7). The voice in the poem has searched the universe for God, but God has never revealed himself to

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<sup>70</sup> During the Luddite protests, he had refused to perform burial rites on any involved in the riots and excommunicated any minister sympathetic towards their cause.

<sup>71</sup> Maria (the Brontës' mother) and her sister Elizabeth Branwell were Wesleyan Methodists who later became members of the Church of England. Patrick Brontë (a Church of England priest) kept good relations with the Methodists, even after the separation. Despite this, for the young Brontës Methodism equated with hypocrisy and Methodists frequently appear in their writings as figures of contempt and fun (Barker 251).

her (Bayne 426). Nevertheless, Brontë had spiritual beliefs. “No coward soul is mine” (*CP* 182) offers a pantheistic vision of God, who embodies the essence of every created thing. Brontë’s depiction of the natural world in correspondence to humans is linked to pre-Christian animism. Early reviewer Elizabeth Rigby considered both *Wuthering Heights* and *Jane Eyre* were “odiously and abominably pagan” (111), while Figes postulates that Brontë’s religious outlook was “essentially pagan”. Her writing shows a vision of humans “as part of a great natural cycle, in which all must return to earth, but where the strong survive a little longer than the weak” (140). Many of the hypertexts incorporate a pagan subtext in their depiction of religion. This is especially evident in *WH1970*. *Abismos*, *Hibintayin*, *Onimaru* and *Promise* show a mixture between paganism and sanctioned religion, which is related to colonialism. The Philippines and México were under Spanish control at some point, and Japan under American control after the Second World War. In colonized communities, primitive religions were (by force) substituted by Christianity. Nevertheless, pagan rituals did not totally disappear, but were assimilated into the new creed. In *Abismos* and *Onimaru*, this mixture has a deeper dimension. While the films Buñuel directed depict religion in quite a negative light (*Abismos* is no exception), religion is a constant obsession in all of them. In *Onimaru*, following Bataille’s essay, space is divided according to a dichotomy between the sacred and the profane (Okumura 126). In his essay about *Wuthering Heights* in *La littérature et le mal*, George Bataille postulates that Evil and Good are not contradictory terms, but complementary. One cannot exist without the other (21) and the key concept is a balance of power. He considers Brontë’s novel exposes how Law is, simultaneously, an “obstacle” and an “invitation” to transgression (22). Good and Evil as inseparable principles was also a traditional topic in Gothic tales (Davenport- Hines 218-219) and has surely influenced the hypotext’s reliance on binary oppositions. This idea was also present in the writings by the Marquis of Sade who, as Bataille explains, considered that God and the Devil can only exist if both do, virtue can only exist as long as temptation does (111). Probably through Sade’s influence, the notion of Good and Evil as reciprocal became later one of the postulates of Surrealism (Weiss 167).

Brontë’s paganism and rejection of organized religion is coherent with the influence of Gothic and Romantic traditions, which reconnect with the pagan past by situating those aspects of the marvellous with which they dealt in the elemental realities of the natural world (Morgan 5). Moreover, by the mid-1700s, the word “Gothic” (according to Punter) stood for the “archaic, the pagan, that which was prior to, or was opposed to, or resisted the establishment of civilized values and a well-regulated society” (quoted in Jonathan Rigby 13). In Gothic fiction, Christianity is associated to punishment and reprisal, while dungeons and prisons are associated to Christian hell (Davenport – Hines 196 - 197). Moreover, both Brontë and the twentieth-century Surrealists

considered religion as an instrument of repression (the horror film, which takes a similar stance, was a favourite between the members of the movement). Jabes Branderham's dream could be compared to a Surrealist dream. It has curious parallels to an anecdote Buñuel wrote in 1927, called *La Santa Misa Vaticanae* (Seijo-Richart. "Buñuel's Heights" 28). Both the anecdote and the dream constitute a parody of the religious service: Buñuel imagines a competition between priests to say mass in the least time possible, while altar boys throw sacred objects at one another. Lockwood imagines that he is going to be "publicly exposed and excommunicated" during Jabes Branderham's sermon "Seventy Times Seven", which is "divided into four hundred and ninety parts, each fully equal to an ordinary address from the pulpit and each discussing a separate sin!". Unsurprisingly, Jabes Branderham's dream does not feature in any of the transpositions. It is unrelated to the rest of episodes in the novel, so narrative economy makes filmmakers excise it. Only the 1978 TV series contains a reduced version.

The film transpositions have dealt with the topic of religion in extremely different ways. In those films where the spatial setting has changed, religious background has also changed. While Brontë associates religion to repression in her novel, the film versions may take a different stance. While the hypotext insists in remaining morally ambiguous, in some of the hypertexts (i.e. *Dil Dija*), religion is used to provide a moral compass. Religion has a different significance for each culture and it has more or less importance depending on society and period. I will study how the different religious backgrounds in the film transpositions influence the formation of the characters' identity. My analysis of the time setting in this chapter concentrates in how or if the period in which the film is set mirrors the period in which it was shot. In those films where time setting is changed, I will also examine how that time can be identified with the one described in the novel.

### 6.3. Space setting

#### 6.3.1. Doubles and opposites: the two households

Gilbert and Gubar describe *Wuthering Heights* as a world where "the most unlikely opposites coexist" (259). The setting is structured around the idea of contrast and everything has a double, a reflection or an antithesis. Doubles and oppositions are also characteristic in the Gothic (Morgan 82) and recall Freud's first category of the "uncanny". The "uncanny" is "what it is related to what is frightening, what arouses dread and horror" and the three categories established by Freud are related to the loss of clear boundaries (Creed 53). Freud's first category of the uncanny, the double, is related to the fear of not being unique. The most prominent example of this category in the hypotext is the two households, depicted as sides of the same coin. *Wuthering Heights* (home to the Earnshaws) and *Thrushcross Grange* (home to the Lintons) are confronted

worlds (“a conscious contrast between two kinds of life”, according to Raymond Williams 65) and they influence the temperament of the inhabitants. While *Wuthering Heights* is associated to wilderness (Hindley’s episodes of violence and drunkenness are common occurrence), Thrushcross Grange represents civilization (Mr. Linton is the magistrate). Space in both houses is divided according to class and gender in the hypotext, reflecting the social boundaries of the period. This type of space division is archetypical of film melodrama and it is recurrent in the hypertexts. Thrushcross Grange is a sheltered, refined manor in the valley in the hypotext. The Lintons collect rent from the farmers working their lands and the elegant rooms in the house are separated for servants and masters. When Heathcliff comes back, Edgar suggests it would be more appropriate to receive him in the kitchen instead of the living-room, as he is “a runaway servant” (*WH* 135). This scene features in *WH1970*. In *WH2011*, no scenes are set inside Thrushcross Grange till Heathcliff (whose point of view the spectators follow) is allowed in, after earning his fortune. In the hypotext (and in *Abismos*), Edgar takes refuge in the library, while Isabella and Cathy lock themselves in their rooms (*WH* 160). *Wuthering Heights* in the novel is an austere farm on top of a hill, surrounded by the open moors. It is a savage, dangerous place, whose very name signifies that it is exposed to the mercy of atmospheric elements (*WH* 46). The kitchen and the parlour are a single room, where many of the scenes take place. Before Mr. Earnshaw’s death, masters and servants share living space (the Earnshaws work their own lands) and fierce dogs run freely inside. After returning from college, Hindley divides the house according to class, confining the servants to the back-kitchen (*WH* 86-87) and sending Heathcliff to the stable. This scene appears in *Ölmeyen*, *WH1970*, *Hibintayin* and *Promise*. In *WH1939*, *Dil Diya* and *WH1992*, we see him living in the stable, while he is secluded in a hut in *Onimaru*. In this latter film, there is another “secluded hut”, where women are confined while they have the period or give birth.

In the hypotext, the Lintons’ house is a world of calmness, while the Earnshaw’s house is a world of storm, which gets reflected in the recurrent metaphors contrasting dark and light, on one hand, and fire and ice, on the other. Lockwood ventures out of the Grange because there is no fire in the study (*WH* 51), while in *Wuthering Heights* he finds “the radiance of an immense fire” (52). Thrushcross Grange is a world of light and luxury, described in shining colours: “carpeted with crimson”, “a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains” (*WH* 89). In contrast, *Wuthering Heights* is a world of darkness, where the only source of light is the fireplace. In *WH1992*, all the night scenes in this manor take place by the firelight. Darkness and limited lightning are archetypical motifs in horror films. Morgan relates darkness to our fear of the unknown, as our inability to see our surrounding reality causes unsettlement (200-201). Lockwood’s arrival to *Wuthering Heights* in *WH1939* and *WH1992* takes place during an

archetypal stormy night. Fire is an extremely important motif in the hypotext. First, it is related to storytelling. Lockwood and Nelly sit by the hearth when she tells him the story (*WH* 76), a position reproduced by their counterparts in *WH1939*. Second, in such a cold climate, fire is also related to life and survival: sickly Linton “must have a fire in the middle of summer” (*WH* 245). Although Cathy the daughter dislikes Hareton’s company, she is forced to share space with him at the hearth because she is cold (*WH* 328). The scene features in *WH1992*. Third, fire is related to passion (an association Figs 125 has also found in Charlotte’s fiction). The Heights is a world of rage and desire, while Thrushcross Grange is a world of coldness. Cathy complains: “[Edgar’s] veins are full of ice-water; but mine are boiling, and the sight of such chillness makes them dance” (*WH* 156). In the transpositions set in tropical climates, like *Abismos* and *Dil Diya*, fire is not related to survival, but the association to passion is maintained. Roopa/ Cathy in *Dil Diya* sits by the fireplace while she thinks about Shankar/ Heathcliff. In the novel, Heathcliff’s “eyes were fixed on the red embers of the fire” when he tells Nelly about Cathy’s ghost (322). Even the first reviewers of the novel had noticed that this is a world of hidden passions waiting to explode: “A volcano is beneath the flowers where we stand, and we cannot tell where it may burst” (Skelton 337). This idea is represented in the setting of many of the transpositions: *Onimaru* is set in the smoky slopes of a volcano; in *Hurlevent*, there seems to be always a summer storm on the verge of starting. The *Wuthering Heights*-inspired film *Firelight* is entirely built around the contrast fire (which symbolizes passion – life) and ice (symbol of calmness – death). The killing of a character in that film by extinguishing “her fire” evokes Brontë’s novel. When Heathcliff is about to die, he sits next to an extinguished fire (*WH* 359). Cathy does the same after Heathcliff escapes (126) and so do her counterparts in *Hurlevent* and *WH1992*.

The symbolism of the two houses as confronted worlds has been emphasized by scholars (Gilbert and Gubar) to the extent that it has become a recognisable cultural referent. Despite director Jane Campion insisting that *The Piano* is not a transposition of Brontë’s novel (Ostria and Jousse 125), the binary distribution of the setting (including two households representing two different universes and two men associated to them) made critics and audiences make the connection. I will study if and how the contrast between the two households is maintained in the hypertexts, and also their symbolism and relevance.

### 6.3.2. Nature

The opposition civilization – wilderness also appears in relation to nature. Given the importance that this motif has in the hypotext, it is surprising to realize that it happens mainly indoors. Nature is alluded to, but not directly shown. The novel never shows Cathy and Heathcliff



together in the moors, although the film transpositions tend to do big use of the landscape (Stoneman [1996] 127). If the two households mirror their inhabitants, nature is also inseparable from the characters, defined by their attachment to wilderness or civilization. This idea, referred to as “organicism”, derives from the postulates of German philosopher Schelling (in his essay “Naïve and Sentimental Poetry”), which was recalled in the poetry of Romantics like Coleridge. According to Schelling, nature was the active although unconscious partner to human mind and both worked according to corresponding principles (Davies 144): the night that Cathy takes their life-changing decision to marry Edgar (and Heathcliff runs away), there is a furious storm and the chimney falls down, prefiguring the tragedy ahead. In fact, Joseph thinks God is punishing them (*WH* 125). The correspondence between humans and nature is reflected in the novel by means of animals, flora and the weather: the larks are silent after Cathy’s death, while the wind changes and brings rain (*WH* 206). In Brontë’s poetry, the wind can symbolize freedom, the human soul, the spiritual and essential part of humans in opposition to the body and the material (“High waving heather ‘neath stormy blasts bending” 34; “Loud without the wind was roaring” 86. *CP*). It can also assume the appearance of a lover (“The Night-Wind” 126). In the novel and in *WH1992*, dying Cathy wants to open the window to feel the wind coming from the moor, as she thinks it will keep her alive (162). In *WH1939*, Cathy crosses the kitchen running and Nelly thinks she is the wind. In *WH1970*, the wind symbolizes Heathcliff’s soul escaping from his body at the ending.

The hypotext uses animals as metaphor for the characters, especially birds (Tytler 124), dogs (122) and horses (121).<sup>72</sup> Dogs play a significant role.<sup>73</sup> First, they have names: when Lockwood first visits Wuthering Heights, Juno the bitch is described with as many details as the human inhabitants (*WH* 48). Second, like the human counterparts, the dogs belonging to both houses interbreed (Isabella recognizes one of the Wuthering Heights dog as the son of one from the Grange, *WH* 181). The hypertexts tend to tone down this symbol (if they feature it at all), probably because of the difficulty in shooting with animals. Nevertheless, there are continuous allusions to dogs in the dialogues: in *WH1939*, Heathcliff complains about having been “beaten like a dog”, while Alejandro/ Heathcliff’s return in *Abismos* is announced by the barking of the house dog (“¿Por qué ladra ese perro?”). During Cathy’s death scene in the hypotext, both lovers are compared to dogs (197). In *Hurlevent*, Hélène/ Nelly compares Cathérine and Guillaume/ Hindley to “deux chiens enragés”. Birds also play a relevant role, both in the hypotext (Heathcliff is called a “cuckoo” [76] and “a bird of bad omen” [142], while Hareton is referred to as a dunnock [76]) and in the hypertexts. The opening scene both in *Dil Diya* and *Abismos* is a flock of

<sup>72</sup> For a detailed analysis of the animal’s role in the novel, see Tytler (121-130).

<sup>73</sup> In real life, for Brontë, dogs were good-natured and loyal: during her teaching appointment at Law Hill School, she affirmed the house dog was “dearer to her” than any of her pupils (Barker 294).

birds flying. In the hypotext, Cathy pulls out the feathers from her pillow during her delirium and says from which bird they come from (160). Gilbert and Gubar interpret this action as her wish for the birds to be reborn as “they once were, whole and free” (284). Birds flying free as a reflection of the lovers are the last image of *Dil Dija* and had been the original ending Wyler had planned for *WH1939*. In the hypotext, horses are not only the main means of transport (Nelly realizes Heathcliff and Isabella have eloped because she hears “beat of horses’ feet galloping at some distance” [167]), but they also symbolize status. Heathcliff and Hindley fight for ownership of one as children (*WH* 80). Although, after coming back from the Grange, Heathcliff says he “never wanted anything that Cathy wanted”, his fight for power with Hindley proves he is aware of the world of property: from the beginning, Hindley sees him as a rival for his father’s affection (and inheritance), while Cathy does not (she is prevented from inheriting by the patriarchal law). Horses also imply status in many of the transpositions. We have an equivalent of the horse fighting episode in *WH1939* and *WH2011*. In the first, circumstances are changed to place young Heathcliff as the victim. In the second, Cathy’s look from afar exposes how women are excluded from property and acquisition of wealth (her father brought horses for the boys, but not for her). Moreover, the powerful samurais Takamaru/ Mr. Earnshaw and Onimaru/ Heathcliff ride horses in *Onimaru* (women and children walk), while cars (their modern equivalent) are used as symbol of acquired wealth in *Ölmeyen* (and the TV-series *Sparkhouse*).

Brontë’s novel depicts an extremely violent universe, but characters seem quite unmoved about it: Ellen laughs when Hindley attacks her with the knife (114). Nature is equally cruel and merciless. In her Belgian *devoir* “Le Papillon” (“The Butterfly”), Brontë declares that “nature exists on a principle of destruction” and “every being must be the tireless instrument of death to others” in order to survive (*Belgian Essays* 17). Nevertheless, in the *devoir*, Brontë feels hope when realizes that the “ugly caterpillar” which devoured a flower will be transformed into a “splendid butterfly” (18). The novel’s ending shows the same way hope of regeneration. Figes points out that Charles Darwin’s discoveries, published eleven years after Brontë’s death, would not have surprised her (140). The doctrines of Darwin and Spencer (especially natural selection) questioned the notion that nature is a benevolent guiding force (Dijkstra 236). They had been prefigured in Sade’s writings (a favourite author of the Surrealists), who had portrayed a vicious and degrading universe in *Les Cent Vingt Journées de Sodome*, including the idea of nature as destruction (identified by Bataille 122). Works like *Justine*, in which the virtuous heroine is killed by a bolt of lightning, prove that nature is “cruelly indifferent” whereas human beings “have a choice between cruelty and indifference” (Davenport - Hines 176). A furious and uncaring landscape is a central motif in both the Gothic and Romantic traditions. When interviewed about the wild New Zealand landscape in

*The Piano*, director Jane Campion declared that Romanticism has been “misunderstood” in our era, especially in films. They transform it into “something ‘pretty’ or lovable”, while forgetting “its hardness, its dark side.” She thinks that the essence of Romanticism is this respect for a nature that is considered larger than you, your mind, or even humanity (Bourguignon & Ciment 106-107). In another interview, Campion adds that the power of nature provokes terror, as it exposes “one of the greatest paradoxes of being human”, which is “to be cultivated and civilized on the one hand” and “to have to deal with the worldly appetites and sexual drives and the romantic moments that derive from a completely different corner” (Feldvoss 99).

In the hypotext, nature and civilization are contradictory forces. The need of Cathy and Heathcliff to integrate within civilization is marred by their attachment, whose strength derives from having been created in nature. Nature is wild not only because it is savage, but also because it is free from social conventions. Cathy and Heathcliff’s “Awful Sunday” escapade to the moor is “a ramble at liberty” from Hindley’s oppression (*WH* 88). During her delirium, Cathy feels like a stranger in Thrushcross Grange and longs to be in the moors, where she feels she can be herself (*WH* 163). Despite being such a hostile environment, nature is a space of refuge for the two protagonists and for Hareton and Cathy the daughter, who (we are told) have their first encounter in the cave at Penistone Crag (233), where the first generation used to meet. In opposition to the two households, nature is depicted as a pre-moral limbo. German philosopher Schiller considered that, in Classical antiquity, the (naïve) poet lived free in nature. Reality was seen as a whole, not existing separation between arts, philosophy or religion. Although Romantic (sentimental) poets live in a modern world, they long for recuperating the community of the naïve one, the unity of the soul (Davies 144). Identification between human mind and nature is only possible in contact with the landscape of their happy childhood, while a strange landscape implies rejection: in Cathy’s dream, she is happy that she is thrown out of heaven over Wuthering Heights, where she woke up “sobbing for joy” (*WH* 121). It is significant that her ghost does not call Heathcliff when she appears to Lockwood, but to be let in the bedroom where she used to sleep as a child. The vast majority of film transpositions attribute Cathy’s breakdown exclusively to her missing Heathcliff. Things are more complex in the novel. In the scenes of her delirium, Cathy does not so much long for Heathcliff, but for her lost childhood. She wants to “be a child again”, to turn back to the time before she was required to make decisions. Figs explains that Cathy talks about her loss happening at the time when she got trapped at the Grange, not when she got married (146-147). While, during childhood, she could have a union of “equal souls” with Heathcliff, in adulthood she is forced to define their relationship (as siblings, friends or lovers).

### 6.3.3. A claustrophobic space

The action in the novel is limited to the two households and the huge lands surrounding them. No scenes are set outside this space. Although there are constant references to the nearby village, Gimmerton, any event happening there is retold, not directly shown: a young lad retells how Isabella and Heathcliff stop to have a horse-shoe fastened during their elopement (170). Some of the transpositions, however, include more spaces and people. The domestic details, food and customs described leave clear that the setting is Yorkshire, but we cannot identify it as Haworth. Contrary to popular belief, although coherent with the confusion between the Brontë sisters' life and works, the town where they lived was not as isolated as the place described in the novel. However, the "cruelty" which shocked many of the reviewers is in fact an accurate reflection of the environment where Brontë grew up. Sanitation conditions in Haworth were scarce at the time, with a media of sixteen houses sharing a privy and the water supply polluted by the nearby textile factories. Many children would die before the age of six. This could explain why death is dealt with quite casually in the novel. Nelly explains the Lintons' passing away in one single sentence, with no emphasis and as a fact of life (128). The servant girl shows no concern for Frances's death, but is jealous that Nelly will get the baby for herself (104).

Brontë's depiction of space closely resembles the "nightmarish", "threatening and never comfortable" space in Gothic fiction (as described by Haggerty 20). The elements from her landscape would later become part of the iconography of horror films (as described by Silver and Ursini): a "claustrophobic, threatening and mysterious atmosphere", encouraged by the harsh living conditions of the Victorian era setting, with candlelight illumination, mist, the isolated manors in the countryside, the need to travel on horse drawn through impracticable roads and an omnipresence of death (56). Claustrophobia permeates the *Wuthering Heights* setting. Houses have capacity for entrapment (like Thrushcross Grange "seizing" Cathy the elder, according to Gilbert and Gubar 271). Rooms and interiors are very small, in contrast to the grand vistas. Despite being neighbouring households, *Wuthering Heights* and Thrushcross Grange are separated by miles. Thrushcross Grange is delimited by an enclosed park, a safe place to keep Cathy the daughter, like a princess in her castle. It is explained in the novel that she never went outside the Grange Park before the age of twelve, but it extends for two miles from the gate to the house (*WH* 73).

The hypotext describes both households in quite oppressive terms, with plenty of imagery involving locks and keys: during the quarrel in the kitchen between Edgar and Heathcliff, Cathy flushes the key into the fire (*WH* 153), a scene which features in *WH1992* and *WH1970*. In the "awful Sunday" episode, Hindley does not care about locking little Cathy and Heathcliff out. On the other hand, their trespassing at Thrushcross Grange makes the children realize that "civilized"

people hide indoors, surrounded by guns and fierce dogs, frightened of intruders: Isabella moans that they will “steal her tame pheasant”, while her parents think that the bandits put them there to open the gate for them (*WH* 90). This locking of gates at night and the refusal of shelter to strangers also features in *Jane Eyre* (409) and reflects the real life lack of safety of the Yorkshire area in the period: it is known that Reverend Brontë kept a loaded pistol in the Parsonage during the night (Barker 194). Crouse describes confinement in the novel as a power fight, a way of exerting control (180). Heathcliff is locked in the garret in *Wuthering Heights* by Hindley (*WH* 100), the same place where he will later lock Cathy the daughter (both fight for the key) (302). On the other hand, Cathy locks herself in her room at Thrushcross Grange (157). Coherently with the “female Gothic” tradition, the recurrent examples of imprisonment denounce nineteenth-century rules about gender and class. This idea persists in the twentieth century, not only in literature, but also in cinema. Both horror films (Hutchings 29) and classic melodramas (Stoneman [1996] 157) show the home as a prison. The conflict takes place within the domestic space in film melodrama, with family members giving free rein to their passions, violence and struggle for control. The setting of the paranoid melodrama subgenre recurrently positions the woman entrapped in the house (*Dragonmyck*, *Gaslight*), usually by her husband. Although, unlike those film’s villainous husbands, Edgar has no murderous intentions towards Cathy, it is their marriage what consumes their life. It is significant that Nelly describes Edgar as a predator when he asks Cathy for marriage (“as a cat possesses the power to leave a mouse half killed or a bird half eaten” 112). Moreover, Cathy accuses both her husband and Heathcliff of “killing her” (*WH* 195). This self-enclosed world perfectly matches the claustrophobic nature of the film melodrama genre. We have mentioned how, in order to help spectators focus on the story, classic melodramas take place in a reduced setting in which every element has a meaning. This also has the consequence to create a world detached from the outside. Erdoğan postulates that melodrama characters have only one another and their own reality as referents (“Narratives of Resistance” 234). One of the reasons Cathy gives in the hypotext for marrying Edgar is that “she knows no other men” (119). Pérez and Hernández point out that film melodrama setting is a descendant of Gothic aesthetics. Both Gothic and melodrama settings mirror the inner emotions and suffering of the characters. In film melodrama, windows and objects function to suffocate, entrap and oppress, especially women (Hayward 242). In the hypotext, windows also symbolize imprisonment (Gilbert and Gubar 278-279): first Cathy (162, 192) and then Isabella (184) are shown looking through one, longing for their lost freedom. During her delirium, Cathy expresses her anxieties about having to inhabit an alien space, which is what the Grange is to her (“an exile, and outcast [...] from what had been my world” 163). This idea features in *Hurlevent*, where the shadow of the window bars project over

Cathérine after Roch leaves, as if she were in prison. Windows are a recurrent symbol in all the transpositions. The image of a woman who feels trapped is in blatant opposition to Victorian ideals, which considered the house as woman's natural space. The idea persisted until the feminist movement became strong in the 1960s.

### 6.3.3.1. The haunted house

When Lockwood arrives for the first time in *Wuthering Heights*, he seems to have set foot in a haunted house. A house haunted by a ghost or a memory is a recurrent motif in Gothic novels (after all, the Gothic had started as an architectural movement) and also in horror films. In many occasions, it is the memory of a woman (Creed 54), either the male protagonists' beloved or previous wife, which is the case in *Wuthering Heights* and *Jane Eyre*. The house also works as an extension of the inhabitants (Morgan 183). The ruined landscape so common in the Gothic fiction reflects the moral ruin of the characters (Davenport - Hines 3). The decay of *Wuthering Heights'* manor (described in detail by Lockwood during his first visit 46 - 47) resembles the degeneration of the people living there. In his last visit, after Heathcliff has died, the first thing that calls Lockwood's attention is the improvements on the house (*WH* 338). This idea appears in *Hurlevent*, where the decay of the farmhouse (which Joseph blames on a "curse") reflects Guillaume/Hindley's decay. The haunted house motif recalls Freud's third category of the "uncanny", which refers to the feelings associated with a familiar or unfamiliar place (Creed 53). It is the fear of losing one's way, the *umheimlich* ("unfamiliar, not at home") experience (Morgan 206): Mr. Lockwood gets lost in the moors and feels unsettled in *Wuthering Heights* because he enters a reality he cannot figure out. He keeps making mistakes because he tries to interpret the household and its inhabitants according to society conventions. However, in *Wuthering Heights* everything seems in chaos and civilization rules do not apply (Mengham 24; Gilbert and Gubar 260 – 262). The traditional Victorian household was the pillar in which patriarchal social structures rested. Nevertheless, as Serrano de Haro explains, the hypotext inverts all its symbols and transforms them into their most categorical antithesis: children and dogs are not obedient, servants are disloyal (the Pharisee Joseph), there is no understanding between (supposed) family members... (179). The depiction of this anarchic household varies from one hypertext to another. While in *WH1939*, Lockwood finds a less chaotic reality (he can easily establish who is who in the family), it is totally the contrary in *Abismos*, in which spectators feel unsettled about the fury displayed by the characters, as they are still unaware of the old hatred between them. In the Gothic tradition, the haunted house is horrifying not only because of its dark and mysterious appearance, but also because it contains cruel secrets and witnessed terrible deeds, usually committed by family

members against each other (Creed 55): in the hypotext, Hindley throws his baby son Hareton through the staircase during a drunkenness episode (*WH* 115). In *Onimaru*, the equivalent of the Wuthering Heights manor has “forbidden rooms”, covered in blood-like stains, where murders are supposed to have been committed. This idea is also present in the paranoid melodrama films, which give the female an “investigating” role and the home becomes the body which she investigates (Hayward 245). Cathy the daughter fulfils this role in the hypotext, when she enters in contact with the world of the Heights and is curious about discovering it, despite her father and Nelly’s warnings. She also does in *WH1992* (when she discovers Heathcliff’s and her mother’s initials carved in the oak bedroom) and in *Onimaru* (when she occupies her mother’s place in the coffin). In paranoid film melodrama narratives, the male protagonist has a secret space of his own within the house, which the woman is not allowed to see (Hayward 245): the room in the attic where Mr. Rochester locks Bertha, or the boathouse where his modern counterpart De Winter kills Rebecca. Heathcliff’s “secret space” within the Wuthering Heights household is the oak bedroom he used to share with Cathy as children (*WH* 61), which we see them share in *WH1992* and *WH2011*. Heathcliff gets furious when he finds Lockwood there, and later denies his wife Isabella access (181). If the house is an extension of the inhabitants, in Heathcliff’s mind, the oak bedroom is a sacred space, so allowing Isabella to share it would be a profanation and a sin against the intimacy he shared with Cathy: in *Abismos*, Isabel is sent to sleep in the junk room. In *Hurlevent* and *Onimaru* (and in the 1998 TV version), Heathcliff rapes Isabella when he finds her in the room. In his twisted mind, the violation of her body (a totally unjustifiable act) is the punishment for her violation of the private space.

Besides, the oak bedroom is a maternal, womb space, which embodies another manifestation of Freud’s third category of the uncanny: womb fantasies (Creed 53). Enclosed spaces, similar to a womb, are typical of horror films (Creed 55). If the womb is the place of the beginnings, the bed is where Cathy and Heathcliff’s early attachment is created, before the visit to Thrushcross Grange marked the beginning of sexual difference. Gilbert and Gubar compare Cathy’s injured foot to her first period (272). This idea appears in *Onimaru*, where Kinu/ Cathy’s first period marks her as an “impure” woman and prevents her from staying at the Sacred Mountain. In the hypotext, the children only stop sharing the bed after Hindley comes back, which (following Gregor’s chronology) would mean Cathy is twelve and Heathcliff thirteen. The oak bedroom is also their shelter, where they comfort one another after the father’s death, while Nelly (peering from afar, together with the reader) feels they are safe (*WH* 85). Only *WH1992* and *WH2011* depict the bed as a place of refuge, but the hypertexts recurrently include an enclosed, womb space which belongs to Cathy and Heathcliff exclusively. In my analysis, I will call it

“lovers’ private space”. Finally, the oak bed is the place of endings, as it resembles a coffin, which reflects Freud’s idea of the womb as place of horror (Creed 55): Heathcliff dies there, both in the hypotext and in *WH1992*. Coffins are a very relevant motif in the novel: Heathcliff bribes the sexton to remove a wall from Cathy’s coffin. He wants to be together after death, not only spiritually but physically. Necrophilia features in *Abismos*, *Onimaru*, *WH1970*, *Hibintayin* and *WH1992*, all of which include a scene with Heathcliff digging Cathy’s tomb to see her corpse. The coffin is the place of union with his beloved, which proves the importance of the link between love and death. It seems death is the only way to fulfil their love (Eagleton [1975] 109).

### 6.3.3.2. Thresholds – liminal space

The oak bedroom is then a threshold between the world of the living and the world of the dead. It is here where Cathy’s ghost appears to Lockwood (*WH* 67). *WH1992* (as we will see) develops this symbolism deeply, in the opening and final scenes. As the hypotext is a world of polarities and oppositions, thresholds have a capital importance. Dramatic events in the novel are always preceded by a stranger crossing a spatial boundary, a motif also recurrent in Gothic fiction. It can be an uncanny space entered by somebody from civilization (like Cathy the daughter’s first visits to Wuthering Heights, 308, or Isabella’s after her marriage, 174) or a benign space invaded by evil (like Heathcliff’s visits to the Grange after becoming rich, 132). In both cases, this “invasion” of the house implies a violation of the private space (Morgan 182). Windows and walls in the hypotext recurrently act as thresholds, as barriers between outdoors and indoors: Cathy’s ghost is unable to come in because of Lockwood’s refusal to open the ledge (67). Her counterparts in *WH1939* and *WH1992* are placed in the same position. Because of the multiplicity of narrators involved in the hypotext, many events are witnessed through windows or doors ajar: Cathy and Heathcliff first glimpse the Linton children through the window (89). We find the same motif in practically all the hypertexts, where many scenes involve a character witnessing from afar. Coherent with the idea of nature as a space of freedom, animals play an important role in the inhabitants trespassing the limits of both households: Cathy the daughter is looking for bird-nests (collecting birds’ feathers seems to be her main form of entertainment) when she enters the Heights land and meets Mr. Heathcliff for the first time, both in the hypotext (247) and in *WH1992*. This scene has its parallel later in the novel when Hareton hunts pheasants from the Grange Park (279). Both Isabella in *WH1939* and Ricardo/ Hindley in *Abismos* use the excuse “my horse was lame” in order to gain access to the other household. The final scene in the hypotext takes place also in a threshold. Lockwood disappears through the kitchen door, as soon as Cathy the daughter and Hareton open to enter (367). It also brings together the Other World, as the



villagers say they have seen two ghosts (366). It is mentioned that Hareton and Cathy the daughter will live in the civilized Thrushcross Grange after their marriage, and only Joseph (and the ghosts) will be left in Wuthering Heights (366). The ending in *Onimaru* shows the same distribution of space. However, our last glimpse of the couple in the hypotext (and at the ending in *WH1992*) is them wandering freely in the moors, like the first generation before them.

In the following sections, I analyse how the setting is constructed in the hypertexts, including the influence of melodrama and the Gothic. I concentrate on the contrast between wilderness and civilization and between a social and an asocial world. If spatial and/ or temporal settings are changed, I will study how equivalences can be found to that period and landscape: the arid desert in *Abismos* is as unwelcoming as the damp moors. The main objective is not if the hypertexts use exactly the same symbols as the hypotext, but if the ones used represent the same ideas.

## **6.4. Film transpositions' setting**

### **6.4.1. Classic transpositions' setting**

#### **6.4.1.1. *WH1920*'s setting: "topographically authentic"**

This transposition was strongly conditioned by the respect that the filmmakers showed for the source text, which had already attracted huge critical attention and was starting to be considered a classic. All the reviews for this film emphasize that its main objective is to provide "a correct representation" of the "original" story ("*Wuthering Heights* to be filmed"). Nevertheless, "correction" and its synonymous "fidelity" prove to be very problematic terms. Ideal producers were very conscious of the fact that their movie was going to be highly scrutinized by Brontë fans, who would be prepared to complain if they considered that any inaccuracy had been committed. Their repeated claims of having respected the original can be analysed as an answer to this pressure. We may safely assume that the time setting was kept the same, as still photos show the actors dressed in nineteenth-century garments. Usually unimpressed about the films by Ideal Productions, Low claims that their recurrent period settings "encouraged a hired fancy-dress appearance, executed cheaply and without imagination" (119). However, *WH1920* still photographs show the actors wearing quite accurate outfits, which do not look bad at all (Illustration 1b). Shooting on location took place at the Brontës' hometown. Anxious to prove their fidelity to the hipotext, Ideal producers repeatedly emphasized that the scenes were being "enacted as nearly as possible at the actual spots mentioned in the novel" ("*Wuthering Heights* on the Film"). Many of the reviews seemed to forget that they were dealing with a piece of fiction and

referred to those film settings as the “real places”. This is another proof of the constant confusion between the Brontës biographies and their literary work we discussed in Chapter 1. By “real”, they meant the places assumed to have served Brontë as a source of inspiration:

“...there is no district which has been so thoroughly explored for its literary associations as has the Haworth neighbourhood, and almost every place mentioned by the Brontë sisters has been identified” (“*Wuthering Heights* on the Film”).

However, as Emily Brontë (played by Sinead O’Connor) remarks in *WH1992*, this is “A world of my imagining.” The dark landscape described in her novel was not entirely constructed using Haworth as a reference: Barker (501) indicates that the wild moorlands and degenerate characters recall Walter Scott’s *Rob Roy* (published in 1817). Scott was an important influence on Brontë’s setting, as it is suggested by the Scottish flora which recurrently appears in most of her poems (“To a Wreath of Snow” 57; “To the Blue Bell” 99; *CP*). Nature in the novel also shows the influence of her juvenile writings about Gondal. This imaginary kingdom and its inhabitants prefigure, in many cases, the topics and characters in *Wuthering Heights*.<sup>74</sup> Despite being “a large island in the North Pacific”, Gondal’s climate, customs and landscape are similar to Yorkshire’s (Barker 502). This biographical confusion has influenced the depiction of the setting in several other transpositions, being *WH1970* another prominent example. Besides, it could be questioned to what extent it would be possible or even advisable to shoot in the “real” settings, as more than a hundred years had passed since the novel was written. Although Haworth deliberately retains many buildings from the Brontë’s period (it is, after all, an important tourist attraction), the town’s topography has changed:

“It was hoped that Top Whitens and Ponden Hall, the *Wuthering Heights*, and Thrushcross Grange of the novel, would be available as settings for certain scenes which are supposed to have taken place there, but unfortunately these places are now almost in ruins, and it will be impossible to use them” (“*Wuthering Heights* to be filmed”).

The crew’s determination to use Haworth as location actually made it difficult shooting the film. Many of those settings did not exist anymore by the time the film was made. In other cases, they were inaccessible. The review “*Wuthering Heights* in a Film Version” describes the arduous efforts of the crew, facing horrible weather conditions, simply to be able to claim that the film was “topographically authentic”. All the arguments the filmmakers provided to attest their fidelity showed a rather naïve understanding of the term. They give priority to external details (very few people in the audience would know that Top Whitens is considered “the real *Wuthering Heights*”).

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<sup>74</sup> Although Brontë’s juvenile writings have not survived, there are references in her poems. Some authors have tried to reconstruct the saga, most famously Fannie Ratchford in *Gondal Queen* (1955).

We must remember that the film was shot in the early years of cinema, when the possibilities offered by the cinematic medium were still being explored.

#### 6.4.1.2. *WH1939*' setting as model

The construction of the setting in *WH1939* is archetypical of Hollywood's melodrama in the 1930s, also called "woman's film". Most of the films belonging to this genre produced in Hollywood during the 1930s and 1940s were transpositions of women's romance novels and women's historical romances (Hayward 243). One of the characteristics of the "woman's film" was the pre-eminence given to the female protagonist's problems. I will analyse in this section how the elements in *WH1939* are designed to mirror Cathy's dilemma. Besides, the way in which Gothic elements have been incorporated in *WH1939* shows the influence of the horror films produced by Universal around the same period, with great success (*Dracula*, 1931, dir. Tod Browning; *Frankenstein*, 1931, dir. James Whale... and their respective sequels). In the same way as Gothic fiction rose during the atrocities of the French revolution, modern horror films parallel the real life anxieties of the period in which they are shot. In 1939, the Second World War was about to begin. Films like 1936 science-fiction *Things to come* (1936, based on a novel by H. G. Wells) had accurately predicted the date and the use of bacteriological weapons. We can feel the same uncertainty about the future in *WH1939*. From the clouds and blizzard of the first scene, there is a perceptible atmosphere of gloom. Lawson-Peebles describes the moral dilemma faced by the cast, composed almost totally by British expatriates who wanted to go home, but were told "they were serving their country more effectively in Hollywood" (5). Several other *Wuthering Heights* transpositions also reflect the fears and uncertainties of the time of release. As we will see in the next sections, *Dil Diya* and *Onimaru* show traces of the economic crises going on in their respective countries.

##### 6.4.1.2.1. Time setting

Although the outfits the characters wear reflect 1840s fashion (which, we must remember, Goldwyn considered nicer), the temporal setting in this film is imprecise. An intertitle at the beginning sets the story "a hundred years ago" (that would be the 1840s), but it starts with Lockwood's arrival. Then, a flashback goes back another forty years, which would be nearer the novel's timeline. We do not know if this was a mistake. In any case, in many Hollywood period films, the nineteenth century is a timeless era and not a lot of effort is done to provide an accurate reconstruction of the past: in the film, Isabella's room, which is a little "art decó", shows a totally anachronistic satin duvet. Apart from the costumes, the only other clues we have are the musical

pieces played (Beethoven's "Piano Sonata No. 11. Turkish March" in A major, K. 331, composed in summer 1778) and references to violinist Paganini (1782- 1840, but not really famous in UK till 1830s) and to the waltz as a recently introduced dance. In one of the ball scenes, Heathcliff comments on the waltz as "a gypsy dance" and is amused that it is allowed in a "respectable household." Isabella remarks that couples are for the first time allowed to hold one another while they dance and nobody can complain. This reflects the sexual etiquette of the period. When waltz was introduced as a new dance, some people considered it risqué and scandalous because couples had physical contact (Vivian Jones 220).

It is mentioned that Heathcliff boards a boat going to New Orleans (the wealthiest and third most populous city in the American nation by 1840). It is significant that he spent his three years absence in America (in the hypotext, it remained ambiguous). In many 1930s films (i.e. even in musical comedies like *Flying Down to Rio*, 1933), we find the idea of the United States as a "land of opportunities", where everything is possible, including social mobility: the land where "a street sweeper can become a millionaire." In contrast, Europe is portrayed as marred by the attachment to class boundaries and restrictive traditions. For the audiences of the period, Heathcliff (the self-made man) becomes representative of the "New World" ideals, in opposition to the "old-fashioned" Yorkshire society represented by the Lintons. Hayward suggests that, in the same way that theatre melodrama reflected the changes in class structure of the period (the rising of the new bourgeoisie and fear of the working class), Hollywood film melodrama until the late 1940s also reflected class concerns (236). As the United States did not undergo a feudal period, there is apparently no aristocracy (the constitution even denies there is a class structure). The class conflict is purely economic, between old money (represented by the Lintons in the film) and new money (Heathcliff). This conflict is present in many paranoid film melodramas like *Dragonwyck* (1946): old money would be the people from the East (refined and living in elegant households) and new money would be the people from the West (savage and fighting against a wild landscape). However, the tyrannical landlord played by Vincent Price has many similarities to a feudal noble: he sits in a throne to deal with his tenants, from whom he expects unquestioned obedience.

#### **6.4.1.2.2. Space in relation to film melodrama**

Like in the hypotext, the action is restricted to the two households and the moors surrounding them. Gimmerton is alluded to, but never shown. As it is characteristic of classic film melodrama, all elements of the setting have been included for a specific reason: during Cathy's convalescence in Thrushcross Grange garden, Isabella reads her a book. The only function of this prop is to allow her to give Cathy and Edgar privacy later in the scene. She remains on the left-

hand side of the frame, with the book conveniently placed in front of her face while she smiles mischievously. In the “I am Heathcliff scene”, the flame of the candles on top of the table trembles to show Heathcliff is leaving. Later, lightning strikes to reveal his hiding place is empty. In Thrushcross Grange, tame peacocks walk around the nicely trimmed garden (Isabella has a tame pheasant in the hypotext, 91) and serve their purpose in a comedic scene later: they squawk when Isabella stumbles upon them when running away from Edgar and Cathy’s kiss.

Space in Hollywood classic films is divided depending on class and gender, reflecting the social divisions of the period. In *Cinema and Spectatorship*, Mayne analyses the space characters occupy in the frame in 1945’s *The Picture of Dorian Gray* (105 – 123). She postulates that while both men and women are framed “to be looked at”, men are also portrayed actively looking at things, while women are not (118). She says that this framing extends to social class, as servants are placed in the same position as women are (121). We find many examples of this division in *WH1939*. Just before Heathcliff returns, we are shown the Lintons’ domestic life: Cathy appears on the foreground, embroidering an angel in *petit pois*. As she is a lady, she does not sew clothes, but an elegant tapestry. Isabella is in the background, playing the piano (considered an essential accomplishment in a high class lady). When Isabella moves, she reveals the presence in the room of Edgar and Judge Linton, who are playing chess (a gentlemen’s pastime). Like in the hypotext, Hindley divides the house according to class after Mr. Earnshaw’s death: he tells child Heathcliff he must go to the stables because he is a servant now. Adult Heathcliff is shown sleeping there in a simple bedstead (he also does in *Dil Diya* and *Hibintayin*). Just after Heathcliff returns, he attends a ball at Thrushcross Grange, a scene with similar class division of space. Servant Nelly observes the dance from the staircase, while Dr. Kenneth (a pillar of the community in this film) is a guest. Another example is Cathy and Edgar’s wedding, where the elegant neighbours who have attended the ceremony are leaving through the church door, while workers and commoners peer outside. We find the same division in *Jane Eyre* (1943), where the tenants wait outside to congratulate the master, and also in *Abismos* (Alejandro and Isabel’s wedding), although here with more cynic undertones (the beggars want money). As it is usual in Wyler, long shot is used, which makes several elements of the frame visible at a time. This is what Bazin called “democratic point of view”, as it allows spectators to choose which bit of the frame they wish to look at (158 - 159).<sup>75</sup> In some scenes, the elements in the foreground put a barrier for the spectator, like the picket fence in the church scene. I will analyse the use of long shot in *WH1939* in Chapter 7.

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<sup>75</sup> It seems to be the contrary in modern cinema, where camera goes in and out of focus depending on which part they want us to look at.

#### 6.4.1.2.3. Space in relation to the Gothic

Harrington points out that the setting shows the influence of German Expressionism (71), which also inspired the *mise-en-scène* for Universal 1930s horror films. This is especially evident in the interiors of the *Wuthering Heights* household, where there are always shadows and darkness. In the opening scene, over the credits, we see some views of the house in the darkness and then, in a furious snowstorm. According to Catania (1999), to open with a blinding blizzard is totally loyal to Brontë, perfectly reflecting Lockwood's definition of "wuthering" as "the atmospheric tumult to which [the house's] station is exposed in stormy weather" (22). An apocryphal intertitle sets place and time and establishes the house as important, the centre of the narrative:

"On the barren Yorkshire moors in England, a hundred years ago, stood a house as bleak and desolate as the wastes around it. Only a stranger lost in a storm would have dared to knock at the door of *Wuthering Heights*."

This description looks like the setting of a horror film.<sup>76</sup> Lockwood, covered in snow and looking for shelter, enters uninvited and two greyhounds jump over him, defining the household as a place of violence. There is an archway leading to the hearth, around which the inhabitants sit, all dress in dark colours. The audience (following Lockwood's point of view) perceives the household is uncanny, as the inhabitants keep silent, but give the stranger suspicious looks through several medium shots. The influence of the Gothic is also perceived in the next setting we are shown, which is emphasized by the unsettling music used. The oak bed has its counterpart in the square bed with four posts in which Joseph sends Mr. Lockwood to sleep. Heathcliff, nicer than in the hypotext, has commanded him to "open one of the upstairs rooms". We see in later scenes that this was Cathy's room, but they never share it as children. The strict Hays code of censorship of the time did not even allow married couples to share a bed on screen, so it would be unthinkable for a boy and a girl to do so. When Joseph shows Mr. Lockwood the room, he smiles enigmatically, while he calls it "the bridal chamber", although we are never explained the meaning of this strange allusion. Maybe Cathy's ghost has appeared there before. The bed is full of cobwebs, which in the Gothic signify stagnation and absence of human presence (Morgan 187), in this case Cathy's.

#### 6.4.1.2.4. The two households: the female dilemma

There is a strong contrast between the two households, but the signification is different to the novel. *Wuthering Heights* is a lonely household, dark and empty. *Thrushcross Grange* is a

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<sup>76</sup> This was the impression I got when I first watched this film at the age of eight.

bright, luxurious mansion, full of light and people, with elegant furniture and an alight fireplace in every room. Early critics complained that the Linton's house "perplexing" architecture in the film was alien to the Yorkshire moors (Edgerley 240). The isolated, suspicious neighbours are substituted by a genteel community, where everybody attends a ball every night at Thrushcross Grange, dressed in elegant white gowns. None of the hypertext several ballroom scenes feature in the hypotext. They seem to have been added to reflect the fascination that the world of the Grange produces in Cathy. In fact, the reason why Heathcliff and Cathy go to the Grange is to peer at the ball being celebrated. This community resembles more Jane Austen's England than Brontë's. Like in the novel, huge fierce dogs stay outside Thrushcross Grange, guarding the property and biting the intruders: their attack on Cathy and Heathcliff is quite gruesome. In *Wuthering Heights*, fiery dogs also assault Lockwood, but they run freely across the house. Amiable house dogs also receive Cathy when she comes back. However, the little trimmed pet dogs that are kept inside Thrushcross Grange in the novel (Edgar and Isabella are fighting for one when Heathcliff and Cathy interrupt) are nowhere to be seen in the film. Isabella does not have a pet dog for Heathcliff to hang, probably to appease animal rights associations (who had already complained when it was known that the ducks and geese used in the film had the vocal cords cut to prevent them from quacking, Madsen 186). Also, hanging a defenseless pet would not be coherent with *WH1939*'s more sympathetic portrayal of Heathcliff.

Like in the hypotext, we first enter the two households through the eyes of outsiders: Lockwood in the case of *Wuthering Heights* and Cathy and Heathcliff in the case of Thrushcross Grange. The children's first visit to the Grange is their first contact with the world of law (Mr. Linton is the magistrate in the hypotext and a judge in this film), as it makes them conscious for the first time of social divisions. The Lintons differentiate between Heathcliff and Cathy, because their rules dictate that servants and masters must be treated different and also boys and girls (Mengham 33). The depiction of this scene has quite a different meaning in *WH1939*, as the two households are not presented as opposing polarities. Coherently with Hollywood ideals at the time, the luminous world of the Grange is the ideal that Cathy (and any audience member) would like to achieve (i.e. the shining and unreal settings in Astaire and Rodger's musicals). When Cathy and Heathcliff intrude for the first time in Thrushcross Grange, they peer at the ball through the window frame, as if it were a cinema screen. While in the novel they were contemptuous, in this film Cathy pictures herself and Heathcliff dancing in the ball ("That's what I want!" she says). Her attitude puts her in the position of a 1930s film spectator, fascinated by the reality on the screen and dreaming to be a part. When she asks Heathcliff if "it will be like that one day", she shows her

consciousness about social rules: patriarchal society prevents her from earning her own fortune, so she must find a man to win it for her.

The way the camera is placed in both houses indicates that we assume the point of view of *Wuthering Heights*' inhabitants. In the scenes set at Thrushcross Grange, the camera is always like an intruder, entering and leaving the Grange from over the wall or a window: e.g. the backwards crane shot after Cathy and Heathcliff's conversation in the household balcony. On the contrary, after Nelly starts her flashback, the scenes happening in *Wuthering Heights* are seen from the inside with static camera. There are no tracking shots; the camera just turns on the horizontal axis. Nevertheless, the households in the film are not as claustrophobic as in the hypotext and the idea of imprisonment is diluted: Heathcliff is never locked in the garret, while Cathy is never anxious about space, but she seems perfectly integrated in the Grange. As there is no fight in the kitchen between Edgar and Heathcliff, she never locks herself in her room. Her delirium, if it happens at all, happens off-screen. No coffins feature and even Mr Earnshaw dies off-screen. Unlike the novel, there is not a single lock in the film. Doors are always open and everybody has access to any of the households without a problem: Lockwood at the beginning opens the door himself, same with Dr Kenneth at the ending. This reflects American rural communities (where people boasts about being able to leave the door always open) rather than English ones. In fact, the micro cosmos depicted represents more 1930s American society than nineteenth-century England.

Claustrophobia is restricted to the *Wuthering Heights* household. The roofs of the rooms are seen, always from a low angle. Wyler deliberately decided on this framing (Berg 293) in order to transform it into an oppressive space. On the contrary, in Thrushcross Grange we almost never see the roof and we seem to flow freely from one room to the other: when Edgar and Dr Kenneth rescue Cathy and bring her to Thrushcross Grange, the camera pans horizontally from the entrance to the fire in the living-room, following the actors' movements and literally crossing the wall. We have exactly the same camera movement in one of the ball scenes, from the children's ball in the parlour to the adults' counterpart in the living-room. The contrast outdoors - indoors is depicted in the film in relation to Cathy, who feels herself in nature, but not inside the house: "My mood changes indoors", she frivolously replies to Heathcliff. This is coherent with 1930s woman's film conventions, which place the female character's dilemma at the centre. In the aforementioned ball sequence, the orchestra plays a variation of the moor tune (the main music theme) when Heathcliff and Cathy reminiscence about the past in the balcony. This space is clearly a threshold between her old life (the wind is coming from the moor) and the new one. Thorough the film, the division of space reflects Cathy's split mind and her doubts. Music is used in this way as well, which is characteristic of melodrama: it is hearing the ball tunes what attracts her to Thrushcross



Grange in the first place. The Thrushcross Grange waltz sounds whenever she thinks about that world. The moors tune sounds when she thinks about her wild life with Heathcliff. This tune is precisely called “Cathy’s theme” and it first sounds when Lockwood feels her presence in the room. However, Cathy’s dilemma is simpler in this film than in the novel. It seems a question of choosing the right husband: Edgar, associated to civilization, or Heathcliff, associated to nature. The rules of society are never questioned and nobody is above the law, while nature is by no means free from social restrictions.

The idea from the hypotext of windows and doors as thresholds is kept in this hypertext. As Harrington explains, they act as barriers between the forces of nature and the civilized order of society. He cites as examples Heathcliff thrusting his hands through the stable window, as if he wanted to break the barriers that separate him from Cathy. Another important example is Cathy’s death in Heathcliff’s arms, which happens in the windowed doorway of her balcony (81), while they look at the Crag.

#### **6.4.1.2.5. Nature: a sunny Yorkshire**

Recreating the Yorkshire moors setting from the novel in California caused more than a problem, as the sunny weather provoked the heather to grow to an unrealistic height. Weather and landscape are tamer in this hypertext. The dark reality described by Brontë has been polished for the screen. Although it can be oppressive, some scenes show bright and lively days (i.e. when Cathy and Heathcliff pick heather). The sense of danger and menace from the novel has also been toned down. In the novel, Lockwood’s initial walk could have cost him his life. In *WH1939*, old Dr Kenneth is able to walk up and down, even in the snow or in the middle of the night. The snowstorm at the beginning is one of the only examples of “evil nature”. Like in the hypotext, the stormy weather refers to the characters’ crises, a recurrent symbol in all the transpositions. There is a storm when Heathcliff disappears, with Cathy running after him in the rain. There is a searching party looking for her, which sounds more American than English. In *Life of Charlotte Brontë*, Gaskell explains that Yorkshire locals were unlikely to require the assistance of the neighbours (11). She is found by Dr. Kenneth (a kind of omnipotent angel in this hypertext) and Edgar, taken to Thrushcross Grange and sat in front of the fire to revive. In this scene, fire is related to survival. Nevertheless, the contrast fire-ice from the hypotext is only developed in the hypertext in relation to Cathy (let’s remember her dilemma takes central stage). At the beginning, the room she used to occupy (the oak bedroom) has a blocked chimney and fire cannot be alight, reflecting her extinguished life. Lockwood says that her ghost had “an icy hand” and “the snow looked like a phantom.”

The novel's home Sunday praying, coherent with such an isolated community, has been substituted by a lively celebration of Cathy and Edgar's wedding at a churchyard on a sunny day. The cheerful mood turns sombre when a little peasant girl gives Cathy "white heather for good luck" and a cold wind, feeling of doom, goes through her heart. The heather is a pun on Heathcliff's name, while the cold wind recalls the metaphor of the wind as the beloved one, recurrent in Brontë's poetry (e.g. "The Night-Wind", *CP* 126).

#### 6.4.1.2.6. Lovers' private space: Penistone Crag

Like in the hypotext, Cathy and Heathcliff are related to the moors, while the Lintons are associated to civilization. The rock at Penistone Crag is depicted as the lovers' private space (their "castle", as they call it): when Heathcliff escapes and Cathy follows him in the rain, she goes there to look for him. Although the Crag does appear in the hypotext, it does not have that function. In several scenes in *WH1939*, it is said that they are only themselves on top of that hill:

Heathcliff: "Whatever happens there [in the households/ civilization], here [the Crag] you will always be my queen."

The imaginary "castle on the hill" is not unique to this film. We find a similar idea in 1935 *Peter Ibbetson* (dir. Henry Hathaway, based on a novel by George du Maurier), in which this dreamlike space (where the two lovers spent their childhood) is the only one where they can be together as adults. The film *Peter Ibbetson* was a Surrealist favourite and it is an important influence on *Abismos*. Lawson-Peebles postulates that Penistone Crag in *WH1939* appears in opposition to the "oldwordly decadence" of both Wuthering Heights and Thrushcross Grange, being associated to New World values: "an imaginative, sacred, protected and egalitarian space" (7). In contrast to the restrictive space of both houses, the love scenes between Cathy and Heathcliff in the film take place in Penistone Crag and the surrounding moors: after asking Heathcliff to "fill her arms with heather", Cathy and him run towards the bushes, seen from a low angle. The wind messes with Cathy's hair. Heathcliff places it back and kisses her for the first time. This is coherent with the novel, as Gilbert and Gubar point out that Cathy only feels herself "among the heather on those hills" (284). However, Penistone Crag in *WH1939* is by no means a pre-moral space. While in the hypotext, the children escaped together on purpose to angry Hindley, in the hypertext Cathy is worried that her brother will find out about their meetings. Their childhood game of princes and servants indicates that social rules are also present there: Cathy incites Heathcliff to (play) fight to "capture the castle" and make her "his queen". Instead of Brontë's union of equal souls, we have a love pattern which reflects the society of the 1930s, when women still had to fulfil their dreams through a man. The childhood game prefigures their adult relation. In their first scene in the Crag

as adults, Cathy's behaviour makes her the archetypical "ambitious woman" from the films of the 1930s (represented by characters like Scarlett O'Hara in *Gone with the Wind*, 1939). Social circumstances prevent her from winning her own fortune, so she has to obtain it through the man she loves. She keeps asking Heathcliff "to make the world stop here", "be a man and run away", "be my prince, come back rich, take me away." Then, Penistone Crag is not a place where they can be equals, but a place to fantasize about their dreams for the future. It is more Cathy's dream than Heathcliff's (he is quite contemptuous about the Lintons' wealth), so she abandons him when he cannot fulfil it.

Penistone Crag is also the space in which the characters end: the last scene shows their ghosts walking there together. This is a tendency that all the Classic transpositions follow, but not the Surrealist ones: the final scene shows the lovers (or their ghosts) together in their private space. The Crag is framed from a low angle in all the scenes, in order to emphasize its importance. Low angle framing in Hollywood classic aesthetics was a device employed to make the characters and locations look powerful (the spectator was looking from below, assuming an inferior position). This type of framing is recurrent in the lovers' private space in the Classic transpositions.

#### 6.4.1.2.7. Religion: the Hays Code

The religious context is Christian Protestant, like in the hypotext, but religion does not have much weight in the film. It is neither criticized nor particularly repressive. We never feel that characters are above divine laws. In fact, Heathcliff accuses Cathy of not following her heart because of being "too frightened of her God and the world" to leave Edgar. This "neuter" view of religion is probably related to the Hays code of censorship of the period.<sup>77</sup> In 1922, Hollywood film industry established the Motion Picture Producers and Distributors of America (MPPDA), known as Hays office, after their first president Will H. Hays, in response to public outrage at sex scandals involving the stars and the sexual contents of films. It was a form of self-censorship in order to prevent federal government from controlling film production. In 1934, after increasing complains from the public and moral brigades (especially about violence in gangster films), Hays office established the mandatory Motion Picture Production Code, imposing rules about taste and decency (Hayward 204). The code required cinema to never "lower the moral level of the spectators". On the contrary, it should inculcate the "correct principles", under an "attractive and romantic form", proposing "the admiration of good character types". This meant it was necessary "to respect natural and human law" (quoted in Kyrou [1963] 138). The Hays Code did run till

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<sup>77</sup> Richelieu was not allowed to be a Cardinal in the 1948 film *The Three Musketeers*, as MGM studio feared a negative reaction from church groups.

1968. As Wagner suggests, the ending (Cathy and Heathcliff's ghosts walking towards Penistone Crag) "suggests a Christian after-life" (241). We must remember that this ending was imposed by producer Goldwyn, whose main concern was the commercial viability of his product.

#### **6.4.1.3. *Dil Diya's* setting: a fantasy setting**

The conventions of realism in Bombay popular cinema are totally different to what a regular Western cinemagoer has grown accustomed to expect. Chakravarty explains that realism has a marginal place in the Indian philosophical and aesthetic traditions. Similarly to the Platonic worldview, they posit material reality as an aspect of spiritual or transcendent reality, so what we see is "the reflection of reality in the mirror of illusion" (82). Western standards of realism (including linear time) were "imported" into India through nineteenth-century Victorian novels and later, through Western cinema. According to Chakravarty, nineteenth-century Indian educated middle-class was affected by Western ideas about individualism or material progress, which go "against the grain" of Indian philosophy and value systems. "Realism" was a representational strategy in fiction in order to cope with the processes of industrialization and modernity (83). Many Indian novelists of the period consciously attempted to achieve realism in the manner of the Victorian writers they were familiar with. This meant a preoccupation with the depiction of (often oppressive) contemporary social conditions such as the subordinate status of women, caste prejudices or joint family problems (82). As we will see in *Onimaru* section, nineteenth-century Japanese society underwent a similar process of assimilation of Western philosophy as part of the modernization of the country. However, Western conventions of realism never became the norm in Indian art forms. A hybrid form appeared instead. Chakravarty describes how popular Indian novels of the late nineteenth and twentieth century combined descriptions of social issues with conventions of Indian oral narratives and "openness of form rather than the closure associated to Western fictional mode" (83). We observe the same combination of "real" social worries and "unreal" narrative conventions in Bombay popular cinema. Even if they deal with gritty realist topics, Bombay films are more concerned with projecting a fantasy on screen. This is usually reflected in the dream-like, stylized settings and mise-en-scène, which (according to Nayar 167) discards the real "in preference for the grand", with Disneyland-like mansions and idyllic villages where the inhabitants wear shiny, silky, impeccable costumes. We find similar fanciful settings in Turkish popular cinema, the industry known as *Yeşilçam* (Gurata 251), which is not surprising. Both Bombay popular film and *Yeşilçam* share the common influence of 1930s Hollywood "art decó" settings. We are not so far from the universe where producer Goldwyn required his star Laurence Olivier to wear spotless clothes, even when he was playing a stablehand. This depiction

of the setting in the three industries shares a common purpose. It projects an ideal which allows their audiences to escape from their much less fanciful existence. Bombay popular films remind us of 1930s Hollywood oneiric musicals, and not only because characters break into song-and-dance for no reason. Like Bombay productions, those musicals were set in a utopian, fantasy world which they pretended to pass as real. The dreamlike-like Venetian setting in *Saawariya* (2007) resembles the one in *Top Hat* (1935). In Ginger and Fred's musical, characters travel (by hydroplane) to a Venetia where the polished, shiny floors end directly in the canals (which double as hotel pools), while gondolas are used as public transport. In *Saawariya*, the Hindi city has a Venetian canal, home to a drive-in movie theatre, where the audience sits on gondolas to watch Indian epic *Mughal-E-Azam* (1960).<sup>78</sup>

#### 6.4.1.3.1. Time setting: an ahistorical period

*Dil Diya* setting is changed to India in the present day (1966, when the film was shot), which is given away by some of the outfits and appliances, like telephones and cars (whose horns announce the arrival or departure of a character, in contrast to the hypotext's beat of their horse's hooves [110]). The birthday party musical number at Thrushcross Grange is a modern 1960s twist. However, the action takes place in a remote kingdom with no references to external reality, which is absolutely loyal to Brontë's self-contained setting. Like Hollywood "costume" dramas, many Bombay popular films seem to exist in a temporal vacuum and do not care about presenting a coherent time setting.<sup>79</sup> Such ahistorical backgrounds, together with a tendency to fantasy storytelling and endings, have led analysts to label Hindi films as "fairy tales" or "myths". The label is adequate, as these films show the important influence of oral narrative tradition (texts like the *Ramayana* or *Mahabharata*) on the industry (Nayar 164).

At the time in which this film was produced, India had been independent from English rule for around nineteen years. There were still kingdoms and princes, like those who appear in *Dil Diya*, although their power was more symbolic than real. The 1960 were, in India, a period of disenchantment because of political corruption and economic crisis, which was reflected in the film industry (Chakravarty 31). The morals and recurrent topics in *filmi* were about to change in the 1970s, especially the conceptions of good and evil. The former "pure" heroes of 1950s Bombay popular films were quite ineffective for the new amoral climate, so they started to be

<sup>78</sup> *Mughal-E-Azam*, a historical film and one of the biggest successes of Bombay industry. It is also the first Bombay film shot in colour, although this was restricted to the last reel.

<sup>79</sup> *Black* (2005) seems to be set in the 1920s, but there is not the slightest allusion to the colonial rule. In extreme cases like *Mard* (1985), nobody seems to have decided if the film is set in the nineteenth century or the present day.

allowed villain-like behaviour, but could be forgiven if they reformed in the end (and the heroines forgave them). The blurring of the line between good and evil was not exclusive of Hindi cinema. As we will see in the next section, late 1960s British horror films started to depict Evil as triumphant in the end. The lack of success of *Dil Diya* might be explained because it adhered to the conventions of a formula which had started to tire audiences. Nevertheless, this hypertext is halfway the change, which is especially evident in the way the hero (played by mega star Dilip Kumar) is depicted. In the first half, Shankar/ Heathcliff is the archetype of the nice, stoical hero Kumar had popularized in the 1950s. In the second, he becomes the cruel and merciless Heathcliff from the novel, but also a predecessor of the “angry young man” hero that Amitab Bachchan (Dilip Kumar’s successor) would popularize in the 1970s.

#### 6.4.1.3.2. Space setting

While, in classic Hollywood, all the elements of the setting are designed to have a meaning (as we saw in *WH1939* setting section), this is not the case in Bombay industry. First, the conditions of production make it impossible. Sometimes films are shot without a script, or the stars are casted and the musical numbers released before deciding the plot.<sup>80</sup> Second, there is the influence of oral storytelling, where new narrative threads and new elements are included all of a sudden (Chaudhuri 142; Thomas 27). In *Dil Diya*, the comic interludes involving Murli/ Joseph (Johnny Walker) are unrelated to the plot.

Like in *WH1939*, the spatial setting in *Dil Diya* is a non-isolated rural community in India, where overcrowded parties are celebrated in the households. Like Haworth in the nineteenth century, it is in-between wilderness and civilization: although the two households are separated by six miles of jungle, there is also a very modern hospital. This liminal space is related to the characters. Despite their modern outfits, there are atrocities going on which leave some of them quite unmoved: nobody seems to care about Shankar/ Heathcliff being killed, as he is a poor servant. Like in *WH1939*, this is a lively community, but people are gossipy and judgmental: Roopa/ Cathy is criticized for meeting Shankar at the temple ruins and booed at New Year’s party because of her brother Ramesh/ Hindley’s inebriated state. Unlike the novel, we have a multiplicity of locations and new spaces have been included. We get some glimpses of an urban environment in the textile factory (like the ones in Haworth) where Shankar works. Violent drunkard Ramesh/ Hindley and courtesan Tara/ Frances (whom people calls “a prostitute as the lady of the house”) appear in a nightclub location. In Bombay popular cinema, especially during

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<sup>80</sup> See Desai & Dudrah. “Introduction: The essential Bollywood” (11), for the conditions of production in Bombay film.

the 1950s – 1960s period, the nightclub is a place of degeneration and depravity, an association which also appears in Mexican and Turkish popular melodrama of the same period (Mora 84 and Gurata 250). This public space is rarely featured in classical Hollywood, but it is quite common in the European vein of melodrama, where it appears in opposition to the bourgeois home, considered the “ideal private sphere” (Gurata 250). Like in traditional Hollywood melodrama, space works symbolically as a reflection of the characters in Bombay *filmi*: Ramesh’s room has a mini-bar (he is an alcoholic, like his counterpart Hindley) and many scenes depicting his moral decadence take place there. Like in *WH1939*, Shankar/ Heathcliff lives in the stables. Space in Bombay popular cinema is the testing ground for the character’s moral sense. Usually, the big city is presented as alienating and the village as refuge and harmony (Chakravarty 103). This is similar to Brontë’s novel, where civilization means repression and nature means freedom. In the hypertext, the adviser’s sons (urban boys) are corrupted by money. The spaces associated to modernity (like the nightclub) imply degeneration, while nature and the temple ruins (which is the protagonists’ private space) are associated to refuge and purity of feelings. This antithesis between corruption in the city and innocence in the country already appeared in most nineteenth-century English domestic theatre melodramas (John 62).

#### 6.4.1.3.2.1. The two households

The two households (unnamed in the film) play a much minor role than in the novel. Both are luxurious manors, colourful and ornate (a typical setting in Bombay films, as we said). The Thrushcross Grange equivalent has a huge garden with a fountain and a balcony. The Wuthering Heights equivalent has a huge staircase and it is full of archways, even at the entrance. The households in the film are not presented as opposing forces. On the contrary, they do not look very dissimilar: both places host elegant parties (Mala/ Isabella’s birthday at the Grange, Prince Shankar’s presentation at the Heights) and their interiors look exactly the same. These houses have no importance as buildings, but the term is used meaning “the family” and “the honour of the house.” This should not be taken as representative of Bombay cinema. In films like *Madhumati* or *Mahal* (1949), the household is presented in a very similar way to Gothic settings, like an oppressive, uncanny entity. Although horror films are quite rare in Bombay popular cinema, these films narratives showed the influence of paranoid melodrama.<sup>81</sup> Roopa/ Cathy’s mental breakdown in *Dil Diya* also shows the influence of this film subgenre: while Shankar/ Heathcliff pressures her to recognize her true feelings, the thunderstorm in the background sounds like

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<sup>81</sup> In fact, *Mahal* plays like a predecessor of Hitchcock’s *Vertigo*: a man haunted by the ghost of a woman, who prevents him from forming an attachment with a real one, before finally discovering that they are one and the same.

bullets (reflecting her emotional meltdown), while the wind shakes her clothes. The furious nature is related to religion and the power of God (Shankar takes the storm as divine intervention). Like in *WH1939*, nature mirrors the heroine's split mind, while the contrast between civilization and wilderness is between the two households (both of them represent society) and the ruins of the Hindu temple, which is a place of freedom, where Shankar and Roopa meet privately.

#### **6.4.1.3.2.2. Religion: the ruins of the temple**

India is a secular state, but it has a huge variety of creeds (Hinduism, Muslim, Buddhist, Christian, Jainism, Sikh...). Religion is a defining factor in Indian society: even people's names indicate which religion they belong to (Chakravarty 29). The Christian Protestant context of the novel is changed in *Dil Dija* to Hinduism, a religion followed by eighty-two per cent of the population in India. This is the reason coffins (an important motif in the hypotext) do not feature, as they are alien to Hindu customs. After Mr. Earnshaw/ Takur dies, his body is cremated in a pyre. Hinduism is a polytheist religion and Vishnu (whose statue watches over the ruins of the temple in the film) is considered the highest incarnation of God. In *Dil Dija*, it is impossible to separate love from religion, an association which recurrently appears in Bombay popular cinema.

In the same way the lovers in *WH1939* hid in Penistone Crag, the lovers in *Dil Dija* have their private space in the ruins of a Hindu shrine. Although they are aware of caste differences, the temple is depicted as the place where those differences do not matter, where they can be themselves. However, similarly to Penistone Crag in *WH1939*, this is by no means a pre-moral space. The temple is not out of the reach of society and anybody can invade it: Ramesh/ Hindley thugs attack Shankar there. The village gossipmongers criticize Roopa for her meetings with Shankar. Significantly, their criticism does not extend to him. The ruins of the temple double for the oak bed, including the association to Freud's third category of the uncanny (womb fantasies). They are labyrinthic, a space full of deep, narrow archways, resembling a tunnel or womb. Bombay film censorship, which does not allow kissing, would make sharing a bed out of the question. Ruins are also a recurrent element in Gothic landscape. Besides, the huge ruins of the temple are a sheltering space. First, they are on top of a cliff next to the river Ganges, which knocks furiously against the rocks. Second, they resemble the complementarity of Good and Evil Bataille identified in the hypotext (21). The protagonists take refuge there since childhood. Although their love is considered profane by society (it transgresses the caste taboo), it is sacred in that space, as it is blessed by God Vishnu. All the love encounters between Shankar and Roopa take place at the temple, literally under the gaze of the statue of the god, whose point of view the camera assumes in several occasions. Contrary to Brontë's novel, religion is positively viewed in the film, the



spiritual providing a relief from social restrictions. The temple ruins are usually seen from a low angle, which makes them look magnificent. This angling for the lovers' private spaces is recurrent in all the *Wuthering Heights* transpositions (this was the case with Penistone Crag). In Bombay cinema, it acquires a religious dimension: the statue towers over the characters (i.e. when Roopa leaves her bangles there and also when Shankar complains to him while she hides behind), establishing the god's authority.<sup>82</sup>

#### 6.4.1.3.2.3. Nature: the river Ganges

Many reviewers think this hypertext is set in a kingdom by the sea (Stoneman [1996] 156 makes that mistake). However, the shooting locations were in Mandu, in Madhya Pradesh, an inland province. The supposed sea is actually the bank of the sacred river Ganges (Ganga), which in Hinduism is considered a female deity. It is a very important space in the film, related to birth and regeneration: the river is where Shankar is rescued from a shipwreck as a baby and where he falls when they think he has died. This is coherent with the Hindu belief in reincarnation: first, the baby prince is born a servant, and then the servant is born a prince. Moreover, the river Ganges is supposed to be pure and wash away the sins of those who take a dip in it (Mehta 132, Note 2). Apart from reflecting the religious dimension of the Ganges, water flowing and knocking against the rocks is a recurrent motif in the film. First, a waterfall is used to represent the passing of time. Second, it symbolizes the main characters' dilemma: in the lyrics for the song "Dil Diya Dard Liya", Shankar sings: "Hopes and wishes play with my heart, like waves return back after hitting the coast." When she thinks her beloved is dead, Roopa sings at the temple: "You have reached the shore, but I am still at the storm." Water flowing is not relevant in the hypotext, but the way in which nature mirrors the characters is coherent with Brontë. Given the change of setting and culture, some symbols have been altered and we must look for equivalents. Fire has different implications: the hearth cannot be the centre of the household or related to survival, as there is no need for a fireplace in a tropical climate. Instead, fire is related, in Hinduism, to burial and bridal rituals: at the end, Roopa and Shankar kneel by the bridal fire that had been prepared for her wedding to Satish/ Edgar.

Nevertheless, this tropical climate is as dangerous as the Yorkshire moors. In the opening scene of the film, there is a flock of birds buzzing (like in *Abismos* opening scene), invading the frame. The next image shows a furious storm and a minuscule boat (an obvious scale model) between the rocks. The wild river is quite oppressive, as the rocks seem to engulf the boat.

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<sup>82</sup> When silent Hindi cinema pioneer Dadasaheb Phalke released the mythological genre films *Lanka Dahan* (1917) and *Shri Krishna Janma* (1918), audiences prostrated themselves before the screen whenever the Hindu gods Rama and Krishna appeared.

Lightning strikes it and it breaks in two. The first image of the flock of birds flying is also the last, and a recurrent motif in the hypertext. The noisy birds seem to foresee a tragedy: at the beginning, they precede Shankar's parents' death in the shipwreck. They are heard again when Shankar is thrown into the sea. However, they symbolize freedom in the final scene: the couple, happy together, sing at the temple ruins, while they observe the birds flying. This last image recalls the ending of *Devdas* (1955) and the original ending that Wyler wanted to give to *WH1939* (although the lovers die in those two films).

#### 6.4.1.4. *WH1970's setting*

##### 6.4.1.4.1. Time setting

The Regency style clothes the characters wear prove that the temporal setting is the same as in the novel. Coherently with AIP Productions policy, the characters' dialogues and sexual attitudes have been updated in order to attract the target teenage market: Cathy complains, in the same tone a spoiled teenager would use, "she cannot invite anybody" to the house, while Heathcliff asks Isabella if she "fancies a tumble." When this film was shot, May 68 was still very recent. The ideas of sexual liberation and rebelling against parental authority were more appealing than ever to adolescents. Although many critics were scandalized by this "updating" of Brontë's novel (i.e. Wilson), this does not mean that it is less loyal to the hypotext, which contained plenty of sexual imagery, quite explicit for the period's standards. It also scandalized first reviewers. While it was considered that nineteenth-century literary heroines should not make more than one choice in love (Merryn Williams 36), *Wuthering Heights* depicts a pregnant married woman passionately kissing her lover in her deathbed. Finally, to update moral attitudes and sexual explicitness in a transposition in order to appeal to a modern audience is a practice as old as cinema. This commercial strategy is also used in *Promise*. The kissing which is common both in *Jane Eyre* and *Wuthering Heights* novels appears nowhere in authors like Jane Austen, but it does in the film transpositions of her work. The 1995 TV transposition of *Pride and Prejudice* is mainly remembered for the iconic scene of Colin Firth/ Mr. Darcy in a wet shirt. The scene has been endlessly referenced (in *St. Trinian's 2* by Firth himself, or in *Lost in Austen*), but it does not appear in the novel.<sup>83</sup>

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<sup>83</sup> The sexualized portrayal of Mr. Darcy is calculated to attract female audiences, but the idea is not unfaithful to Austen's novel: seeing Darcy out of his gentleman's clothes works in the same way as Lizzie Bennett's visit to Pemberley in the novel. Seeing Mr. Darcy's house allows her to see his real self, out of the mask of stiffness he projects to society. For an analysis of 1995 *Pride and Prejudice*, see Sheen (14 – 30).

#### 6.4.1.4.2. Space setting

The film was shot in the Blubberhouses and Otley districts, on the West Riding of Yorkshire (“Forecast of staggering Brontë film success”). After Cathy’s burial scene, which is the first one, credits roll over night views of some of the spaces relevant in this hypertext, like the dolmen where the protagonists meet. As in *Dil Dija*, we have a bigger diversity of spaces, many of which do not appear in the hypotext. There is a church, where “respectable” community members meet. The distant, lonely households of Brontë’s novel appear full of servants and people, while we are also shown a busy city life. This setting looks more like the Haworth described by Gaskell (in her biography of Charlotte Brontë) than the isolated community from the hypotext. This is coherent with the aforementioned phenomenon of confusion between the Brontës’ biography and their fiction. There is a stagecoach stop and also a tavern, which is an overcrowded, dark, enclosed space. We have seen that, in European, South American and Eastern classic melodrama, nightclubs are spaces of degeneration, where women make a show of themselves for the pleasure of the male, and get corrupted (like courtesan Tara in *Dil Dija*). The tavern in *WH1970* is equally degenerate, but it is essentially a male space. Mr. Green, the corrupt lawyer (who does not actually appear in the novel, he is just referred to, i.e. *WH* 314) has his office there.<sup>84</sup> The same depiction of the tavern as space of degeneration appears in Hammer films like *Witchfinder General* and in *Tom Jones* (1963), whose aesthetics are a great influence in *WH1970*. *Tom Jones*, directed by Tony Richardson and based upon Henry Fielding’s novel (1749), had been the great success of English cinema at the beginning of the decade, being imitated over and over again in the following years (i.e. *The Amorous Adventures of Moll Flanders*, 1965). The tone of the story in *WH1970*, which includes fighting, disturbance and explicit sex, resembles the film directed by Tony Richardson (Stoneman [1996] 163 also points out this influence). An example is the brawl between drunkard Hindley (played by Julian Glover, who also appeared in *Tom Jones*) and several soldiers. We also have scenes featuring the game of cards at Wuthering Heights (which is alluded to, but not directly shown, *WH* 142). As amoral spaces, they have the same meaning as the moors for Cathy and Heathcliff, with the difference that they are inside society, not on its margins. There, men can behave as they really are, showing their vicious and degenerated nature without restrictions: Hindley drinks and fights, while Heathcliff makes his diabolic plans with the corrupt lawyer Mr.Green. On the other hand, women are not accepted. They are literally displaced to the kitchen unless they submit to men’s obscene requirements: this is made clear in the scene where Belle, the maid, takes refuge in the kitchen of Wuthering Heights after having been attacked by a gambler.

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<sup>84</sup> This is coherent with the period setting, as the word “barrister” comes from the fact that they would have their office in a bar or inn.

The degenerate gambling with a sexual attack on a female is depicted as well in *Abismos*, *Hurlevent* and *Hibintayin*. On the other hand, there is a tavern with prostitutes in *Onimaru*.

#### 6.4.1.4.2.1. The two households

The idea of the two houses, Wuthering Heights and Thrushcross Grange, as opposing forces, symbols of two different ways of living, is not emphasized in *WH1970*. Nevertheless, there is a big contrast between the ornate interiors in the Grange and the simplicity of Wuthering Heights, which is a farmers' household. Like in the hypotext, we see the Earnshaws working the land with the servants (i.e. the scene where Belle goes looking for Nellie), while the Lintons play piano indoors in elegant dresses. Wuthering Heights' interiors are made of wood and are quite dark. Even the curtains are black. The household is depicted in a very similar way to the Yorkshire farm Lockwood encounters in the first scene (*WH* 46): the fireplace in the kitchen is also a stove, while the huge fireplace in the parlour is the only source of light at night. The exteriors are built in stone and surrounded by mud (there is snow at the entrance when Cathy comes back). As it is the norm in classic film melodrama, the space is divided according to class and gender. Like in the hypotext, Hindley orders a new distribution of space in the house when he comes back from college. He significantly keeps the parlour for himself and his wife Frances and orders the servants to eat in the kitchen. He establishes social distinctions between Cathy and Heathcliff, who is deprived of his books and sent to the stables (like in *WH1939* and *Dil Diya*). Cathy and Heathcliff's dialogue about her spending time with the Lintons, which takes place in the kitchen in the hypotext (109), happens in the stable in this film. On the other hand, like in Gothic fiction, the decay of the household symbolizes the degeneration of the inhabitants. After losing his wife Frances, the parlour becomes the space where Hindley (head of the family) plays card games with drunkards and prostitutes. Thrushcross Grange in the film is furnished in yellow and orange, with white walls and refined crystal lamps. It looks warm, in contrast to Wuthering Heights' interiors. However, there are also fiery dogs and Mr. Linton has a gun. The very illuminated interiors contrast with the darkness outside. Like in the Heights, space division has social and moral implications. The polemic sexual encounter between Heathcliff and Cathy (which looks quite tame nowadays) takes place at the liminal space of Thrushcross Grange garden. The lovers meet between oppressive branches and trees, in contrast to the trimmed lawn with statues where Isabella walks.

#### 6.4.1.4.2.2. Nature: painting on film

The camera framing is completely different in interior and exterior scenes. In the interiors, there are extreme close-ups, with the characters surrounded by objects, creating quite an enclosed space. In contrast, we have pans on the moors, making them look like huge scenery where characters seem little. To show the characters as little figures lost in the landscape is similar to the framing in *Abismos*. The moors have brown, greenish colours and look cold and dark. Jonathan Rigby explains how John Coquillon (*WH1970* director of photography) had, in *Witchfinder General*, depicted a beautiful nature, which contrasted with the human depravity of the characters (176). We find the same technique in this hypertext. Heathcliff and Cathy, who belong to the margins, take refuge in nature, in the moors and rocks. They appear playing in the cemetery at night, before going to the Grange for the first time. Cathy, during her delirium in the hypotext, mentions she and Heathcliff used to play there, daring the ghosts to come (*WH* 164). Later, Edgar and Cathy talk at the cemetery. In contrast to her and Heathcliff before, they go on a sunny day.

The distribution of space in the frame in *WH1970* recalls eighteenth-century English painters like Thomas Gainsborough. Both director Robert Fuest and John Coquillon were former painters. Fuest declared that he “wanted to paint on film”, not “portraits”, but “figures on a landscape” (Canby 23). This is evident in the aforementioned shots of the characters lost or blending into nature. Moreover, Vincent Price, who worked with Fuest in *The abominable Dr. Philbes* (1970) declared that *WH1970* director had “a painter’s eye”, which he attributed to his experience as a set designer, so “he knows how to make every object in the background work for him” (Jonathan Rigby 209). In this way, space in the frame in *WH1970* is two-dimensional: we are shown an element in the foreground (in close-cup or mid-shot), while the real action takes place in the background. Attention is maintained on both levels of the frame at the same time. The landscape paintings by Thomas Gainsborough show the same bi-dimensional perspective, with an object in the foreground as a point of reference and the landscape in the background. In his *Portrait of Mr. and Mrs. Andrews*, the couple is on the left corner in the foreground, leaving all the room for an open landscape in the background (Illustration 2). Many frames in the film show this pictorial composition: during Edgar and Heathcliff’s fight in the kitchen, the foreground is occupied by the burning fireplace, while characters interact in the background.

#### 6.4.1.4.2.3. Religion: a pagan subtext

The religious context is Christian Protestant, the same as in the novel. Like in *WH1939*, religion is not criticized as a repressive institution. On the contrary, it is personified by the kind-hearted parson Mr. Shielders (only alluded to in the hypotext, 91). Nevertheless, the pagan subtext



Illustration 2: *Portrait of Mr. and Mrs. Andrews*, by Gainsborough (1750).

we described in Brontë's novel has been incorporated in this transposition. In contrast to the "neuter" vision of religion forced upon cinema by censorship codes like Hays, religious attitudes in the 1970s were more open. This was the period where many people became interested in alternative codes of belief, when cults proliferated and people embraced Eastern religions (or a mystified version of them). The idea of Brontë as a pagan would have not been shocking for audiences or censors. In contrast to the very social setting of the city and households, nature is a totally pagan, asocial space. It is free from the restrictions imposed by conventional morality and related to primitive Celtic religions. Cathy and Heathcliff play with feathers and eggs (like the ones Cathy the daughter collected in the novel and in *WH1992*) under a dolmen-like rock, which recalls Cathy's description of their union as "the eternal rocks beneath" (*WH* 122). They also swear on a "magic stone" to be always together.

There is no oak bed, but the dolmen is a womb-like space and also Cathy and Heathcliff's place of union and refuge (Freud's third category of the uncanny). As it is recurrent in all the film transpositions, this lovers' private space is framed from a low angle. The dolmen works in a similar way to the temple in *Dil Dija*. It is only here where Cathy and Heathcliff's love, forbidden by human laws, can be possible, as it is "blessed" by a spiritual power. The film ends at the dolmen, coherent with the film transpositions ending at the lovers' private space. Paganism features prominently. Heathcliff digs Cathy's grave with his bare hands. He invokes her and her ghost appears. At the dolmen, he throws the "magic stone" in the air. He hears the laugh of Cathy's ghost, whose clothes are agitated by the wind (Catania [1999] describes her in this scene as "an uncanny wind-force", 23). When Heathcliff dies, his spirit leaving his body is metaphorically represented by the wind, which is coherent with Celtic beliefs. We see their ghosts reuniting and running across the moor. The idea of the wind as a reflection of the human soul was already present in the novel: at the beginning, the wind announces the arrival of Cathy's ghost (66), while there is violent wind when Heathcliff escapes (125).

This last scene is where the influence of British horror genre can be felt the most. Cathy's ghost is pallid and dressed in a white gown like an archetypical Hammer female vampire. She does act like one, as her appearance consumes Heathcliff's life. Although Hindley shoots Heathcliff dead, Cathy kills him symbolically. Her ghost, with a mischievous smile, leads him to the door of Wuthering Heights, where he will meet his death. This is a materialization of her desire before dying (expressed both in novel and film): "I wish I could hold you till we were both dead!" (*WH* 195). She watches delighted while he lies dying, like a predator waiting. In true vampiric fashion, she knows he will be hers after death.

#### 6.4.1.5. *Hihintayin's* setting

This transposition was set in the present day. Like Brontë's novel, chronological indications are precise: Carmina/ Cathy's tombstone clearly indicates she died on Feb 10<sup>th</sup> 1990. Like in the later Filipino transposition *Promise*, the spatial setting is a rural town by the sea. Like the setting described in the hypotext, this is a liminal space: we have civilization on one side (the small but modern town) and wilderness on the other (they live next to the jungle). This tropical setting resembles the one in *Dil Dīya*, but also the one in *Onimaru*, as there is a cemetery in an open space, a land in-between, attached to both worlds and none at a time. In *Hihintayin*, it is a typical Eastern Catholic cemetery (similar architecture can be found in places like Goa). It is here, over Carmina's tombstone, where Gabriel/ Heathcliff is shot dead at the ending by Milo/ Hindley. The ending is very similar to *Abismos*, another transposition in which the cemetery is a relevant space.

##### 6.4.1.5.1. Nature: the sea

Shooting on location took place in the Batanes Islands, which is the northernmost province of the Philippine Republic, 190 kilometres south of Taiwan. The local language is Ivatan, although *Hihintayin* is shot in Tagalog (which serves as lingua franca in the archipelago). *Hihintayin's* script and dialogues used old Tagalog terms, which sounded “old-fashioned” and “cheesy”, but “nevertheless, heart-wrecking” (Jheck). As the setting in the hypotext, the Batanes is small and isolated. It is composed of ten small islands, sparsely populated (in fact, three of them are inhabited). There are small towns (like the one where the film is set), but not urbanized cities.<sup>85</sup> Like Brontë's Yorkshire, the Batanes are dangerous and unwelcoming: the islands are constantly swept by typhoons and the weather often changes suddenly. *Hihintayin* made a great use of the beautiful Batanes scenery. Jheck praises “the arresting shots of the great Romy Vitug of the breath taking Batanes scenery”. After the success of the film, the islands became a very popular tourist location for the Philippine population and also a referent for Filipino popular culture (Siguion-Reyna). The scenes where the lovers frolicked while the waves dashed furiously around them, filmed on the reef at Loran Point, became iconic for Philippine audiences. In the 2004 blog “Stranded in Batanes”, a visitor to the island confessed that she and her friends “fantasized about living out the surf frolic scene from *Hihintayin Kita sa Langit* provided Richard Gomez replayed his role” (Mapua).<sup>86</sup>

<sup>85</sup> For further information about the Batanes Islands, see Guillermo (64).

<sup>86</sup> Her attitude is very similar to those film fans who take pictures at the blue door in London's Notting Hill (setting for the 1999 film directed by Roger Michell), or shout “New York Herald Tribune!” at the French Champs Elysees (recreating *À Bout de Souffle/ Breathless*).



Like in Bombay film industry, we find in Filipino cinema the same dichotomy between the countryside as a place of tradition and goodness, and the city as a place of Westernization and corruption. In *Hibintayin*, we never abandon the Batanes setting, but we get hints of the city life during Alan/ Edgar and Carmina's anniversary dinner: Alan's modern, urban guests show the influence of American culture over Filipino one, which has quite negative connotations. They are noisy and ill-mannered. They sing a customized version of "We wish you a Happy Anniversary", with the music of "We wish you a Merry Christmas", which makes them look like a parody of the culture they want to imitate. Dudrah (145) and Capino (34) discuss parody when analysing the supposed plagiarism of Hollywood by non-Western cinemas. Dudrah suggests the use of Homi Bhabha's notion of cultural mimicry, which refers to when colonial authority seeks "to create a mimic of itself", a "reformed and recognizable other", subject of a difference that it is almost (but not quite) the same (143). However, mimicry is an ambivalent idea, as it can take the form of parody, which dismantles "textual power relations between the mimicking and the mimicked culture", creating a space where audiences can "marvel and mock at the characters and themselves as a simultaneous and double articulation" (147). These "Westernized" guests are used in contrast to "pure" heroine Carmina, who seems uncomfortable between them and later confides in Yaya Adora/ Nelly that she is not happy in her marriage.

Like in the later transposition *Promise*, the sea is an important space. At the beginning, the film credits roll over some views of the reefs and the beach, with the relatively calm sea smashing against the shore. The recurrent symbol of water smashing against the rocks reminds us of *Dil Dija's* temple ruins. On the other hand, the sea plays an important role in traditional Filipino myths, with many legends about mermaids. The motif is also recalled in Filipino cinema, which has a whole subgenre of mermaids' films (Capino 38). The sea also works as a reflection of the characters' frustration (an association which reappears in *Promise*). After Gabriel/ Heathcliff runs away, Carmina/ Cathy shouts his name to the furious waves from the cliffs. Later, Gabriel also screams to the sea from the top of the cliff, when he receives a note telling him that Carmina has decided not to leave her husband.

The version directed by William Wyler has been an important influence in this film, with scenes practically mimicked. The setting is no exception. There is a rock next to the cliffs by the sea which works in a similar way to the "Penistone Crag castle" in *WH1939*. The childhood scenes and the lovers' meetings take place there (it is their private space). It is also heaven, the space where Carmina and Gabriel end. In the final scene, when Yaya Adora believes to see their ghosts, there is a shot of the sea, deliberately organized to emphasize the reflection of the jungle and the lovers in the water. The ending of *Promise* is practically the same.

#### 6.4.1.5.2. The two *haciendas*

Don Joaquin Salvador/ Mr Earnshaw and his family live in a big house, a typical Filipino countryside manor, which is supposed to be Wuthering Heights. The house has a veranda, which looks very similar to the one from the house in *Hurlevent*. Like in the novel, Milo/ Hindley divides the house space according to class after the father's death: he tells Yaya Adora (the servant) to sleep in a different "cuarto" and sends Gabriel to the "cuadra". The Ilustres/ Lintons are *hacienda* owners, who have a huge mango plantation. Their house is a huge manor with Spanish colonial style archways, but it has a modern pool. Since the late 1950s, the pool is a symbol of status and wealth in American culture, but also of decadence of the rich (i.e. John Cheever's American short story "The Swimmer", published in 1964). Some important scenes take place by the pool. First, it is the setting for Gabriel's return: all the family is taking a swim when he arrives. Second, Gabriel and Alan have there their confrontation because of his advances to Isabella (instead of the kitchen, like the hypotext). This scene is depicted in a more sexualized and violent way than in the novel. Alan and Carmina surprise Gabriel and Sandra/ Isabella frolicking in the pool (she in swimming costume, he in his underwear). Gabriel strikes Alan because he keeps hitting Sandra and reproaching her "shameless" behaviour. The two men fight and the two women separate them (Sandra grabs Gabriel, while Carmina protects her husband).

In a similar way to the labyrinthic houses in *Hurlevent*, the two manors in *Hibintayin* are places of closure and entrapment, reflecting the oppression of the inhabitants. After suspecting (erroneously) that Carmina's baby is Gabriel's, Alan locks her in a room, in a scene which makes him resemble one of the tyrant villains from the Gothic. We see their shadows projected on the wall while he beats her, and then the shadow of an armoured knight with an axe (part of the furniture, not uncommon in Spanish colonial houses). Alan keeps locking doors and windows, leaving the spectator outside. We see Carmina through the gate bars, which prevent her escape. It is a recurrent motif in the film to see characters "trapped" by gates or window bars and blinds. She later locks herself in the bathroom, a reduced space full of mirrors. These claustrophobic houses are coherent with the conventions of melodrama genre. Another example is the confrontation between Milo/ Hindley and Gabriel/ Heathcliff after the latter comes back and steals the house from the former. It is a series of cut crosscuts showing both characters at a time: we see the back and shoulder of one of them, depending on whose point of view it is. This enclosed framing concentrates on the characters and intensifies the violence of the scene.

### 6.4.1.5.3. Religion: secular Catholicism

The religious context is changed to Catholic, which is the main religion in the Philippines. Nevertheless, there has been separation between church and state since the 1899 Malolos Constitution, soon after the Philippines declared independence from the Spanish colonial rule.<sup>87</sup> Like in the next version *WH1992*, the film reflects the secular society of the 1990s. For the vast majority of Christians in this period, religion is not a cultural imposition (not a “repressive” force), but a matter of personal choice. Religion in the film illustrates the way in which Filipino culture is between modernity and tradition, as we see in the two wedding scenes: Carmina and Alan’s is a traditional affair, with all the characters dressed in typical Filipino costumes, very beautiful and colourful. The influence of Spanish colonial style is obvious in this wedding. They carry some curious square *sombrillas* and leave in a carriage with horses. Despite being a traditional ceremony, Carmina throws the bouquet like in American weddings, and Sandra catches it. The shot of Yaya Adora, looking worried as the carriage leaves, is exact to the same one of Nelly at the wedding in *WH1939*. On the other hand, Gabriel and Sandra have a simpler church wedding, with the characters dressed in modern clothes.

Moreover, the way in which Filipino society views religion is a mixture of profane and sacred, a mixture which can also be found in *Abismos* and *Onimaru*. The influence of pagan traditions is present in the film, in the way in which the sea mirrors the characters’ state of mind. According to theologian Leonardo Mercado (in *Elements of Filipino Theology*), a Filipino views the human body with the sacred and the profane intertwined, while it is considered that nature (rainbow, moon, birds, etc.) gives messages of the divine (quoted in Herrera and Dissanayake 228). Religion in the Philippines has many elements of animism and anthropomorphism, still practiced nowadays in some regions (Guillermo 339). As we mentioned before, similar animist elements can be found in Brontë.

### 6.4.1.6. *WH1992*’s setting

#### 6.4.1.6.1. Time setting

The temporal setting is the same. There is not a single historical allusion, but Heathcliff’s tombstone in the final scene clearly states his death at “1802 A D”. There are also some scenes where Emily Brontë herself appears “imagining” the story, which in earlier versions of the script were more numerous. Another previous version shows that the filmmakers had the intention to include some scenes in the present day with visitors at the Brontë Parsonage Museum (Devlin.

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<sup>87</sup> Even nowadays, the church traditionally plays a neutral role in politics (Guillermo 340).

“*Wuthering Heights* Script”). This self-referential time setting is coherent with the treatment of the story, which tends to emphasize its literary origins. As we commented in Chapter 3, this is a trait in 1990s period films, together with a revisionist view of history: in *Firelight* (1997), the governess explains little Louisa the unfair laws of the period regarding women, in order to make her aware of the importance of having and education (“They will put you in a corner”, she warns). This is for the benefit of the twentieth-century audience, as unconscious of the rules as the child is. Brontë’s readers would have not needed this explanation. Lepore (quoted in Rizzo 104) is dismissive of this revisionist tendency, which can be observed in other 1990s period films (*Pocahontas*, *The Scarlett Letter*) (104). Nevertheless, there have been precedents in literature. Jean Rhys wrote *Wide Sargasso Sea* (1966), retelling *Jane Eyre* from Bertha Mason’s perspective, because she felt let down by the colonial politics of Charlotte’s novel, which presented the Creole woman as hyper sexualized and aberrant.

#### 6.4.1.6.2. Space setting

Despite the complaints about the French protagonist and the Japanese composer, critics praised the Yorkshire moors locations (between Grassington and Skipton), very near the places where the Brontës lived (Hickling 11; Heller 16). The way space is depicted in the film follows the hypotext closely. First, it is elusive. In Brontë’s novel, as the story is filtered first by Nelly’s narration and then by Lockwood, the space is perceived as dreamlike and unreal. In the film, it is an “imagined” space, as it arises from inside Emily Brontë’s mind, who seems to be creating the story in front of our eyes: the ruins of *Wuthering Heights* she finds will become alive and inhabited later. Second, the spatial setting is quite isolated and very oppressive. We never abandon the moors and do not have a single glimpse of the city. In the novel, Isabella and Heathcliff mend a horse-shoe in Gimmerton while eloping. In the film, this is substituted for them getting some water at a gypsy camp (coherent with Heathcliff’s “gypsy origins”), where the light of the bonfires is the only source of illumination.

The importance of the landscape in the film is emphasized from the opening sequence, a general view of the moors where Emily Brontë walks. A tracking shot with subjective camera (constant throughout the film) establishes her point of view. The ruins which will become *Wuthering Heights* appear for the first time through her eyes. When she opens the door, the perspective changes to the interior and the light melts the human figure with the house. The final shot in the hypertext is the same general view of the moors as in the beginning, with the authoress walking back home.

#### 6.4.1.6.2.1. The two households: a Gothic setting

Many critics complained about the *Wuthering Heights* household setting, an old, dark, stone house with a small tower (in reality, a mock facade): a “crenellated monstrosity” (Walter 21), “too pretentious to be of the Pennines” (Woods). An exception is Heller, who praises the hypertext’s authenticity and perceptively describes the household as “an immaculately distressed Hammer horror edifice” (16 – 17). We have commented in the *WH1970* section that Hammer film productions based their aesthetics on the same type of Gothic fiction that had been a huge influence on Brontë herself. Then, it should not be surprising that the setting for this transposition resembles a horror film. Some reviewers (Mars-Jones) have pointed out the “lashes of Gothic atmosphere” (Brown 3). The most obvious is the recurrent imprisonment motif. Many scenes are seen through a window and sometimes the glass prevents us from hearing what the characters say (i.e. Cathy the daughter banging on the window when she is imprisoned at the Heights, while Nelly outside speaks to Heathcliff). As we will see in Chapter 7, these scenes are supposed to recreate the distanced storytelling of the novel. Moreover, there is plenty of imagery involving barriers and thresholds, loyal to the novel. During Mr. Earnshaw’s death scene, Hindley (who becomes the children’s oppressor) closes the big front door, leaving Heathcliff out and Cathy inside. She cries out his name, while the door sounds like a tombstone falling. While in this scene the children are separated by a door, in the next it is a window (Cathy observes Heathcliff working in the yard). These physical barriers (a motif repeated later) mark the end of childhood and reflect the social barriers between them from that moment on.

Like in the hypotext, there is a big contrast between the two households. *Wuthering Heights* is on top of a hill surrounded by moorland, while *Thrushcross Grange* is on the valley, surrounded by a park and a beautiful garden, coherent with the association of one house to wilderness and the other to civilization. The *Wuthering Heights* household usually appears engulfed by the mist, or during stormy nights. Despite being a wild and dark world, it looks attractive, as it is shown by the light of the storm, which creates an unreal atmosphere (it is in this household where ghosts wander around). The vast majority of scenes take place in the kitchen, where masters and servant relate easily, like in the hypotext. During the night scenes, the only source of light in the interior is the huge hearth fire in the parlour and kitchen. This association is directly taken from the novel. The burning fireplaces in *Wuthering Heights* define it as the house of passions, while their absence in *Thrushcross Grange* defines it as the house of coldness: after Heathcliff leaves, a very pale Cathy sits in front of an extinguished fire. During her convalescence at the Grange, no fireplace is in sight (her passion is not revived) and she is surrounded by cold colours (pale blue and white). Fire as passion is the main symbol in the Brontë-inspired film

*Firelight* (1997). It is set in winter, in a manor surrounded by snow and a frozen lake, mirroring the unspoken secrets of the inhabitants. On the contrary, characters feel free to say what they really feel when they are “by the firelight”.

Brontë’s voiceover says that Thrushcross Grange is “carpeted in crimson”, a sentence taken from the novel (89). It is a beautiful manor, with columns, where bright colours (brown, yellow, orange) predominate. The important scenes take place in the comfortable living room, a space reserved for the masters. Edgar’s study (the library) is completely surrounded by books, symbolising his attachment to culture. Even the door is a fake bookshelf. Like in *WH1970*, the scenes set in this household look like a Thomas Gainsborough painting (i.e. when Cathy observes Edgar and Isabella from afar, walking in the neat garden). The scenes at Thrushcross Grange take place mainly during the day. In night scenes, every room and interiors are perfectly lit by artificial lamps. If *Wuthering Heights* is a world of darkness, fire and passion, Thrushcross Grange is a world of order, calmness and light. The association of the Grange to light and the Heights to dark is especially evident in the dog-biting scene, in which huge emphasis is made on the perfectly lit interiors and the dark exteriors. While the dogs chase Cathy and Heathcliff, the wide windows on the ground floor allow us to see what happens inside and outside simultaneously. At the ending of the scene, Heathcliff, expelled from the house (the light, civilized world of colours), peers from outside the window (the dark, wild world) how Cathy interacts with the Lintons.

#### **6.4.1.6.2.2. Lovers’ private spaces: the oak bedroom and the bare rocks**

The stormy nature contributes to create an atmosphere appropriate for a horror film. When Lockwood visits the Heights for the first time, all the intriguing characters he finds are introduced by bolts of thunder and lightning illuminating them. The light of the storm is symbolically used thorough the film to mark the attachment of characters to nature. Significantly, it is only the leading couple and the second generation couple who are introduced this way. Like in the novel, nature works as a reflection of the characters. During Lockwood’s dream, very realistically depicted, the branches of the tree transform into the hands of Cathy’s ghost. This association already appeared in the hypotext (66). For Catania (1999), this scene recalls a later one in the film, set in the moor, where Heathcliff tells Cathy: “I’ll send your spirit in that tree” (25). This moor scene is taken from a poem by Brontë: “There are two trees in a lonely field” (*CP* 73). We have mentioned before that, in the hypotext, the scenes where the two lovers are together in nature are not shown. The reader has no access to what they think or say to one another. On the contrary, this transposition shows Cathy and Heathcliff together in the moor. The source material for those scenes comes from poems written by Brontë (as we will see in Chapter 7).

The lovers have two private spaces in this transposition, one indoors and another outdoors. Both of them appear as well in Brontë's novel. The first is "the oak case" they share as children, exactly like the one described in the hypotext (61), in which the bed is enclosed by two shutters. The oak bedroom appears in more scenes than in the hypotext: Heathcliff is locked there instead of the garret during the Christmas party (*WH* 101), and this is the place where he locks Catherine the daughter in the second half of the film. It also appears briefly in the childhood scenes, when Heathcliff discovers the room, observed from afar by Catherine and then threatened by Hindley. As young adults, it is their hiding place, where they meet to talk: a scandalized Joseph interrupts their pseudo-sexual game in the bed. Coherent with Freud's third category of the uncanny, the bed is a wombly space and also the place of origins and endings. It is the threshold to the World of the Dead, a passage to the Underworld: like in the hypotext, it is in that room where Cathy's ghost appears and where Heathcliff dies. Moreover, the characters who sleep there find traces of the two lovers' previous presence. In the opening scene, the subjective camera assumes Lockwood's point of view, fixing our attention in little but important details: the names scribbled by Cathy on the book (he recites them like an incantation) and the initials engraved on the windowsill (we later see Heathcliff carving them, and much later Catherine the daughter discovers them as well). In many Gothic tales, the narration starts with the discovery of an old object whose importance the narrator cannot initially ascertain.

The other private space is the dead solitary tree surrounded by bare rocks in the moors. It corresponds to the description of Penistone Crag Nelly gives in the hypotext, although the film does not identify it as such ("Bare masses of stone, with hardly enough earth in their clefts to nourish a stunted tree" 225).<sup>88</sup> This is perhaps the more significant space in the hypertext. It is there where we have the first indication of the stormy future awaiting the protagonists. Paraphrasing Brontë's poem "Will the day be bright or cloudy?" (*CP* 32), Heathcliff dares Cathy to close her eyes and says, like a spell: "if when you open your eyes, the day is bright and sunny, so your future will be. If it is stormy, so your future will be". When Cathy opens her eyes, a storm begins. They both look terrified, while she angrily repeats she does not care. Unwittingly, Heathcliff has sealed their fates. Despite not existing in the hypotext, the ideas in this scene are totally loyal: Heathcliff is attached to the natural world, but nature is a force that humans cannot control. It is also by the bare rocks where Heathcliff grieves after Cathy's death, and above all, this place is going to be where they meet after death. In this way, it is hinted an idea not emphasized in this transposition, but essential in the hypotext: Cathy and Heathcliff do not want Heaven, but

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<sup>88</sup> Such landscape is typical of the Yorkshire Dales. In fact, the exact film location is Malham Rocks in North Yorkshire.

wandering eternally together in the moors (“heaven did not seem to be my home”, Cathy says, *WH* 120). Coherent with the idea that their passion will only be fulfilled in death, the lonely tree by the bare rocks is also the Underworld.

The final scene brings together (and to a closure) all the liminal spatial levels in the film. First, in Brontë’s fictional world, Heathcliff enters the oak bedroom (the meeting point of the worlds of the living and the dead), flooded by a pale blue light emanating from Cathy child’s ghost. She opens the sliding doors, transporting him (together with the viewer) to a magical dimension. Heathcliff (in tracking shot with subjective camera) approaches Cathy adult, who waits for him by the bare rocks (the world of the dead). When the two characters kiss, the light blurs and the wind blows stronger, chaining to the next scene (back to the world of the living). The window of the oak bedroom banging calls Nelly’s attention. By means of another tracking shot with subjective camera, she opens the sliding doors and finds Heathcliff dead. Then, authoress Brontë (back in the non-fiction world) leaves the house ruins, her thoughts in voiceover. Through the eyes of her imagination, we see Catherine the daughter and Hareton, riding together and kissing.

#### **6.4.1.6.3. Religion: a secular society**

The revisionist vision of history in 1990s period films includes a more critical vision of religion. This criticism is especially virulent about the way in which religion is used to impose moral values on those whom the nineteenth century considered “lower orders” (meaning: women, working class and ethnic minorities). In *The Piano*, the members of the Christian mission (symbol of “civilization”) are depicted as ridiculous because of their patronizing view of Ada and their attempts to exploit the aborigines in the name of “evangelization”. Ada (a mute woman) and the Maoris (who speak their native tongue) remain “voiceless” for the mission members, but the audience is aware that they are intelligent human beings, who feel contempt for their supposed “superiors”. In *WH1992*, the vision of religion is quite neuter, although in a different way to *WH1939*. While the repressive side of religion was toned down in the 1930s transpositions in order to avoid censorship, *WH1992* reflects the secular society of the 1990s. Religion is not openly criticized, but seems to have no power to condition the characters’ lives. Joseph is as repressive as in the hypotext, but he is a figure of mockery. First, he complains because Cathy and Heathcliff are more interested in what are Hindley and Frances doing behind the armchair than in his Sunday sermon. In the next scene, he surprises the adult protagonists cuddling in the oak bedroom and shouts that they should be ashamed. His intromission only provokes Cathy and Heathcliff’s contempt. The twentieth-century audience laughs at Joseph, together with the protagonists, but that does not imply that the scene is anachronistic. We can find similar episodes in eighteenth-



century English novels (i.e. Henry Fielding's *Joseph Andrews* or *Tom Jones*), but Brontë's nineteenth-century audience would have found them distasteful (Cathy would have been branded a "villainess" or a "temptress"). Besides, we can find positive religious figures in the hypertext. The priest who marries Cathy the daughter and Linton leaves clear that he is doing so under duress. When Nelly reminds Heathcliff "he never had a Bible in his hands since he was a child", she is acting out of concern for his mental sanity (like in the hypotext, 363), not fanaticism.

#### 6.4.1.7. *Promise's setting*

*Promise* is set in present day Philippines (2007, when the film was shot). Like *Hibintayin*, the action happens in a town by the coast, near a big *hacienda* property of the de Veras/ Lintons. Shooting locations were Tagaytay City, in Cavite, Luzon. It is not as extreme location as the Batanes (in fact it is near Manila), but the way in which it is shot makes it look quite isolated. Although the action seems to take place by the seaside, it is actually Taal Lake, a huge sea lake inside an almost secluded gulf, which has a volcano island in the middle. There is also a lighthouse, which is the protagonists' private space and resembles Penistone Crag in *WH1939*.

##### 6.4.1.7.1. Time setting: the Philippines in the 2000s

The previous Filipino transposition directed by Siguión-Reyna is one of *Promise's* biggest influences, but not the only one. *Promise* has obvious similarities to the American MTV version *Wuthering Heights, CA* (2003). Filipino Regal Films, who produced *Promise* as 2007 "Valentine release", follows the same working methods as MTV. The company specifically targets the teenager market in the Philippines. These are modern youngsters influenced by the latest trends, fascinated by rock musicians and subcultures, consumers within a capitalist society, and American MTV viewers. Unsurprisingly, many scenes in *Promise* show the same aesthetics of a commercial: the scene with Daniel/ Heathcliff on a black horse has an uncanny resemblance to a famous beer advert. Regal's "Valentine releases" are always accompanied by a huge publicity campaign, in order to create expectation in the teenagers target audience. The campaign puts the emphasis in the sexual scenes, especially the actors' nudity. Capino explains that this has been a recurrent tactic in the promotion of recent Filipino commercial films (35). The reviews for *Promise* keep giving hints about a possible real life romance between teenage idols Richard Gutierrez and Angel Locksin: "Sex scenes are too realistic" (Nathan; Candy; Gatcheco). This is a deliberate wink to the previous *Wuthering Heights* Filipino transposition, *Hibintayin*: the highly publicized brief relation between the leading actors from that film, Dawn Zulueta and Richard Gomez. Interviewers keep asking *Promise* protagonists about their feelings while filming the love scenes and speculating if they were for real.

Their answers are tailored to keep the ambiguity (Dimaculangan). The review “Will Angel and Richard fall in love for real this time?” affirms that Richard Gutierrez’s semi nudity in the film, described in totally voyeuristic terms, will please female fans:

“For the very first time, too, Richard appears shirtless on-camera—and for several minutes! (Women everywhere must be rejoicing)”.

Like in *WH1970*, the explicit sex scenes are designed to attract the target teenage audience. Nevertheless, while being a sexually active teenager was regarded as “sinful” in the 1970s (remember critics complained about the sex scene between Dalton and Calder-Marshall), it seems perfectly acceptable for 2000s teenagers. As we see in the aforementioned review, producers do not only acknowledge that their female audience has sexual desires, but use it to their advantage in order to promote the film. It is the same strategy used by the producers of *WH1992*. However, to what extent does this modern sexual behaviour represent the country’s reality? Does it represent American teenagers (upon whom the film was modelled) or Filipino ones? Filipino society is still patriarchal and the basic unit is the nuclear family with the father as the head and extended relatives of husband and wife (Guillermo 3). Like in modern India, there is a conflict between the elder and the new generation in the Philippines, together with huge differences between the countryside (upholder of traditional values) and the city (fast-pace life and cutting with tradition). Like Bombay film productions, Filipino films traditionally associated the countryside with goodness and the urban space with evilness. This distinction remains in modern films, but is not so black and white. The fact that Andrea/ Cathy envies the material wealth of the de Veras, or that she and Monique openly want Daniel sexually, does not immediately classify them as “vamps” any more. I will return to this question later.

Like in the other Filipino transposition *Hibintayin*, the religious context is Roman Catholic (Andrea’s room has a crucifix on it). However, religion does not have a capital importance in the plot. Joseph has no counterpart in the film. The only religious reference is when child Andrea says she would like a nice dress like Monique’s “to go to mass”. She regards the religious service as a social gathering, not a sacred act. Like in the case of *WH1992*, the film reflects the morals of the late twentieth-century – early twenty-first-century secular society. Religion does not influence the characters’ decisions: Andrea does not think twice about cheating on her husband with Daniel/ Heathcliff. She does not lose the sympathy of the audience for doing it, quite the contrary (Daniel is her true love, after all).

#### 6.4.1.7.2. The house and the lighthouse

There is no contrast between the two households in this transposition, as (curiously enough) *Wuthering Heights* does not appear. First, Andrea/ Cathy's family lives in a simple workers' hut by the beach, and later they are offered a better house in the *hacienda* grounds, next to the lighthouse, when the children are little. Like in the novel, Jason/ Hindley divides the house space according to class. When they are children, he sends little Daniel to sleep in the beach. When he comes back after the parents' death, he orders him (at gunpoint) to live in the warehouse. Given that the household *Wuthering Heights* does not feature, it would make no sense to use the original title. *Promise* concentrates on the lovers and their bond instead. The inclusion of the lighthouse space seems to be a direct influence from *Wuthering Heights, CA*. However, while in the MTV production the lighthouse doubled for the *Wuthering Heights* household (Mr. Earnshaw was the lighthouse keeper), in *Promise* it becomes the lovers' private space. This is the place where they have their love- sex encounters and here is where old Daniel goes to die at the ending. It is a wombly space, with a twisted spiral staircase, seen from above. Spiral staircases are recurrent in the claustrophobic spaces in Gothic fiction (Morgan 189) and melodrama. The spiral staircase is also similar to the cave where the protagonists hide in *Wuthering Heights, CA*. The lighthouse is their only window to the outside world. They peer together while they talk about their (different) dreams for the future. They see a yacht and Andrea/ Cathy says she dreams of going to Manila, but Daniel/ Heathcliff reminds her she has no money for the fare. Their attitudes are similar to Cathy and Heathcliff's at Penistone Crag in *WH1939*: she wants him to "bring her the world", but he keeps putting objections.

Thrushcross Grange is in this film the luxurious *hacienda* De Vera, a colonial style manor where white colours predominate. A sugar cane field surrounds it. Like in *WH1939*, the *hacienda* is the ideal world to which poor girl Andrea aspires, while the de Veras are her role models: when they are children, little Andrea lines up with all the servants (and little Daniel, who seems uncomfortable) to admire the masters' children and their elegant clothes. The same scene is later repeated with the adult actors, during the dog biting scene: Andrea insists on peering at the party in which Anton/ Edgar and Monique/ Isabella (now elegant graduates from a foreign university) are presented to society.

#### 6.4.1.7.3. The "pure" countryside versus the "degenerate" city

Instead of the moors, we have the sea lake. Like in *Hibintayin*, the sea is a very important space in *Promise* and highly symbolic. It is also used in a similar way to the river Ganges in *Dil Diya*, as it is associated to the cycle of life: after his three-year absence, Daniel/ Heathcliff comes back

by the sea in a big yacht. This is also the place where Andrea/ Cathy dies. Finally, it is the Underworld, as the last scene shows them running happily by the seashore and hugging on top of a cliff. Like Gabriel in *Hibintayin*, Daniel expresses his frustrations by screaming to a furious sea: e.g. just before he escapes, after he hears Andrea agreeing to marry Anton/ Edgar.

We have glimpses of the city (supposedly Manila), lighted in a totally different way and presented as a hard, inhuman place: Daniel escapes there after he leaves the *hacienda*, which is the equivalent of the hypotext's three years absence. A MTV quick rhythm editing montage shows him falling into a life of crime, earning his living as a wrestler in illegal fights. The scenes have an uncanny aesthetic resemblance to *Fight Club*, but also to modern Thai action films (i.e. *Bangkok Dangerous*). These films depict a stylized and violent lumpen urban environment. Shots of Daniel being beaten are intercut with shots of Andrea and Anton's wedding. This is a similar idea to the settings in Bombay popular films, where urban space is associated to degeneracy and corruption and country space to purity of feelings. In contrast to the pure white colours and calm editing of the *hacienda* and the beach, in the city scenes everything is black and dirty yellow. Like in *WH1992*, the setting uses the different colours symbolically: green and clear brown for Andrea's family peasant's hut; whites for the elegant *hacienda* (which is the "ideal world", like in *WH1939*); and dark for the corrupted city.

## 6.4.2. Surrealist transpositions setting

### 6.4.2.1. *Abismos'* setting as model

#### 6.4.2.1.1. Time setting

*Abismos* has an unspecific nineteenth-century time setting. Faithful to the novel, there is no reference at all to external reality, while the action is reduced to the two households and the desolate landscape between them. This transposition was shot during what is known as the "Golden Age" of Mexican film industry (late 40s and early 50s), as production and economic profits were high. However, this was also a period of artistic stagnation. Draconian union rules prevented new people from entering the industry, while producers gave priority to "formula" films (family melodramas, *comedias rancheras*...), which had proven to be a success with audiences. Budgets were low (this was the case in *Abismos*) and directors were praised if they could shoot movies as quickly and cheaply as possible (Mora 75). Despite directing around twenty films in the country and being credited with giving quality and vitality to the industry in the late 50s and early 60s, Spaniard Luis Buñuel always remained an outsider within Mexican cinema (Mora 91). *Abismos* is the product of a negotiation. It is in between formula melodrama centred on the family and

personal project. This film was produced within México studio system and follows the melodrama patterns. Nevertheless, in the films he directed, Buñuel managed to reconcile the requirements of commercial cinema to his Surrealist ideas. He also subverted the conventions of melodrama to serve as a vehicle to express his more recurrent topics.

For Williams Evans, *Abismos* also marks Buñuel's strongest compromise with the Gothic, because of the "violent storms and characters infuriated by passion, violence and necrophilia" (82). Buñuel admired Gothic novels, especially Edgar Allan Poe, and had planned to transpose *The Fall of the House of Usher* with Jean Epstein during his Paris period (38). Pérez Turrent and José de la Colina (85-86) identify Gothic literature elements in *Abismos* setting. They are especially evident in the last scene of the film: the crypt, the ghostly image, Catalina/ Cathy's white veil... In the same interview, Buñuel talks about his enthusiasm for Radcliffe's novels, *The Monk* by Lewis and *Melmoth* by Maturin. On the other hand, the *mise-en-scène* in *Abismos* (the black and white, the candles...) and the way the actors move show the influence of 1920s silent German Expressionist films. The aesthetics of this movement (which is a descendant of the Gothic) have probably inspired the choice of Wagner's music *Tristram & Isolde*. In an interview with Max Aub, Buñuel talks about his admiration for 1920s German films and how they influenced his work, especially those directed by Fritz Lang, like *The three lights*. Buñuel credits this film with making him realize, for the first time, that the cinema could provoke emotions (56-57). *Abismos* can also be related to a Hispanic Gothic tradition. The film is a predecessor of the Mexican vampire films subgenre, inaugurated in 1957 with *El Vampiro* and becoming very popular in the next decade.

#### 6.4.2.1.2. Space setting

We saw how, in Hollywood classic cinema, all the elements of the setting were there for a reason. The films directed by Buñuel follow the patterns of Surrealist cinema, as settings are full of elements out of context (i.e. the top hat in the slums of *Los Olvidados*). Despite critics trying to find a meaning for them, Buñuel insisted that details like Ricardo/ Hindley throwing the fly to a spider occur to him while filming and their only purpose is to break the monotony of the scene (Pérez Turrent and José de la Colina 87).<sup>89</sup> Paradoxically, Surrealist settings are more realistic, as life is unpredictable, full of unexplainable elements. In many of his films, Surrealist details are inserted into a realist context (like the two passengers carrying a *custodia* in *La ilusión viaja en tranvía*) which, as Buñuel insists, it is precisely what Surrealism art was about (Pérez Turrent and José de la Colina 88).

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<sup>89</sup> Pérez Turrent suggests that the spider is a symbol of the hardness of the relations between the characters, but Buñuel insists it was an improvisation during shooting) (86-87).

*Abismos* is set in an isolated, arid desert, in the Mexican countryside. Buñuel declared that location shooting took place during March or May, during the dry season (Pérez Turrent and José de la Colina 85). Despite appearances, this tropical southern location has many parallels with Yorkshire's northern, humid, cold landscape. Like in the hypotext, nature is unwelcoming and violent. This is made clear from the opening shot: there is a dry tree with some buzzards ("zopilotes"). Suddenly, a rifle is shot (by Catalina/ Cathy, as we discover later) and they fly away while a dog barks. The space is deep but quite oppressive, like a long tunnel. Pérez and Hernández point out the effective use of deep focus in this film. Characters are seen from a high angle, the frame entirely occupied by them talking. Our view of the background is restricted, but sometimes there is action happening there. During Catalina's burial, Maria/ Nelly talks to Alejandro/ Heathcliff, while some mourners are visible behind them. Alejandro and Isabel/ Isabella's wedding ceremony is seen from a high angle, from the top of a balcony with the bars as if they were in a jail. In several scenes inside the households, the window bars project over the characters, as if imprisoning them. The technique had been used in previous films directed by Buñuel, like *Susana* (1951), whose first scene shows a spider crossing the shadow of the cross made by the bars of a cell. For Losilla, these elements seem to have been taken from a 1930s Universal horror film. Like in *WH1939*, we have pan shots covering all the setting: i.e. the gambling scene starts with Isabel/ Isabella on the foreground with the drinks, Jorgito/ Hareton in mid-term next to the stove and Alejandro in the background smoking his pipe. The camera keeps following the characters, describing horizontal pans.

#### **6.4.2.1.2.1. The two households: the entrapment motif**

Like in the hypotext, the two Mexican mansions which double for Wuthering Heights ("La Granja") and Thrushcross Grange (unnamed) are secluded inside that desolate landscape. The architecture of both buildings (which do not look very dissimilar) is full of archways, within which the characters talk, provoking a sensation of entrapment. This oppressive framing (which will be used later in *Onimaru*) makes both households seem haunted. It also reflects Freud's third category of the uncanny, as horrible things happen inside those walls. Thrushcross Grange is elegant, well-looked after and full of servants. "La Granja" is dark, in a state of decay and scenes of violence are usual there (like the drunkard gamblers). In *WH1939*, we entered as strangers just in Thrushcross Grange, which identified the spectator with the Wuthering Heights inhabitants. In *Abismos* we observe both houses from a high angle, as if we were observing insects: the establishing shot of "La Granja" is an exterior view of the house on top of a hill, but the viewer's perspective is even higher (as if we were watching from the sky). The spectator feels distanced from both worlds.

Unlike in *WH1939*, Thrushcross Grange is not presented as an ideal to achieve: the camera remains afar, at a high angle (as if somebody peered from the first floor) while the characters sit at a very long dinner table with candelabra, making it look like the setting from a *Dracula* film. This household has a long corridor and interiors full of things and furniture: Catalina's guns are perfectly lined on the walls; while there is a library full of books (the confrontation between Alejandro and Eduardo takes place there instead of the kitchen). There is also a butterflies' collection, which Eduardo/ Edgar meticulously puts in order, while Catholic crosses appear in all the rooms. For Julie Jones, this defines Thrushcross Grange as a world of property and possessions, reflecting the adult values embodied by Eduardo (property, decency, civilization (153). While *WH1939* presented this world of material possessions as happy (with guests dancing in white gowns), in *Abismos* it is associated to repression. This is more faithful to the hypotext, in which the Lintons locked themselves with guns and dogs to defend their money. Moreover, the inhabitants of Thrushcross Grange seem quite uncomfortable around one another. The Grange in *Abismos* is also a liminal space, as it is surrounded by a wall, which Alejandro cannot cross: he walks next to it after Catalina dies, asking her to haunt him, while the wind blows into the trees. Monegal describes that an inside and an outside is delimited: on one hand there is an apparently quiet and luminous world, controlled by an artificial order (like Eduardo's insect boxes). On the other, there is a chaotic, dark and stormy world, where Alejandro peers in the garden (210). This recalls the motif of entrapment, totally loyal to the hypotext. Thresholds and barriers are very important. The film opens with Alejandro/ Heathcliff's return. He smashes a window in order to enter the Thrushcross Grange manor (assuming Cathy's ghost position in the hypotext during Lockwood's dream 67). It ends with the tombstone locking. Many scenes happen by a doorway (i.e. Alejandro and Isabel coming out of the church). Julie Jones relates the use of windows and barriers in the film to the idea of entrapment (e.g. Isabel peering through windows (153). We could add the scene where Catalina and Alejandro look at the sky from their windows as if they were symbolically looking at one another. The effect is emphasized by Wagner's *Tristram & Iseult* sounding in the background. The image of a character observing from the inside is recurrent in this hypertext. This is faithful to the hypotext which, as we explained, happens mainly indoors. Strick describes the use of interiors as a metaphor for the characters "perpetually courting self-imprisonment". Like her counterpart in the hypotext (157), Catalina locks herself in her room in the second half of the film as an act of rebellion.

"La Granja" (Wuthering Heights) is associated to wilderness. The gate is always open. Like in *Ölmeyen*, *Hurlevent* and *Hibintayin*, the house's first floor is surrounded by a long veranda. The interiors are more modest, less refined than the other manor. Like in the hypotext, this is a

working farmhouse, where furniture has a practical function. It has a huge fireplace in the kitchen, which is also a stove (like in *WH1970*). In contrast, in the Thrushcross Grange equivalent, the fireplace is in the living room, where Eduardo/ Edgar sits to read or arrange his butterfly collection (a gentleman's pastimes). "La Granja" has dark, narrow stair ascending to the bedrooms. For Julie Jones, this is "a passage to the unconscious or dream world", which inversely reflects the stair descending to the crypt in the final scene. She describes this house as "an inferno", because many scenes of cruelty and violence happen here (153). "La Granja" also resembles a German Expressionist setting, full of huge archways and frames: Jorgito/ Hareton looks very small walking through them. The later transposition *Hurlevent* is set in a similarly labyrinthic household. Like in the case of *WH1939*, the low roofs are always visible in "La Granja", creating an oppressive framing and provoking a recurrent feeling of claustrophobia.

#### 6.4.2.1.2.2. Nature

In this transposition, nature is unwelcoming, jungle-like and difficult to walk. Like in the hypotext (and like in Gothic fiction), this inhospitable landscape provokes and reflects the characters' hidden passions: Alejandro returns during a stormy night in quite a violent manner, breaking windows, while Catalina, forgetting conventions, runs to his arms. The storm and the wind are used as metaphors repeatedly thorough *Abismos*. There seems to be a storm every night (i.e. when Ricardo/ Hindley visits Thrushcross Grange and also when Isabel elopes), with rain and bullet-like sounding thunders (like in *Dil Diya*). According to Monegal, Alejandro is in symbolic contact with Catalina through the wind which enters through her window. This communication and division of spaces is inverted when Catalina dies: the strong wind through the branches is her response to Alejandro's begging to be haunted (210). The association of the wind to the beloved one appeared in the novel (during her delirium [162], Cathy insisted in opening the window "to feel the wind"), but also in Brontë's poetry (the aforementioned "The Night-Wind" 126). The wind motif could also be found in *L'âge d'or*, in the scene where Lya Lis reminisces about her lover while a breeze seems to come from inside the mirror. According to Kyrou, this image symbolizes the "union of two people whom distance does not separate" ("*L'âge d'or*" 158), which perfectly defines Cathy and Heathcliff's relation.

The depiction of nature in *Abismos* recalls Brontë's *devoir* "Le Papillon" ("The Butterfly"): for Hughes, the image of a caterpillar consuming the heart of a flower in the *devoir* could have been written by Buñuel (111). It also recalls the Surrealist postulate that humans are just one element more in nature. Despite the pressures of science, culture and society, they cannot separate from it. On the contrary, humans contradict their condition when trying (Rubio 27). This is also the



dilemma in *Wuthering Heights*. Both protagonists are inevitably bonded by their attachment, which was created in nature. The consideration of humans as a small element in nature is emphasized in this transposition by shooting characters from afar (in high-angle shot), as tiny figures lost in huge scenery. This vision of nature also reflects the Romantic belief that the landscape is a reflection of the human soul. However, while Romanticism concentrates on the heights, the soul as the stars and storm, the Surrealism prefers the earth, the mud, the animals' lower instincts, especially the insect world. For Serrano de Haro, the Surrealist's vision of nature shows the influence of Marx and Freud (178). The emphasis is on the fight for survival. In *Abismos*, the farmers kill a pig to eat, so does the spider with the fly (which Hindley/ Ricardo indifferently throws in the cobweb). In the hypotext, little Hareton kills the puppies so there are fewer dogs to look after (217). Nature in *Abismos* shows the same dichotomy between destruction and survival as Brontë's "Le Papillon". This idea is established in the first scene, when Eduardo and Catalina talk about their different ways of killing animals. Eduardo killing butterflies slowly "to preserve them" compares to Edgar in the hypotext being unable to leave "a bird half-eaten" (112), which positions him as a predator. Catalina keeps a bird in a cage because 'she loves it', which resembles her relationship with Alejandro (Seijo-Richart. "Buñuel's Heights" 30), to whom she will later say "lo único que necesito es tenerte cerca". Besides, Catalina shooting at buzzards links to a recurrent image in the films directed by Buñuel: the attraction for the putrefaction of a body, which originates on a childhood remembrance of a dead donkey being devoured by vultures (Sánchez Vidal. "Buñuel and the Flesh" 206-207). In *Un chien andalou*, we have the dead donkeys on top of the pianos. The obsession for a putrid body motif is also present in *Onimaru*.

Both the hypotext and *Abismos* use the natural world as a mirror for the human (Hughes 111). Pérez Turrent and José de la Colina consider there is a bestiary in this hypertext: the toad in the fire, the butterfly collection, or the spider eating the fly (86). We find a similar "bestiary" in Brontë's novel, in which characters are recurrently compared to animals: according to Nelly, Heathcliff is a "bird of bad omen" (142), while Isabella calls Cathy "a dog in the monger" (141). *Abismos* portrays a violent environment, in which persons seem to have less value than the insects and animals whose destiny they parallel (Seijo-Richart. "Buñuel's Heights" 30): during the card game at "La Granja", the players talk about hunting, but not killing female animals, while they try to sexually harass Isabel ("no le tiramos nunca a las hembras"). After Catalina's death, Isabel says Alejandro will lie over her tomb "like a faithful dog" (she says the same in the hypotext 213). The association of the protagonist to a dog already appeared in *L'âge d'or*, where the main characters' lovemaking resembled two dogs devouring one another. Hughes establishes an association between nature and death in *Abismos*, reflected in the continuous scenes where animals are cruelly

tortured and killed, which she considers totally loyal to the hypotext and is a metaphor for the way in which characters interact (126). José/ Joseph burns a toad on the fire to perform a pagan ritual. The toad is killed for real (which would not be allowed nowadays), which resembles Nelly/ Héléne realistically skinning a rabbit in later transposition *Hurlevent*. Although the mistreatment of animals is a recurrent motif in the films directed by Buñuel (it already appeared in the scorpions' section in *L'âge d'or*), we mentioned there is realistic depiction of animal killing in Brontë's novel (e.g. Hareton killing the puppies, an act of cruelty, but necessary in a farmhouse).

Moreover, birds appear as symbols of threat in *Abismos*. Apart from the buzzards at the beginning, a cock's crow is briefly heard while Isabella spies on Catalina and Alejandro, warning of a coming betrayal (Julie Jones 156). In Buñuel's universe, the rooster announces a tragedy, the destruction of the individual (Aub 383). Insects are also a recurrent symbol. For Williams Evans, the spider in *Abismos*, or the scorpions in *L'âge d'or* are like non-human actors (84). Kyrou (1963) explains that insects are monstrous because, like humans, they could become masters of the world (240). In his autobiography *Mi último suspiro*, Buñuel declared he liked observing the customs of insects (222). He also confessed that he and his family felt both hate and fascination for spiders (217), which may perhaps explain the appearance of one in *Abismos*. Pérez and Hernández postulate that insects emphasize the instincts and passions of the characters in this microcosm: the fading of Alejandro and Isabel to the butterfly collection prefigures her tragic destiny.

#### 6.4.2.1.2.3. Lovers' private spaces

The relation between nature and death described by Hughes (126) is especially evident in the lovers' private spaces. In this transposition, there are three spaces which exclusively belong to them. The first is the dead tree, over which the opening credits roll. There are no childhood scenes and the only reference to childhood is when Alejandro and Catalina dig several objects they had hidden under the huge, twisted roots of this dry tree. As children, they had planned to use these objects (a rope, a torch...) in their "escape". The tree works as a metaphor for the deepness of their feelings, but also for the impossibility of having a relation beyond childhood.

The second space is the top of a desolate hill from where Catalina says he looked Alejandro leave. Like in the later transposition *Onimaru*, she made no attempt to stop him, while he says he never looked back at her despite knowing she was there. Despite this change of events (there is no equivalent to the "I am Heathcliff" scene in the hypertext), the stubbornness of the lovers is totally loyal to the hypotext. On the other hand, the dusty, dry hill with a dead tree in *Abismos* is a similar space to the rocks and the dead tree in Brontë's novel and *WH1992*. The confrontation between Catalina and Isabel for Alejandro, which in the hypotext happened in the

Grange living-room, takes place on top of this hill. Isabel bites Catalina (who complains “Es peor que un tigre”) when she reveals the girl’s feelings for Alejandro. He chases Isabel to the bottom of the sandy hill. The scene is viewed from a high angle, reflecting Catalina’s point of view. It is significant that, while Alejandro and Catalina reminisce about their past in that withered nature, Isabel unsuccessfully tries to interest the man in the fresh flowers she picked to ornate her hair. Alejandro cannot leave the past behind, even if it is dead.

The tombstone in the final scene also features as a private space: it is wombly and similar to the oak bed from the hypotext, thus recalling Freud’s third category of the uncanny. The ending with the dead lovers together inside the tombstone symbolizes coming back to the place of origins. Although it is different to the hypotext, it resembles the scene where Heathcliff bribes the undertaker so their tombstones become one after death (*WH* 319). It also has similarities to *Romeo and Juliet*’s final scene.

#### **6.4.2.1.3. Religion: repressive Catholicism**

The Protestant background from the hypotext becomes in this transposition Catholicism. One of the reasons why the melodrama genre form appeals to the Mexican film industry (especially in the 1950s) is the Catholic religious background. López explains how “sin” and “suffering abnegation”, “the staples of the family melodrama”, are essential components of the Catholic tradition, which regards passion as a sin which “must always be punished”. However, it is sin what allows passion to exist, and passion “justifies life” (508). The films directed by Buñuel (*Abismos* included) depict passion in a similarly ambivalent way. In *Abismos*, Catholicism is mixed with pagan rituals, embodied in the character of José/ Joseph (Francisco Reiguera). Although he is as fervent and obsessive a Catholic as his counterpart is a Protestant, José is also a kind of “santero”. Like Joseph in *WH1939*, he mainly serves as comic relief, but he has more sinister connotations, which is coherent with the association of religion to repression in this hypertext. José performs a strange ceremony, a mixture of Christian rite and popular superstition: believing that Alejandro “has the Devil inside”; he exorcizes the house with a cross and a burning toad. His ritual is as ridiculous as Joseph believing Cathy the daughter is doing black magic on him (*WH* 57). We have mentioned before that the mixture between paganism and Christianity is common in colonized communities like México. José’s “exorcism” is also an example of the reconciliation of the sacred and the profane, and so it is the depiction of sin and passion as complementary. As we said, this motif was present in Bataille’s essay (21) and will be later used in *Onimaru* (Okumura 126).

At first glance, it seems difficult to transfer the Gothic elements from the hypotext into a Catholic context. Morgan (63) and Davenport - Hines (224) point out that the Gothic genre is predominantly anti-Catholic, depicting it as sinister, related to torture and the Inquisition (*The Monk*, *The Italian*). However, this vision perfectly reflects Buñuel's attitude about religion, which was always portrayed in his films as an instrument of oppression, whose main function is to keep the old-fashioned structured of established society. The Spanish filmmaker had a complex relation with his own religious background. Catholicism influenced him deeply, but he was an atheist. This attitude (not uncommon in Spain) created him problems with Mexican audiences (i.e. there were demands for him to be expelled from the country because of the uncompassionate portrayal of the children in *Los Olvidados*). In Brontë's writings, we do not find the strong anti-Catholic views that Charlotte had (evident in *The Professor* or *Vilette*), but her views are unorthodox (i.e. the line "Vain are the thousand creeds" from her poem "No coward soul is mine" CP 182). It cannot be said she was an atheist but, like Buñuel and the Surrealists, she despised organized religion.<sup>90</sup> Both Brontë and Buñuel are characterized by a concern with obsessive, unfulfilled desires, a blurring between dream and reality and an objective presentation of human cruelty and violence (Hughes 111). The depiction of cruelty in the films Buñuel directed shows the influence of the Marquis of Sade. He had a materialist and atheist conception of the world, according to which the inexistence of god does not need to be proved, because it is obvious (Monegal 188). Sade rejected the Divine Order proposed by the Illustration, inhabited by the Natural Man and the Noble Savage, in which animal passion was controlled and equilibrated by a rational and compassionate soul remitted to god. For Sade, humans are capable of the worst cruelties, which god does not punish, because god does not exist. Then, our real dignity and mission in life is to resist any restraining of our personal liberty by law, religion or the men (Baxter 67).

Despite their negative view of organized religion, both for Brontë and Buñuel religion is an important topic, as an obsessive, ironic subtext, which is subverted and presented as incongruous (Hughes 111). While Elizabeth Rigby complained about Brontë's "heathenish doctrine of religion" (111), Buñuel was accused of irreverence thorough his career. We have commented the scandal provoked by *L'âge d'or* (1930) (with images like a *custodia* being used to hold a car door). In Brontë's and Buñuel's defence, I argue that they attacked the external image of religion, its iconography and paraphernalia, making them look ridiculous by transposing them to a strange environment (Seijo-Richart. "Buñuel's Heights" 31). This is the aesthetic technique the Surrealists call *depayssement*, which aims to shock and disorientate the spectator. We have already compared Lockwood's dream

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<sup>90</sup> Buñuel declared his loss of (Catholic) religious faith was a progressive process which started in adolescence, with the reading of Darwin's *The Origin of Species*. It was also influenced by the repressive religious environment in which he grew up, with its continuous emphasis in Hell, condemnation and punishment (Aub 39-40).

of Reverend Branderham's service in the novel to Buñuel's gag *La Sancta Misa Vaticanae*. *Abismos'* Catholic context is as repressive as Brontë's Protestant one. The events related to religion in this hypertext follow the hypotext closely, but they have been transformed to reflect Buñuel's personal obsessions. Edgar got sulky when Cathy praised Heathcliff (*WH* 137). In *Abismos*, Eduardo/Edgar accuses Catalina of being unfaithful 'in her thoughts' ("Me engañas con el pensamiento"), which reflects Buñuel's belief in the absolute power of the unconscious (Seijo-Richart. "Buñuel's Heights" 29). While the mind is free for director Buñuel, it is not for this character. Contrary to Christian dogma and as an influence of his discovery of Sade, Buñuel defended the right to commit sins with the imagination, as a form of liberation of the guilty impulse to do it in real life (Sánchez Vidal. *Luis Buñuel* 59). Having this in mind, it becomes difficult to condemn Catalina for loving Alejandro. She correctly points out she has been "a good wife". Moreover, when Cathy rejects heaven in the hypotext (120), she is showing a similar religious attitude to many characters in the films directed by Buñuel. Catalina in *Abismos* declares "I love Alejandro more than the salvation of my soul!". Desire is always preferred to the idea of Heaven. Buñuel's characters never find comfort in the love of God, but they systematically reject it in favour of earthly love. In a scene which seems directly taken from Sade, the dying woman in *Nazarín* (1958) refuses the extreme unction: "Not Heaven. Juan" (her lover). Then, her lover kisses her without caring that she is afflicted by cholera. His attitude is similar to Alejandro in *Abismos* final scene, when he kisses Catalina's corpse.

Although reading from sacred texts is not as common in a Catholic context as it is in a Protestant one, there are two significant scenes involving Bible-reading in *Abismos*. Just after Cathy's death, José reads aloud a passage from the Book of Wisdom (2, 1-7) in which the heathens encourage people to search for pleasure in life, as there is nothing after death. It is a variant of the "carpe diem" motif (Seijo-Richart. "Buñuel's Heights" 32). Buñuel considered it the most beautiful passage (his favourite) in the Bible, as it resembled the atheist ideas of his admired Marquis of Sade (*Mi último suspiro* 200-201).<sup>91</sup> The text exposes the contradiction between the topic of "love after death" and Buñuel's atheism. As Hughes points out (125), the view of religion in *Abismos* is far more pessimistic than the hypotext. The presence of the ghosts in Brontë's novel suggests the possibility of an afterlife. On the contrary, for Buñuel, death is simply the end: the close-up of the tombstone falling over the dead lovers at the ending leaves it clear. In fact, as we will see in the subsequent sections, none of the Surrealist transpositions give the possibility of a hereafter reunion to the lovers, while all the commercial ones do.

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<sup>91</sup> Bits from the same passage were also read in his *Robinson Crusoe* transposition (Monegal 134).

#### 6.4.2.2. *Ölmeyen's setting*

The setting was changed to Turkey in the present day (1966, when the film was shot). After his absence (which lasts seven years in this transposition), Ali/ Heathcliff comes back walking in front of a trendy limousine. As we mentioned before, horses symbolize status in the hypotext. In *Ölmeyen* it is cars, their modern equivalent, which are used in this way. Like in Bombay popular film, the acquisition of status and wealth usually comes associated to the risk of moral corruption. The idea was already present in the hypotext, in which Heathcliff uses his fortune to enact revenge, and also in *WH1939*. In transpositions like *Ölmeyen* and *Dil Diya*, the idea acquires a new meaning: the money and consumerism are considered Western values, in contrast to the simplicity and correct virtues associated to the rural areas, upholders of traditional values. This dichotomy is as characteristic of Turkish cinema as it is of Hindi one.<sup>92</sup> In *Ölmeyen* (like in *Promise*), Ali makes his money in the corrupt city (which is shown full of gamblers) before returning to the rural environment where the film is set. Like Shankar in *Dil Diya*, Ali's demeanour changes after acquiring money: while in the first half of the film he cares about justice (his defense of the farmhands), in the second he is arrogant and despotic.

This transposition is set in an isolated rural community, with few references to the external world: just the houses, the seashore and the desolate, dry plain. There are barely establishing shots or external views. In the scene where Ali, Yıldıız/ Cathy and Mine/ Isabella talk in the car, they seem to be crossing a city, but all the action is restricted to the interior. Although there are scenes at the Ersoys/ Lintons' house and possibly at the city, the only establishing shots are of the Solmaz/ Earnshaw's household and the hut where the protagonists meet. The setting in *Ölmeyen* follows the typical conventions of classical melodrama, not only Hollywood but also Turkish, as the action happens in a modern bourgeois home, sanctified by patriarchal laws. However, the way in which this setting is depicted differs substantially from Yeşilçam. Gurata (251) explains how many 1960s Turkish films, especially remakes, would be set in the cosmopolitan city of Istanbul, and tended to depict a modern and upper-crust environment. Sets and furnishings would be depicted as a "fantasy space for the viewers", in a totally unrealistic way. Gurata talks about the influence of 1930s Italian "white telephone" films (251). These "fantasy settings" also remind us of those in Bombay popular films. In contrast, the setting in *Ölmeyen* is quite stylized and devoid of furniture, which might have also been brought about by budget constraints. In some scenes, it is definitely expressionistic: when Ali/ Heathcliff courts Mine/ Isabella at a party, they speak in the veranda outside, while the silhouettes of the couples dancing are visible behind the windows. In another scene, Ethem/ Hindley plays cards in a smoky room, which looks like a 1940s *noir*

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<sup>92</sup> See Eleftheriotis (235) for more on this dichotomy in Turkish film industry.

gangster's film setting. The room is just a dark emptiness and we only see the table, as the only source of light comes from a lamp immediately above. The entire scene is framed in close-ups (i.e. the players' faces) and extreme close-ups (i.e. the cards, the money notes...).

#### 6.4.2.2.1. The house versus the hut

The division of space according to class is an important motif in *Ölmeyen*. The props are used to establish differences. In the opening scene, the main characters come back by car to the Solmaz household after the father's burial. Yýldýz/ Cathy and Ethem/ Hindley arrive in the elegant, modern Mercedes belonging to the Ersoys/ Lintons. Ali/ Heathcliff drives a workers' landrover with Yusuf / Joseph. Yýldýz looks back at Ali, thus implying their attachment.

As it is usual in melodrama, the house is a very symbolic space. The Solmaz household (Wuthering Heights) is not presented in opposition to the Ersoy household (Thrushcross Grange). It is contrasted instead to the hut where Ali/ Heathcliff is sent after Muharrem Solmaz/ Mr Earnshaw's death (Çelenligil). The hut looks like a typical Galician farmhouse, with a veranda on the second floor. It is a place of exclusion, but at the same time the only place where characters can be themselves: after earning his fortune, Ali behaves like a flamboyant *nouveau riche* in the house, but loses his affectation in the hut. The Solmaz household (Wuthering Heights) is associated to civilization, which in this film implies hypocrisy and insincerity (coherent with Surrealist postulates). Unsurprisingly, the house resembles the Thrushcross Grange equivalent in *Abismos*: it has a wall around with trees (similar to one which prevents Alejandro from entering) and there are rifles lined on the interior walls. Like in the hypotext, the house and the hut reflect the characters and their decisions. Similarly to Cathy in *WH1939*, they mirror Yýldýz/ Cathy's split mind: Ali asks her to "make a choice between the house and the hut." When thinking about their doomed love, Ali says: "the reason that all went wrong was the difference between the hut and the house", which implies the inability of Yýldýz to decide to which world she belonged. In the final scene, Ali does not allow Yýldýz to die in the house, but takes her to the seashore, where their love began. "However much I love this hut, that's how much I hate the house", Yýldýz says before she dies.

#### 6.4.2.2.2. Nature: the seashore

There are not storms or rain (no "evil weather"), but the dryness makes the place look desolate. The landscape is very similar to the desert from *Abismos*. Although there are trees next to the houses, there is also a plain with short grass, silhouetted against a cloudless sky. A recurrent motif throughout the film is showing the characters running across the plain from afar, like little figures lost in the landscape. The correspondence between nature and characters from the

hypotext also appears in this transposition. Yýldýz is “as hard as the desert”, according to Ali. The relation between the Ersoy/ Linton children “isn’t like a storm, on the contrary, more like a quiet sea, without malice, resentment or pride” (Çelenligil).

Together with the hut, the sea features as the lovers’ private space, like in *Hibintayin* and *Promise* (and the river in *Dil Dîya*). The film poster shows Yýldýz fainted in Ali’s arms, both on top of some rocks by the sea. There are some ruins in the background, which could belong to a castle or monastery. It is a similar space to Penistone Crag in *WH1939* or the temple ruins in *Dil Dîya*. This is also the place where Yýldýz dies, where the film ends. They meet there on several scenes: at the beginning, after the burial, Yýldýz waits for Ali and they hug. After Ethem throws Ali out of the house, Yýldýz runs across the desolate plain and finds him at the shore. He throws pebbles while they speak. The two protagonists throwing pebbles to the water while they speak is a recurrent action through the film. They do it again in another scene towards the ending. This is very similar to the scene in *Abismos* where Alejandro and Catalina throw pebbles in a lake, while they wander around the places they used to go as children.

#### 6.4.2.2.3. Religion: secular Islam

The religious context is Muslim, the official religion in Turkey. Islam religion has influenced the aesthetics in the films directed by Metin Erksan (Yusuf Kaplan 660). Nevertheless, the film depicts a quite secular environment, with all the characters dressed in modern 1960s clothes (women wear mini-skirts) and drinking alcohol. In the two weddings (Lüftü/ Edgar and Yýldýz, Ali and Mine), the characters are in modern bridal outfits. Yýldýz and Lüftü sit at a table in the garden of the house, with an elder – judge. Both wedding receptions look like a village festival, with balloons and confettis. It is a quite tacky look, which emphasizes the falsity of both commitments (especially Ali and Mine’s reception, where even the camerawork seems exaggerated). Religion is restricted to the elders Joseph/ Uncle Yusuf (who carries and is seen using a *misbaha*, a set of Muslim praying beads) and Nelly/ Aunty Yadigar (who wears a hijab). Joseph (Ahmet Danyal Topatan) is not associated to repression or fanaticism in this transposition. On the contrary, he is a “benevolent elder” figure, in the same way that Shamu Uncle in *Dil Dîya* was.<sup>93</sup> I will analyse this archetype in Chapter 8.

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<sup>93</sup> “Uncle” and “Aunty” are treatments of respect for an elder, both in India and Turkey.



### 6.4.2.3. *Hurlevent's* setting

#### 6.4.2.3.1. Time setting: 1931

According to the intertitle after the credits, the setting is “1931, entre la Beaume et le Vidourle...”<sup>94</sup> To start with a date and then the place recalls the opening paragraph of Brontë’s novel (“1801. I have just returned from a visit to my landlord”, says Lockwood, just before describing the area). The choice of Southeastern French Provence as setting in *Hurlevent* was deliberate. According to scriptwriter Pascal Bonitzer (“*L’amour par terre*”), Rivette wanted to transform the characters from the hypotext into something nearer to his French culture (a transposition “non Anglo-Saxon, mais française”), but there was also the pictorial factor. This transposition is based upon the series of *Wuthering Heights*’ illustrations painted by Balthus. Rivette himself says that “maybe” *Hurlevent* was set in the 1930s because this is the period when Balthus did these drawings (Hazette), although in true Surrealist fashion, he is pretty non-committal. Like Buñuel before him, Rivette is particularly vague when critics try to look for hidden meanings and symbolisms in the films he directs. He always insists that everything is there “by chance” or “he does not remember”. Balthus’ drawings have an atemporal quality. Backgrounds lack detail, while the unadorned clothes the characters wear could belong to any period between the late nineteenth century and the early twentieth: men wear jacket, shirt and trousers, while women wear plain dresses outlining the body. In this film, the clothes are definitely from the 1930s (so is the doctors’ car). However, apart from the date at the beginning (and coherent with Brontë’s novel), there are no other historical references.

#### 6.4.2.3.2. Space setting

The influence of Balthus is quite evident in the depiction of this film’s setting. In numerous scenes, the actors recreate the positions from his series of illustrations about *Wuthering Heights*, becoming “tableaux vivants”. The opening scene, with Cathérine and Roch/ Heathcliff lying down in the moor, is based on drawing n. 6 (“Mais c’était un de leurs grands amusements de se sauver dans la lande”) (Illustration 3). Their escapade to the moor by jumping through a window reproduces drawing n. 7 (“Cathy et moi nous nous étions échappés par la buanderie pour nous promener à notre fantaisie”) (Illustration 4). Finally, Cathy’s position in the bed during her delirium recreates drawing n. 26 (“Oh, Nelly the room is haunted!”)(Illustration 5) of which other variants exist (with different positions). The use of the tableau was one of the characteristics of

<sup>94</sup> La Beaume is a province in Provence- Alpes Côte d’Azur, Southern France, where the river Vidourle flows into the Mediterranean Sea in Le Grau-du-Roi. Its source is in the adjacent Cévennes mountains, northwest of Saint-Hippolyte-du-Fort.



Illustration 3: "Hurlement: Balthus n. 6 ("Mais c'était un de leurs grands amusements de se sauver dans la lande").



Illustration 4: "Hurlement: Balthus n. 7 ("Cathy et moi nous nous étions échappés par la buanderie pour nous promener à notre fantaisie").



Illustration 5: "*Hurlement*: Balthus n. 26 ("Oh, Nelly the room is haunted!").

nineteenth-century theatre melodrama setting (John 31). Theatre is a habitual topic in the films directed by Rivette (extensively analysed by Frappart). Many plots revolve around a group of characters rehearsing a play (*Paris nous appartient*, *La bande des quatre*, *L'amour par terre*, *Va savoir...*). Theatre becomes a metaliterary exercise, with characters and audiences questioning what is real and what is not. Like Wyler before, Rivette's direction has been accused of theatricality because of the reliance on long shot framing. The distribution of the frame in *Hurlevent* is mainly long shots with several characters interacting, without cuts. The influence of Balthus is not restricted to the *Wuthering Heights* illustrations, but it includes the rest of his work: the use of strong, primary colours in the kitchen scene in the film reflects Balthus painting of the Parisian street (*Le passage du commerce de Saint-André*) (Illustration 6).

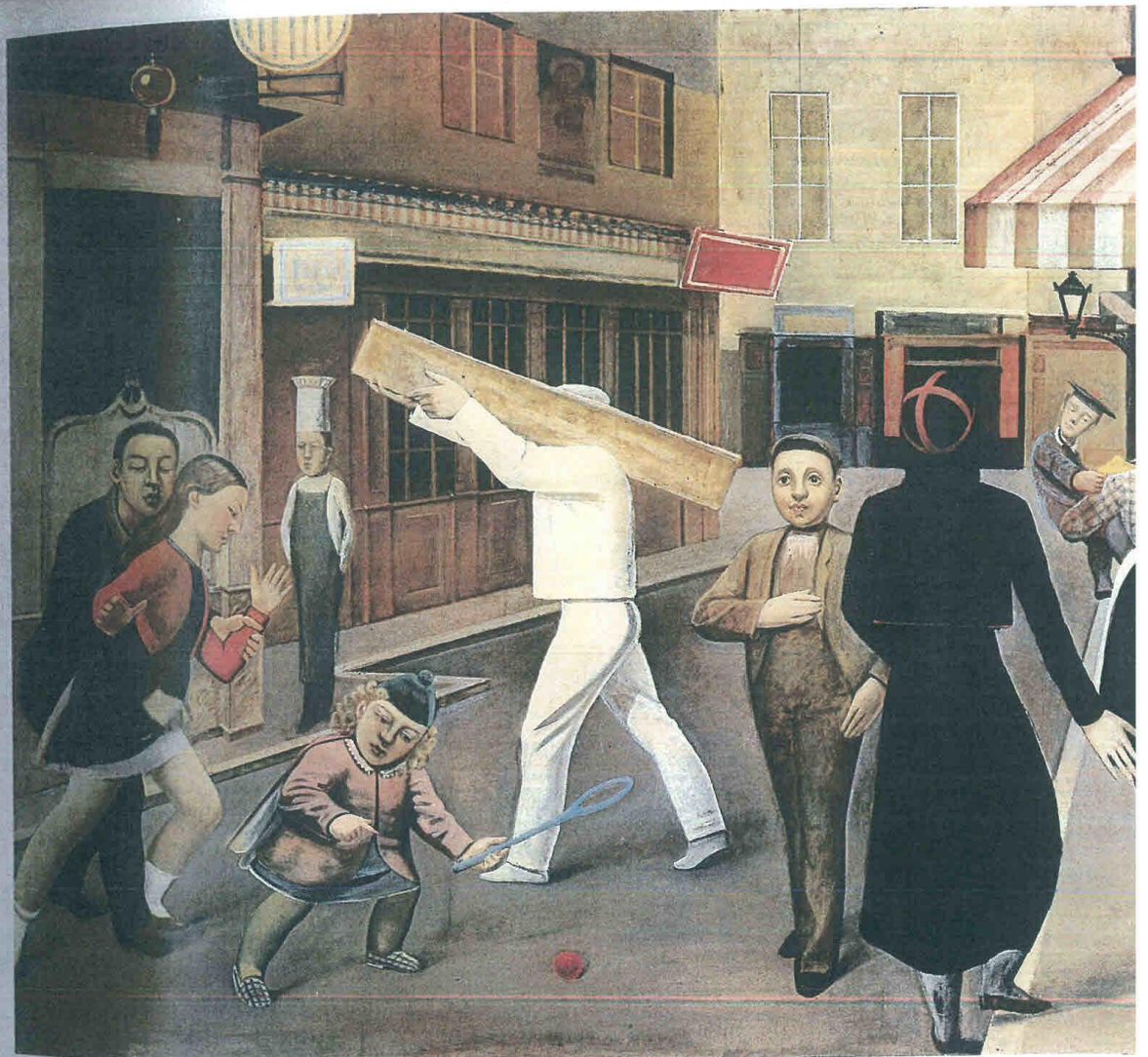
The mise-en-scène is totally minimalist. No extras appear, only the main characters, which reinforces the sense of isolation. The film was shot almost totally on location. The houses are real, not settings.<sup>95</sup> Even most of the costumes used were real: Lydie Mahias, the script-girl, dug out lots of original women's clothes from the 1930s from her family house (Hazette). This was not only done because of budget constraints (although budget was very tight). Filming in natural locations is recurrent in all the films Rivette directs. It was also characteristic of Louis Feuillade's *feuilleton* (Rosenbaum. "Inside the Vault" 9), which has influenced Rivette's style, especially the use of improvisation while scripting and shooting. According to Bonitzer ("*L'amour par terre*"), this working method has its disadvantages. Rivette was not happy with the scenes in the Thrushcross Grange manor. The director of photography worked too slowly, so they had to simplify a lot (Hazette). In the scene of Cathérine's delirium, the script was not finished and they did not have props to use in the set. The painting with the little child, which features prominently during the scene, was there in the location house and to use it was a last-minute decision (Bonitzer. "*L'amour par terre*"). While in classic Hollywood settings, all the props were there for a reason, Rivette's follow the Surrealist tendency of placing out-of-context elements in the setting (e.g. the aforementioned billiard table).

#### 6.4.2.3.2.1. The two households

Like in the novel, the Lindons/ Lintons get rents from farmers, while the Seveniers/ Earnshaws farm their own land. The two households are very different. *Wuthering Heights*/ *Hurlevent* is a typical Mediterranean farming household, with stone walls, wooden roofs and ploughing tools scattered everywhere. There is a huge stone fireplace in Cathérine's room and in

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<sup>95</sup> The stone building farm (*Wuthering Heights*) is in Ardèche whereas the mansion (Thrushcross Grange) is not nearby, but 100 kilometres below, between Nîmes and Montpellier, near Sommières.



7-9 La rue 1933-35

Illustration 6: Balthus painting *Le passage du commerce de Saint-André*.

some of the others. Isabelle comments about how isolated the household is. In contrast, Thrushcross Grange (the household does not have a name in the hypertext) is an elegant manor with an archway in the garden and a fountain, like in *Dil Dija*. It has a veranda with a huge view of the town. There is also a tennis court and the inhabitants dress in immaculate white. The interiors are more refined, with walls painted in bright colours. However, the Grange is an unwelcoming space, as entrance is restricted by a metallic fence. Roch and Cathérine peer at the Lindons from behind the branches when Cathérine's foot gets caught in a trap. The gamekeeper (who carries a gun and two hunting dogs) grabs Roch by the ear and takes him to the masters, without caring about the injured girl. On the contrary, the gate is always open in Hurlevent, which resembles a Gothic-like setting, labyrinthic, huge and full of corridors and doors. There are also plenty of stone archways (like "La Granja" in *Abismos* and the temple in *Dil Dija*). Next to the ironing room, there is a very steep staircase, where Roch hides during the "Je suis Roch" scene (assuming a similar position to *Hibintayin*).

Apart from the house being real, the hypertext depicts quite accurately the life in the Hurlevent farming household, including the most unpleasant aspects (like in the later version *WH2011*). The rabbit that Hélène is realistically skinning compares to the dead rabbits that Lockwood confuses with kittens in the novel (52). In *La littérature et le mal*, Bataille (120) compared a housewife skinning a rabbit to Sade's fiction. He says that both reveal "the reverse of the truth", which is also "the heart of the truth". Like in the hypotext, Guillaume/ Hindley divides the house according to class after M. Sevenier/ Mr. Earnshaw's funeral. He sets different tables for masters and servants. Hélène refuses to remove Roch's dish (Guillaume has commanded her to do so, to mark that Roch is a servant now) and Cathérine goes to eat in the kitchen in protest.

In some scenes, characters appear in front of their reflection in a mirror. In the billiard table room, there is a huge mirror where Cathérine admires herself (Roch calls her "a hypocrite monkey dressed as a doll"). Her action evokes Balthus' painting "Les beaux jours" (Illustration 7), in which a woman is captivated in the contemplation of her own image, while the man is in the background. Later in her room, Cathérine tries dresses in front of the mirror, a very similar scene to Balthus drawing n.11 ("Alors pourquoi as-tu cette robe de soie?") (Illustration 8), which he later transformed into a painting titled "La toilette de Cathy" (Illustration 9). There is a huge mirror wall in Thrushcross Grange living room, in front of which Isabelle and Cathérine fight for Roch. Their dialogue reproduces the one in the hypotext (141). The mirror is a Surrealist element, which artists have often employed in their works to reveal both the seductive power and the fundamental falseness of the image (Linda Williams [1992] 143). When Cathérine admires herself in front of the mirror, she exposes the falsity of her social identity: the beautiful dresses transform her into an

Illustration 7. Balhaus painting *Les beaux jours*



*Les beaux jours*,  
1944/1949 – (148 × 200),  
Washington, Hirshhorn Museum,  
Smithsonian Institution.



Illustration 8: "Hurlevent: Balthus n. 11 ("Alors pourquoi as-tu cette robe de soie?")



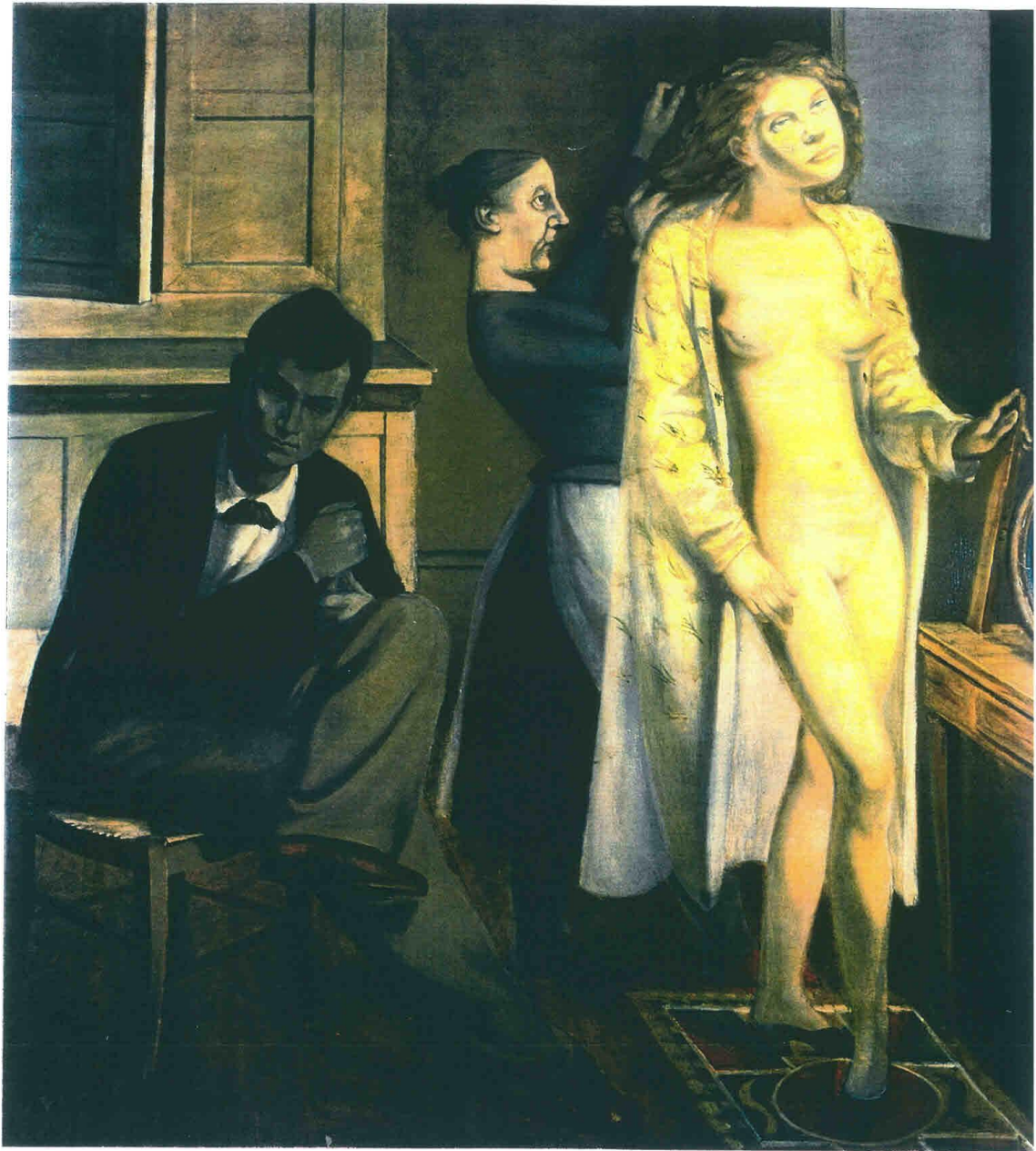


Illustration 9: Balthus painting "La toilette de Cathy"

*La Toilette de Cathy*  
1933  
Huile sur toile  
165 × 150 cm  
Paris, Musée national d'art moderne  
Centre Georges Pompidou.

acceptable notion of femininity, but apart her from Roch (her true self). Nevertheless, she does not adopt this mask exclusively to please Olivier/ Edgar or the Lindons, but it is narcissistic self-seduction (she is fascinated by her own image in the mirror). Like in the hypotext (but unlike Roopa in *Dil Diya*), Cathy is not so much “trapped” in Thrushcross Grange as lured inside.

#### 6.4.2.3.2.2. Nature: “la garrigue”

Nature, especially the awareness of the seasons, is a recurrent motif in Balthus paintings. The mountains appear as preferred landscape (i.e. his 1937 painting “La montagne”) (Illustration 10). He once declared to have been impressed by the moors of the North of England, which is evident in his illustrations for *Wuthering Heights* (*Balthus the painter*). In *Hurlevent*, instead of the Yorkshire moors, we have “la garrigue”, a particular type of scrubland in Provence and Corsica, but nevertheless equivalent to the one in the novel:

“As in the 1798 *Lyrical Ballads* of the Romantic poets Wordsworth and Coleridge, the aim is to reveal “the primary laws of our nature as they may be apprehended through human experience in a wild and isolated setting” (Hazette).

According to Rivette, the Cévennes area is “characterized by a wild, sun-drenched landscape where isolated farms can be several miles apart” (Hazette). Leaving apart the sunny Mediterranean weather, the lonely households of this transposition are a perfect equivalent of those in the hypotext. Nature is equally malevolent. There are very few night scenes or darkness (the dog biting scene takes place in broad sunny daylight) and apparently it is forever summer: However, there seems always to be a storm about to begin: thunder is constantly heard in the background, even when there is no rain in sight. The summer storm, which appears out of the blue where there was apparent calm, is used thorough this hypertext as a symbol of the repressed passion between the two main characters.

The countryside seems to belong exclusively to Cathérine and Roch, who ramble around while the music by *The Mystery of the Bulgarian Voices* sounds. This is a choir of feminine voices who perform traditional Bulgarian songs *a capella*, the only soundtrack used through this hypertext. The wild “garrigue” is the only space where the protagonists can be themselves (their private space). The rocks where the first scene takes place resemble the bare rocks in *WH1992*: both seem to picture “the eternal rocks beneath” (*WH* 122). The birds are an important symbol in this transposition. While they ramble across the countryside, Roch climbs a tree and captures one, which Cathérine asks him to put “back to the nest”. This is similar to the episode in the hypotext in which Heathcliff kills some lapwings and Cathy makes him promise not to do it again (160). When Roch disappears, a desperate Cathérine says: “the birds must have carried him.” A

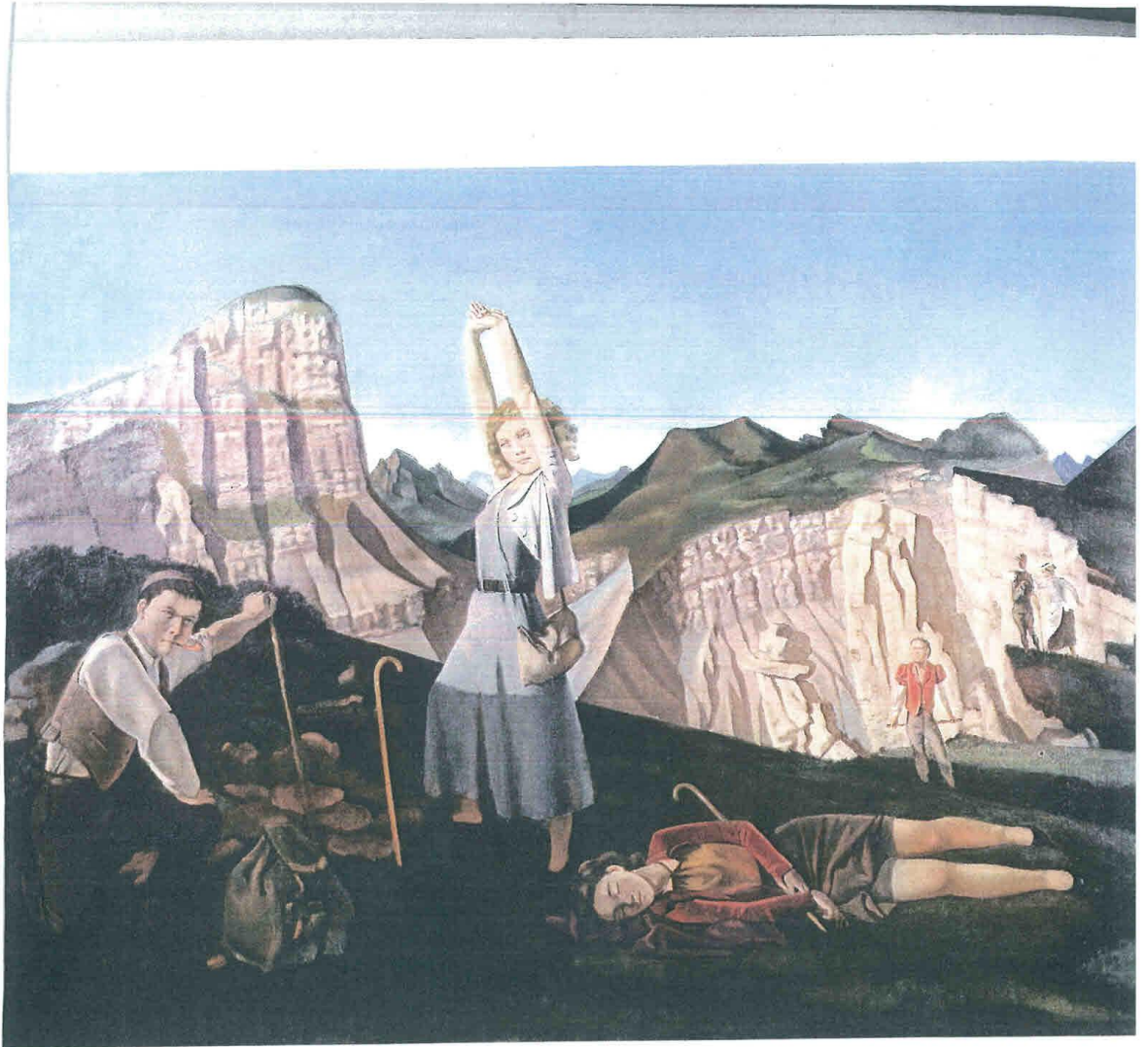


Illustration 10: Balthus painting "La montagne"

rooster is heard while H el ene puts her to bed, and again while she is ill. The rooster announcing a tragedy, the destruction of the individual, is a recurrent symbol in the films directed by Bu uel (Aub 383). In *Abismos*, it announces the betrayal to come.

We could also consider as lovers' private spaces the billiard table (where the protagonist reminisce about their childhood) and Cath erine's room in Hurlevent, although we do not have evidence that they shared the bed as children. Cath erine changes clothes in that room when she first feels ashamed of Roch seeing her half-naked. Later, Roch reacts very violently when he finds Isabelle sleeping there. The final scene also happens in that room. The room's window is a threshold or barrier between this world and the underworld, which separates the characters. Roch, who does not die, is at the window, unsuccessfully trying to reach the hand of Cath erine's ghost.

#### **6.4.2.3.2.3. Thresholds and barriers**

The threshold is an important motif, related to the idea of imprisonment. Characters are constantly crossing corridors, opening and closing doors, like Guillaume/ Hindley in the opening scene, or Cath erine when she goes to speak to H el ene in Thrusscross Grange. Characters are placed under an archway at significant moments: e.g. when Roch seduces Isabelle. When Cath erine comes back after her first stay with the Lindons, Roch is hiding under an archway and some branches. She hugs him. After he escapes, Cath erine chases him in the rain and waits on a stone archway in the countryside. This is totally different to Balthus' drawings: n. 10 ("Je ne resterai pas ici pour qu'on se moque de moi") (Illustration 11) shows Cathy hugging Heathcliff inside Wuthering Heights, surrounded by Nelly, Frances and Hindley instead of on their own. N. 14 ("Cathy in the storm") (Illustration 12) shows her from behind, running through the open moor. Windows and open doors also serve as thresholds. Action is seen from behind a doorframe in many scenes. Like in the hypotext, we peer at the characters from afar. While Roch is on a staircase in the "Je suis Roch scene", so is Isabelle after she escapes from Hurlevent. We see them both from a high angle, in order to emphasize their suffering.

There are also many examples of the characters' imprisonment, which is totally faithful to the hypotext. At the beginning, Guillaume locks Roch in the shed. As revenge, Cath erine locks herself in her room (Crouse's aforementioned idea of imprisonment as control, 180). During Cath erine and Roch's first escape, the lock prevents them from crossing the gate. We mentioned before that the light of the window (like a jail) is projected over Cath erine when Roch disappears. In the second half of the film, Roch and Isabelle are placed in that same position.

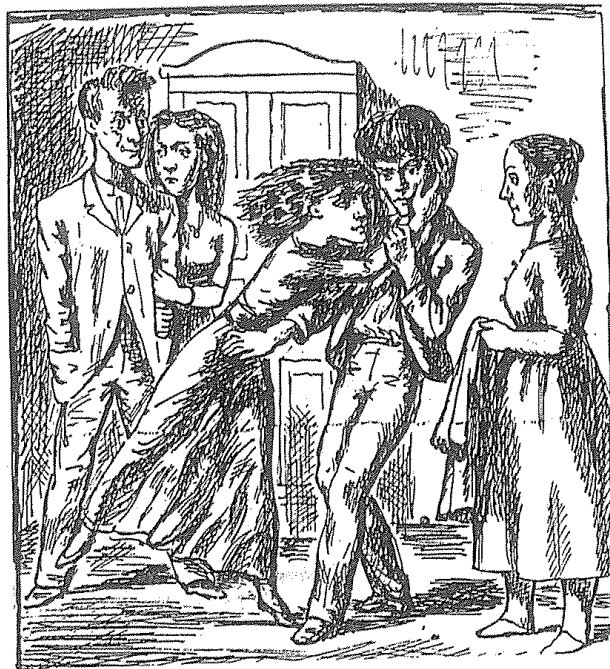


Illustration 11: "Hurlevent: Balthus n. 10 ("Je ne resterai pas ici pour qu'on se moque de moi")



Illustration 12: "Hurlevent: Balthus n. 14 ("Cathy in the storm")

### 6.4.2.3.3. Religion: an isolated Protestant community

Like the hypotext's setting, Cévennes is an area historically associated with a stern rural Protestantism (Hazette), embodied by Joseph (Philippe Morier-Genoud) in the hypertext. Bonitzer describes him as “un vieux, très chère hypocrite et grotesque.” (“*L'amour par terre*”). His appearance is quite sinister; he seems to be paralyzed in one side and keeps frowning. He is very similar to his counterpart in the hypotext, constantly quoting from the Bible and shadowing the characters like a bird of bad omen: “you will die tomorrow,” he grumpily says during the Bastille Day party (in the hypotext, he complains about the Christmas celebrations, 95). Hélène calls him “vieil corbeau”. His religiousness is presented in a negative way. He is a repressive force, sexist and judgmental. During the party, he openly criticizes Cathérine for her behaviour with Olivier (he says she has no morals, that she is impudent). He throws similar accusations in the hypotext (“What took you into the rain? ‘Running after t’ lads, as usual!’” 126).

France is a secular country, but the vast majority of inhabitants are Roman Catholic. Protestants constitute three per cent of the population and concentrate mainly in Alsace and Cévennes, where the film is set. These Protestants are descendant from the Huguenots (French Calvinist) who managed to minimize the effects of religious prosecution, mainly because of the hilly, impracticable terrain. This isolated community, which has their own rules, resembles the savage setting of the hypotext. The novel's Christmas party is substituted for the secular celebrations of the Bastille Day (14<sup>th</sup> July). Both scenes share similar elements: a fight between Olivier and Roch (with exact dialogue) and Hélène dancing with Isabelle. The 14<sup>th</sup> July is France National Day and a festivity in which French people commemorate the destruction of the Bastille prison by the revolutionaries (1789). The Bastille is related to George Bataille and the Marquis of Sade. In *La littérature et le mal*, Bataille describes how Sade's manuscripts were found when the Bastille was attacked during the Revolution (125). The festivity is also related to a personal remembrance from Rivette's childhood: they used to do a similar party at his grandparents country house, and he based the sequence on that (Guibert).

### 6.4.2.4. Onimaru's setting

#### 6.4.2.4.1. Time setting: isolation

We mentioned before that many Japanese audiences became familiar with *Wuthering Heights* through the 1939 Hollywood film version. When *Onimaru* premiered the cinemas in 1989, *WH1939* had just been re-released in the country, although this transposition could not be more different from the film directed by Wyler. *Onimaru* follows the pattern of the Shakespeare's

transpositions directed by Akira Kurosawa (the last of them, *Ran*, from *King Lear*, had just been released in 1985), which transposed the English classic text into a Medieval Japanese context. In this hypertext, the setting has been changed to the Muromachi period, which comprises between 1336 and 1573. This was a feudal period, characterized by brutal civil wars between clans and power changing hands very quickly, which made life totally unpredictable (Collick 41). It marked the end of the old aristocracy and the rise of a warrior class (Nakamura 76): Onimaru/ Heathcliff (a *samurai*) becomes the owner of the two mansions quite by chance, because of an edict from the Shogun. It was during the Muromachi period that Noh theatre flourished. This is Japan's oldest dramatic form, established since the fourteenth century, characterized by its use of masks and stylization, a fusion of song, dance and music (Hand 19).<sup>96</sup> This ancient drama form is an acknowledged influence in *Onimaru*. Director Yoshida explained that he had his actors performing Noh exercises during shooting for an hour each day, under the guidance of a professional instructor (Collick 44).

The locations in the film are limited to the two mansions, a street in the village and the lava slopes of the volcano. They appear always covered by mist: the opening scene is a foggy view of Nishi-no-shou (West Mansion/ Thrushcross Grange), while the last one is Onimaru disappearing in the misty slopes. As Collick points out, this setting provokes a sensation of claustrophobia, as there are no pan shots and the camera just points to a slope or valley. The viewer feels trapped within a small, enclosed world, reflecting the decay of the inhabitants (40), like in the Gothic. This is coherent with Muromachi people, who lived in isolated little units (their clan, their household) and showed hostility to strangers (Onimaru suffers this in the film), as they did not know if they could be trusted. This micro cosmos is also a perfect counterpart of Brontë's Yorkshire: Nelly says that strangers are not easily trusted (*WH* 86). According to Collick, the secluded households in the film also reflect modern 1980s Japan, a country isolated within an uncomprehending world (41). The film has atmosphere of a time of misery and strife, with continuous references to the end of the world and trains of Buddhist monks wandering through the towns praying for salvation and forgiveness (Collick 40). This feeling of doom would probably be familiar to Japanese audiences of the period. In 1989, following a stock-market collapse, Japan entered a period of economic crisis, called the Heisei era, which produced moral uncertainty about their previous emphasis on materialism and economic success (Chaudhuri 94).<sup>97</sup> The crisis also provoked film production to decrease dramatically (Davis 206). Blockbusters like 1997 *Lost Paradise* (*Shitsurakuen*, later turned

<sup>96</sup> Noh theatre had elements which appealed to the tastes of both the aristocratic and the warrior classes (Nakamura 76-77). It was an important representative art of the Muromachi period culture, along with tea ceremony and flower arrangement. These arts become the backbone of the traditional Japanese cultural heritage (Nakamura 122). Noh theatre has remained unchanged as an art form for 600 years.

<sup>97</sup> Effects of the crises can be seen in films like *Gonin* (1995), in which victims of unemployment turn to crime.

into a TV series, based on a bestseller) “romanticized a lost Japanese fashion, ritual love suicide (*shinju*)”. This idea was central in popular theatre of the eighteenth century, “but proved highly attractive in the mid-1990s” (Davis 205). *Shinju* is the main topic in many plays of the ultra-traditional *bunraku* doll theatre (the 2002 film *Dolls* uses this motif [Davis 196]). The self-destructive lovers in *Wuthering Heights* can be compared to the lovers in *shinju*, who choose to commit suicide rather than renouncing to a love forbidden by social conventions.

#### 6.4.2.4.2. Space setting: imprisonment

The action is recurrently seen from behind a wall or wooden panels, giving a sensation of imprisonment (i.e. Onimaru whipping Cathy/ Kinu the daughter, seen from behind the yard wall). The audience is placed as an intruder peering, while vision is impaired by an element in the foreground. The space is quite oppressive, with walls limiting it, and quite deep, as the main action happens in the background. In many scenes, we have a burning candle in the foreground, while characters are in the back. This may be an influence of Japanese traditional painting, which has similar distribution of space. The oppressive interiors contrast with the open pans of the landscape. Characters are first seen as little figures, but then the camera goes near them. This composition of the frame is very similar to the one used in *WH1970* and *Abismos*.

Framing is equally oppressive in the city, which the two adult protagonists visit instead of invading Thrushcross Grange as children. This location is not a civilized space, but as unwelcoming and dangerous as the slopes. It is presented in the mist, while some monks (announcing the end of the world) keep walking across. The villagers look like a bunch of animals. In a later scene, Onimaru (now a powerful *samurai*) gets out of the brothel and confronts them, throwing them coins, which they collect. Their behaviour resembles the beggars at the church in *Abismos*. Instead of being bitten by a dog, Kinu/ Cathy incites Onimaru to steal something to eat. They are stoned by an angry mob, suspicious of the shamanic family of the mountain. Onimaru shields Kinu with his body and fights the villagers with a stick (he uses it as if it were a sword, prefiguring the one he will have later as a *samurai*). They cling in an embrace, showing how close they are. They are seen from the interior of the buildings, whose walls seem to entrap them: the wooden windows resemble a jail. This framing is reversed in the interior scenes, where characters inside the house are seen from outside the windows (which serve as barriers), a similar point of view to the one in *WH1970*.



#### 6.4.2.4.2.1. Nature: the volcano

Similarly to *Abismos*, all the characters in *Onimaru* seem to be moved by violent impulses, which are accentuated by the desolate, wild landscape in which the film is set. Brophy describes how characters are positioned as figures, either “within the chiaroscuro interiors of the East/ West mansions” or “the unforgiving volcanic landscape of the Sacred Mountain (also called “fire mountain”)” like “delicate gestural shapes” (153). Like in the Mexican version, characters seem lost within the huge scenery. This is a dangerous space, full of birds of prey, like the white ones flying around Shino/ Frances’s dead body. For Catania (1999), the aural motif of unseen birds (ravens and owls) is associated to the characters’ doomed fates (31). As a reflection of the landscape, humans also behave like predators. While all the deaths in the hypotext were caused by illness, in this hypertext they are violent killings (except Cathy/ Kinu’s). Shino and Isabella/ Tae are raped before dying (killed in one case, suicide on the other). Like in the hypotext, death is omnipresent and common. It is also an obsessive topic in the films directed by Yoshida (Jauberty; Copperman).

Many Japanese films set in the Muromachi period have the slopes of a volcano as scenery (Collick 39). The sleeping volcanoes in *Onimaru*, not yet in eruption, recall an idea already present in the setting of both *Abismos* and *Hurlevent*: the passions keep burning underneath an apparently calm surface. It is also coherent with Brontë’s setting (remember Skelton 337). The volcano slopes also have associations with the Buddhist warrior Hell, where the dead souls of *samurai* fight eternally in a landscape littered with fires and volcanoes (Collick 39). The final sword fight between Onimaru/ Heathcliff and Yoshimaru/ Hareton works as a visual representation of this idea. As we mentioned before, Hindley and Heathcliff’s first fight for power in the hypotext happened because of a horse (*WH* 80), a fight from which Cathy was excluded. In a similar way, in *Onimaru*, horses appear as a symbol of power and virility. It is just the men who ride them. Like in *WH1992*, Onimaru rides a black horse. Old Yamabe/ Mr. Earnshaw arrives back home on his horse, with child Onimaru/ Heathcliff walking next to him. Women do not ride; they walk covered under a lamp screen-veil, probably to protect the skin from the sun.

#### 6.4.2.4.2.2. Music: the sounds of nature

The power of nature in this transposition is evoked through the soundtrack. Music (called *bayashi*) and dance play a significant role in Noh theatre<sup>98</sup>, while the learning of the *utai-bon* (the books of Noh songs and chants) was considered an indispensable part of the education of aristocrats (Nakamura 120). If film uses music mirroring the characters’ mind (Cathy’s split mind in *WH1939*, Cathy the daughter’s tune in *WH1992*), this is also characteristic of Japanese Noh

<sup>98</sup> For information about the use of music and dance in Noh theatre, see Nakamura 223 – 225.

aesthetics. The actors' entrance music (there are two main types, called *shidai* and *issei*) goes to great pains to create an appropriate mood to each play and character (Nakamura 223). The *hayashi* is chosen to create an image of the character in the mind of the viewer before the curtain is raised to reveal the costumed actor (224). *Onimaru*'s score (analysed in detail by Brophy) does not employ any of the four typical musical instruments used in Noh (*kotsuzumi* [small hand drum], *otsuzumi* [large hand drum], *taiko* [floor drum], *fue* [flute]), but conserves the same evocative power. When Cathy/ Kinu reflects on her imposed fate of becoming a vestal virgin (and therefore losing Onimaru/ Heathcliff), the wind (which keeps blowing in the background through the hypertext) sounds mournfully (Catania [1999] 26). Uncommonly for Japanese cinema, *Onimaru*'s score is performed by an orchestra, together with highly skilled performances of *biva* (lute), *shakaubachi* (flute) or *shimase*n (guitar) (which sound discordant to a Western ear). The solo instrumentation of traditional Japanese instruments is used "to embody the psychological stature of its characters": Onimaru is associated to growling low frequencies (drums, cellos, oboes) and a low *shakaubachi* [flute]; Kinu is represented by a blend of *koto*<sup>99</sup> and harp and a high *shakaubachi* (Brophy 155). However, the soundtrack in *Onimaru* is not only related to the human characters, but also to the scenery. The instruments reproduce the sound of nature, with *shakaubachi* "like whistling kettles", "timpani like rolling boulders", "horns like tuned wood resonance", which conjure "a spectral being living and breathing" (Brophy 151). Unsurprisingly, Brophy considers this soundtrack "the prime signifier of the Gothic in the film" (152). It is a reversal of the dominant logic of western cinema, as not only the human characters, but the landscapes ("non-human") are given musical representation (153). This conceptual technique (which Brophy calls a "quasi-spectral compositional approach") is typical of much Japanese cinema, where land is "inextricably linked to the psyche" and "spiritual tenets" place the human and the non-human on a coexistent plane of energy. The orchestra sounding "like howling wind" over the outside images of the Sacred Mountain "both simulate wind and invoke the power of this volcano", while the silence of the mansions' rooms amplifies the characters' emptiness. The traditional Japanese paper walls and wooden floorboards allow the sounds of nature outside to filter and flow throughout (154). This score links to the Gothic elements in the hypotext, as the houses and landscape appear as living entities, which reflect their inhabitants.

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<sup>99</sup> The national instrument of Japan, made of wood, with a set of thirteen strings that are strung over thirteen movable bridges along the width of the instrument.

#### 6.4.2.4.2.3. The two households: Higashi-no-shou (Wuthering Heights) and Nishi-no-shou (Thruscross Grange)

Iwakami has pointed out that the first translation of Victorian novels into Japanese (made in the late nineteenth century) encountered problems because words such as “home” had no corresponding in Japanese at the time. She explains that, in feudal Japan, there was no idea of “home”, but only of the household where the patriarch had absolute power over the other members of the family (95). The continuous *samurai* swordfights over control of the manors in the hypertext (first embodied by Takamaru Yamabe/ Mr. Earnshaw and then by the other male characters) work as a more violent depiction of the inheritance plot in Brontë’s novel: Cathy the daughter (who cannot inherit because she is a woman) encourages Hareton to claim what is his. In *Onimaru*, her counterpart Kinu the daughter gives Yoshimaru the sword to fight for his inheritance.

The Yamabe/ Earnshaws are a shaman family who guard the white snake god shrine, so the villagers prefer to keep their distance from them. In a similar way to the hypotext, this is such a desolate country that the inhabitants of the two mansions have never met, despite using the same graveyard (whose name is Yobutsugatari/ Alley over the Wind) (Collick 41). These two households do not look very dissimilar to one another: Higashi-no-shou (East Mansion) is Wuthering Heights, while Nishi-no-shou (West Mansion) is Thrushcross Grange. Both have the same typically Japanese architectural style: space horizontally distributed, with sliding panels instead of doors. The portals are seen in frontal view, from a low angle, on top of a hill. At the beginning of the film, old Sato/ Nelly receives a blind *biwa-hoshi*/ Lockwood<sup>100</sup> at Nishi-no-shou, which is about to collapse because it is old. Like in the patterns of the Western Gothic, the decay of the house reflects the decadence of the inhabitants.

Burch talks about the influence of Japanese traditional architecture on Japanese cinema. As we see in this transposition, space is mainly rectangular, formed by intersecting horizontal and vertical lines (199). There is a predominance of frontal views and long-shots in interiors in the editing. Space is two-dimensional and there is absence of close-ups. As Burch explains, typical Japanese houses are rectangular spaces, practically devoid of furniture, so the unity of the space can be better shown in film by using this deep focus technique (118). This composition of the frame also has its roots in Japanese picture gardens, a traditional painting technique which would try to create the illusion of a three-dimensional space (119). It also resembles Wyler’s democratic point of view: we have an example of this influence in the scene of Onimaru’s return: Onimaru is

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<sup>100</sup> A *biwa* is a string instrument, similar to a lute. The player is called *biwa-hoshi*.

on the foreground, talking to Mitsuhiko/ Edgar, Tae/ Isabella is on the second level, listening, while a sliding panel shows little Kinu the daughter playing in the garden on the background.

#### 6.4.2.4.3. The influence of Noh theatre setting

*Onimaru* can be classified within the *jidaigeki* film genre, which are period films including sword fighting (*Onimaru* is a *samurai*). In this genre, the etiquette of the period (usually Muromachi) calls for kneeling and other ritual gestures for opening and closing, exits and entrances. The two conversations between Kinu/ Cathy and her father look like an elaborate ceremony, as he has her back to her (he holds a fan and claps ceremoniously before), while she kneels respectfully behind. When Sato/ Nelly talks to her, she kneels behind the door panel, as it corresponds to a Muromachi servant. Characters are continuously kneeling on the floor while they speak, while the camera kneels with them. Another influence of the Muromachi etiquette is that the characters do not look at one another in the eyes while they talk. Till very recently, this was considered too intimate in Japanese culture: the films by Yasujiro Ozu (shot in the 1950s) are famous precisely for the way in which characters sit side by side while talking and the camera is at the same level of somebody kneeling (i.e. *Tokyo Monogatari*).<sup>101</sup> When Kinu arranges her marriage to Mitsuhiko/ Edgar, they cover the faces with fans while they speak. This is part of the Muromachi etiquette, as it is their first encounter. Mitsuhiko gives Kinu the side; he does not look frontally at her, while the fans (in the foreground of the frame) obstruct the viewers' vision, aligning them with the characters' point of view. Only at the ending, when the marriage is formally arranged ("after the Orochi festival") do they lower the fans and look at one another. The actors talk while holding fans in several other scenes (i.e. Kinu the daughter's first conversation with Yoshimaru/ Hareton). The folding fan (*ogi*) is an extremely important prop in Noh theatre, carried by all the actors, the musicians, and the chorus (Nakamura 221). In the film, all the high class characters (even *Onimaru* after his return) have a folding fan. There is also a series of established movements and poses made by Noh actors, called *kata*. Some of them involve fans. The way in which Kinu and Mitsuhiko hold their fans during the conversation resembles the *kane-no-ogi* pose (Illustration 13). The fan is held in a vertical position parallel to the body, indicating the act of listening. There are different types of *ogi* style, with complex patterns and symbolism, each designated for the type of character for which it is used (221).<sup>102</sup> The fans' symbolism appears much more simplified in the hypertext. We only have glimpses in the arranged marriage scene, where each fan is the same colour as the character's kimono: pink for Kinu, white for Mitsuhiko and blue for Tae/ Isabella.

<sup>101</sup> Nevertheless, Desser warns about not taking this "horizontally" as a way of doing cultural generalizations (26 [Note 5]) or consider it representative of the whole Japanese film industry.

<sup>102</sup> See Nakamura 220-221 and 245-246 for more about the fans (*ogi*) used in Noh theatre.



Illustration 13: The fans in Noh theatre: *kane-no-ogi* pose

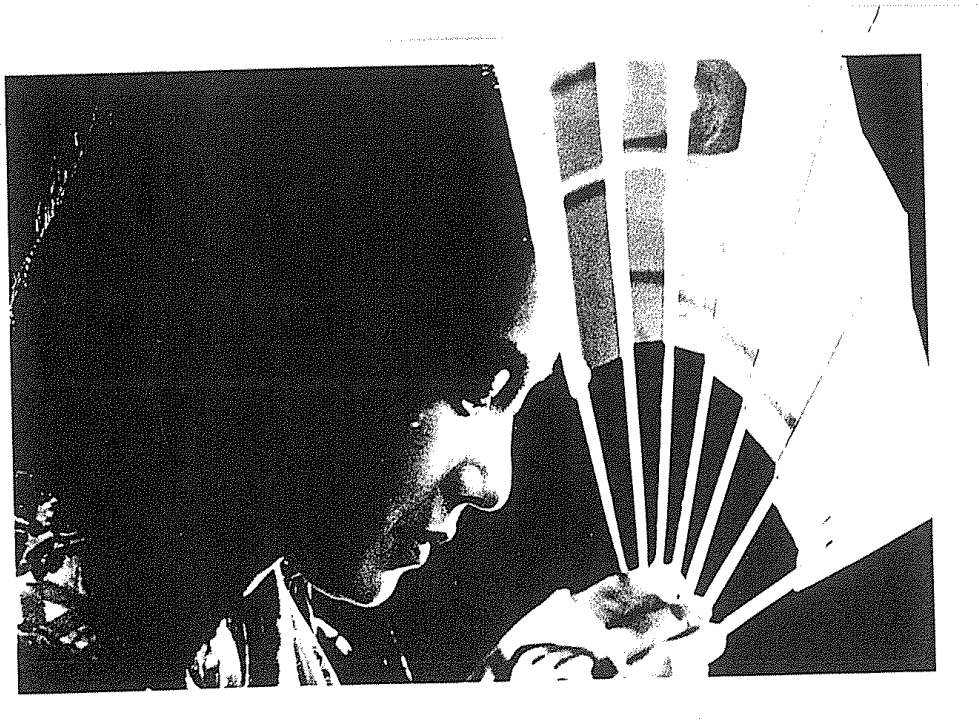


Illustration 13: Kinu listening

The framing of the interiors can also be related to the division of space in Noh theatre, whose conventions serve as basis for the setting in *Onimaru*. The Noh stage “is a square space bounded by four pillars which is viewed from both front and side”. Actors are required to perfectly balance their performances in this three-dimensional space, maintaining “a tension which does not allow any extraneous movement” (Nakamura 34). In *Onimaru*, many scenes are seen from a frontal perspective (Onimaru’s presentation to the family). However, we also have side views. While sometimes they represent the point of view of somebody excluded from the ceremony (Onimaru during the first snake ritual), this is not always the case. Our first view of the *biva-boshi* / Lockwood is from the side, with his back to us, a perspective which many Noh theatre spectators would have. Side framing is recurrent through the film (when Onimaru talks to Tae/ Isabella after Kinu’s death). In the same way that Brontë’s novel is set in a liminal space, so is the stage in the Noh theatre. The solemn entrance music “plays the part of a medium in the passage of the spirit from the four-dimensional to the three-dimensional world”, while “the single curtain between the greenroom and the bridgelike passageway to the stage” is “the boundary between the world of spirits and the real world” (Nakamura 32).<sup>103</sup> In *Onimaru*, we seem to inhabit an eerie atmosphere, in which the Noh – induced solemnity of the actors keeps them detached from the viewer. Moreover, both households have an alight fireplace which is a square hole on the floor, also used as stove. This type of fireplace is an integral part of the Noh stage, called *takigi* (218). The opening scene with the *biva-boshi* and Sato/ Nelly, or Onimaru and Tae’s conversation after Kinu’s death are set around the *takigi*. This can be linked to the symbol of the fire in the hypotext. If exteriors are quite desolate, interiors are non-ornate and practically devoid of furniture in *Onimaru*. This simplicity reflects the design of Noh stage, “almost completely sceneryless”, coherent with the symbolic aspects of this art. As Nakamura explains, the emphasis in Noh is put on “the extremely abstract movements accompanied by chanting and rhythms” of the actor, whose “dramatic power and concentration” (incomprehensible to spectators viewing Noh for the first time) seize the heart of the informed sensitive spectator. The empty scenery makes this possible “because there are no unnecessary objects to distract the imagination” (219). This is the case in *Onimaru*. The empty, wooden panels make the actors’ coloured kimonos striking, forcing the spectator to concentrate on their performances.

In the same way as Gothic tradition influenced Western horror films, Japanese horror genre aesthetics show the influence of both Noh and Kabuki theatre traditions. The “graphic, yet often highly stylized, presentations of blood and gore” (we have countless examples in *Onimaru*, like the protagonist’s severed arm still holding the sword) in Japanese horror resemble *keren*. These

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<sup>103</sup> In Noh theatre, there is no curtain separating the stage from the audience.

were Kabuki stage tricks designed to startle the audience with moments of irrational display akin to contemporary special effects (McRoy. “History, tradition” 16). In contrast to the “esoteric” Noh, the stylized Kabuki dance drama form (originated in the seventeenth century) was considered “lustier” and more suited the tastes of the commoners (Burch 68). It is a status analogous to nineteenth-century theatre melodrama which, we must remember, had stage trickery (especially the Gothic subgenre). Moreover, certain recurrent themes and images can be traced back to Japanese folklore. The “haunted house” motif is as frequent in Japanese horror film as in its Western equivalent. In *Onimaru*, we have the “profane room”, where the two lovers meet. The blood-like stains on the walls warn of past bad deeds committed there. In the second half, the room will be haunted by Kinu’s putrid corpse, which is another recurrent topic in Japanese horror and Noh theatre: the “female avenger spirit”. In fact, there is a whole subgenre of “female avengers” plays (the drama form is also called “ghost theatre”) (McRoy. “Introduction” 2). Like Kinu, who dies cursing Onimaru, these “female avengers” seek retribution from the grave on those who wronged them during their lifetime. The motif also appears in Western cinema (i.e. *Corpse Bride*). Like in *Abismos* ending, necrophilia features prominently. In the last scene, Onimaru carries her coffin on his shoulders towards the volcano. Unlike the hypotext, he does not see Kinu after his return (forbidden by Muromachi etiquette, as she is a married woman), neither is he with her while she dies. Instead, he opens her coffin at the cemetery and sees her decaying corpse. This is a very graphic scene, with maggots realistically devouring her. While Heathcliff felt “tranquil” after opening Cathy’s grave (320), Onimaru is in deep shock, which is emphasized by lighting noise, deep thunder clasp and rain falling while he howls. These are the prime sonic signifiers of rupture and transgression in global Gothic cinema (Brophy 157). In a visual representation of Heathcliff’s wish “Take any form! Drive me mad!” (*WH* 204), Kinu’s high *shakauhachi* theme plays during this scene, marking his progressive descent into madness. Wagner compares Brontë’s novel to 1970s Japanese cinema, because “the dead are allowed to remain decorously ‘present’, and persist as influences” (236 – 237). *Onimaru* was shot in the mid-80s, but the presence of the dead woman vertebrates the narrative, although it is questionable that the ghost remains “decorous” given that Kinu’s decrepit corpse is crudely exposed to the viewer. Onimaru opens her coffin several times more. The second, she is already a skeleton, but her hand mirror blinds him (as she did when they were children).

#### 6.4.2.4.4. Religion: Shintoism

The religious context is Shinto (Japan’s oldest religion), whose ritual forms are the basis for Noh theatre. As the actors in *Onimaru* were made to practice Noh exercises, this film provides a

direct link with the dramatic mannerisms of the Muromachi period in which it is set. The Shinto's concept of possession by the gods (reflected in the snake ritual in the film) is also present in Noh theatre. A good performance by an actor is considered to confirm their access to a supernatural source of power. According to Collick, this echoes the Romantic poets who "self-consciously set themselves up as the mouthpieces for the spirits of nature" (44). We find examples of similar depictions of nature in Brontë's poetry (in "Will the day be bright or cloudy?", the weather predicts a little child's destiny, *CP* 32). Noh drama is indistinguishable from Zen Buddhist philosophy, which exerted a strong influence on the Japanese thought from the Kamakura period (1192-1336) till Tokugawa era (which ends in 1868).<sup>104</sup> Shinto got reinvigorated during the strict military rule in Japan in the Second World War (together with other traditional values) (Burch 262). Nevertheless, the way in which Japanese society relates to religion is totally different to Western society. Burch talks about the essentially "irreligious" character of the Japanese and their rejection of Western anthropocentrism (14). Being "irreligious" has nothing to do with being atheist. On the contrary, the Japanese tend to find spirituality in nature or in the things surrounding them (i.e. the tree spirit in *My neighbour Totoro*). It must also be noted that in Japan people do not stick to a single creed, but they may pay respects both in Shinto and Buddhist shrines. Belonging to a determinate religion is a notion not introduced in this society until after Second World War, because of the influence of the American military bases.

In Japanese tradition (mainly derived from Buddhism) man is placed in nature rather than above, while the life process is considered as a continual interchange between man and his artefacts, man and the rest of the material world (Burch 281). Nature as a reflection of the individuals relates to Romantic and also Surrealist postulates. Collick (44) considers Shintoism is the link between Romantic literature and the topics in this transposition. This shamanistic religion holds that inanimate entities such as rocks, trees and rivers are sacred and that gods (*kami*) dwell in them (Chaudhuri 104). Each location has its own spirit or god. In traditional Shinto festivals, a god descends into a sacred space where it takes possession of a human, who then blesses the location before returning to its true dwelling-place. In *Onimaru*, Takamaru Yamabe/ Mr. Earnshaw is in charge of performing the snake ritual (although even himself is quite sceptic about it). In this secret ceremony (the Orochi festival), the male head of the household (Old Takamaru first, then Onimaru) is possessed by the snake god of the volcano which gives him a mystical and violent power (Collick 44). The investing of nature with spiritual powers in Shinto can be compared to Brontë's animist vision of a powerful nature. Moreover, Japanese culture supports the animist

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<sup>104</sup> In 1374, the Shogun Ashikaga Yoshimitsu became patron of the art and, in 1422, Zeami (responsible for devising the still unchanged rules of Noh drama) became a Zen Buddhist priest (Plowright 18).



notion of spiritual energy contained within the apparently “inanimate”. The earth and all its discontents are as alive as any human (Brophy 155). Instead of ghosts, the supernatural elements from the novel have then been absorbed into the symbolic rituals of Japanese Shinto (Collick 40).<sup>105</sup>

#### 6.4.2.4.4.1. Sacred space versus profane space

Director Yoshida declared that what attracted him to the novel was “the precariousness of the boundary of the sacred and the profane and its transgression on taboo”, as he felt these were similar themes to the ones he had explored in his previous films (Okumura 125). This idea shows the direct influence of Bataille’s essay about *Wuthering Heights* in *La littérature et le mal*, pointed out by some of the reviewers of this transposition (Jauberty; Maupin). The essay’s idea of Good and Evil as never in contradiction but complementary (21), is also the essence of Japanese Shintoism. A Japanese shaman (like Takamaru Yamabe) inhabits a liminal space, between the normal and the abnormal, serving as a medium between the world of the spirits and the world of the human beings. This ambivalence reflects the complementarity of the sacred and the profane. One cannot exist without the other, although this bond is also precarious (Okumura 126). The Yamabe family lives in the Sacred Mountain, but their status by no means brings them the respect of the community, quite the contrary (Kinu and Onimaru get stoned when they visit the city). As Okumura explains, the villagers tolerate the marginal existence of the ophiolatorous shamans because they appease the god incarnated as a huge snake, so that it does not bring evil to the community (126).

Space in *Onimaru* is consequently divided according to the same dichotomy sacred – profane. In the first scene at the cemetery, Onimaru kills the *biwa-hoshi*’s companions for desecrating Kinu’s tomb. After, he unearths the coffin and takes it on his horse to the Wuthering Heights manor. This apparent “profane” act (stealing a corpse from a cemetery) becomes paradoxically “sacred”, as it is the only way to preserve his beloved from the tomb raiders. We can analyse Alejandro’s “profanation” of Catalina’s corpse in *Abismos* in the same way.

#### 6.4.2.4.4.2. Lovers’ private spaces

Kinu and Onimaru do not share a bed as children, although this is a cultural difference: nobody sleeps on a bed in Japan, but on a *futon* on the floor. We find the same dichotomy between

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<sup>105</sup> Religion had even more importance in the original scenario (later expanded into a book: Kiyoshi Kasai and Yoshishige Yoshida, *Arashi ga Oka: the story of Onimaru*, Tokyo, Kadokawa, 1988). The *biwa-hoshi* monk we associate to Lockwood had a more relevant role, while there was a subplot involving the salvation cult of Amithaba, very popular in the Muromachi period (Okumura 133, note 7).

sacred and profane in the depiction of the lovers' private spaces, which are in Higashi-no-shou (East Mansion/ Wuthering Heights). Kinu and Onimaru are never seen together in nature: when she goes to Nishi-no-shou (Thruscross Grange), he watches from afar, supposedly to protect her. This is faithful to Brontë's novel, which happens mainly indoors. The lovers' first space is the hut where Onimaru is sent to live as a child: we see him inside while Kinu (outside) blinds him with her mirror. Onimaru lives in the hut even before Takamaru dies (the division is not established by Hidemaru/ Hindley, unlike the hypotext). As an adult, Kinu goes to meet him there, similarly to Yýldýz meeting Ali in the hut in *Ölmeyen*. In the second half, the hut becomes the private space of the second generation children. First, child Yoshimaru/ Hareton is locked there. Later, his adult self and Cathy/ Kinu the daughter take refuge there.

The second private space is the "haunted" room inside the house. A close-up of a candle with the flame shaking reveals the paper panels, with smears which resemble blood stains. Maybe they are, as we are informed that murders used to be committed in this room: "It's the smell of blood, not damp mould", Onimaru declares when he enters. The inhabitants refer to this chamber as the Seclusion Room, because it is where household members are interred as acts of punishment (Brophy 156). Kinu and Onimaru's lovemaking takes place here, which marks the room as a "profane" space, coherent with the novel's association of the love between the protagonists as above human and divine laws. According to director Yoshida, to have sexual contact in Medieval Japan was regarded as profane, especially in the context of Shinto religion. That is why Kinu and Onimaru (the two marginal beings on the mountain) have sex in the most profane room in the manor. Yoshida says their sexual ecstasy should be, "as a consequence of their marked profaneness and sacredness, overlapped with death – the most profane *and* sacred state of human beings" (quoted in Okumura 129). This is similar to Buñuel's association of sex and death. Paradoxically, the fact that the lovers have their sexual encounters here makes the "profane" room, at the same time, a "sacred" space. We find the same idea in *Dil Diya*, in which the love between the protagonists (shunned by society) became "sacred", as their secret encounters took place at the temple. Both in *Dil Diya* and *Onimaru*, religion is deeply connected to love. In *Onimaru*, the "sacredness" of the room may help explain the two violent acts that take place later. First, Onimaru brutally rapes Tae/ Isabella. This parallels a scene in *Hurlevent*, in which Roch rapes Isabelle when he finds her in Cathérine's old room. Second, Onimaru violently beats Kinu the daughter when she occupies her mother's place in the coffin and flaunts herself, as a poor substitute of Kinu. For Onimaru, dead Kinu's "sacred" place can never be occupied.

Finally, there is another "profane" space, although not specifically related to the lovers. This is the hut where women are confined during menstruation or when they give birth: Kinu is

locked after getting her first period, an event that makes her to be regarded as “impure”. She also has her daughter there, standing (Shino/ Frances and Sato/ Nelly help her) and holding a rope, which visually resembles a hanging noose. It is not accidental that the “profane” spaces are related to women. In this society, having the period or giving birth is regarded as an “impure” act. This reflects Freud’s third category of the uncanny: the womb as a space of horror.

The final scene is depicted in a totally different way to the novel, but it is quite loyal to the original in relation to the distribution of space: one-armed Onimaru is seen carrying Kinu’s coffin towards the smoky volcano (towards wilderness). He goes symbolically towards his death, but we do not see him die. In the hypotext, Nelly says that “the country folks [...] swear on their Bible that *he* walks” (366). Ichi/ Joseph, crazy, delirious and howling like mad, is the only one left in the house. It is the same in the hypotext, where Joseph (the only one who will stay in Wuthering Heights) says he keeps seeing two ghosts looking from outside of his chamber window (366). Kinu the daughter and Yoshimaru are going downhill, towards civilization, like Cathy the daughter and Hareton, who will settle in the Grange after their marriage.

#### **6.4.2.5. WH2011’s setting**

The time and space setting are the same as in the novel. Location shooting took place in North Yorkshire moors, while the clothes suggest it is the eighteenth century. The use of a period setting is forbidden under rule number seven of the Dogma “vow of chastity”, which postulates that action must take place “here and now” (see Hjort & MacKenzie. “Appendix I” 199). Nevertheless, time and space are extremely imprecise in this transposition. Like in the novel, we never leave the moors (the city is not even mentioned). The setting is so isolated that a reviewer felt the hypertext was set “a hundred years after a nuclear strike” (Bradshaw). Like in *Hurlevent*, the two households are real locations, not settings.<sup>106</sup> This follows Dogma rule number one (“Shooting must be done on location”), but props are used during the film, which the second part of this rule forbids.

##### **6.4.2.5.1. The two households: an eighteenth-century council state**

Apart from the title, none of the houses are named in the film. Wuthering Heights is a rudimentary farming household, with no comforts. There is constant emphasis on the hardship of the inhabitants’ lives: Heathcliff (from inside) observes Cathy barefoot in the mud, emptying her chamber pot in the morning. Frances gives birth on the moor, standing, while young Cathy and

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<sup>106</sup> Moor Close Farm (in Muker, Swaledale) is Wuthering Heights, while Cotescue Park (in Coverham) is Thrushcross Grange.

Nelly help her (similar to Kinu giving birth standing in *Onimaru*). There is the fireplace (around which characters gather) and also the “coffin” bed from the hypotext, which the children share. Older Heathcliff and little Hareton also sleep there. The house seems the eighteenth-century equivalent of a council state, which is the environment in which the previous films directed by Arnold were set (i.e. *Fish Tank*, 2009). The council state houses are symbols of the class divide in 2000s Britain. They are built and operated by local councils, to supply uncrowded, well-built homes on secure tenancies at reasonable rents to primarily working class people. Their development began in the late nineteenth century and peaked in the mid-twentieth century. Like the Wuthering Heights household in *WH2011*, council houses are stereotypically associated to poverty and dilapidated state.

In the hypotext, the Lintons are supposed to have inhabited their lands for generations, like the Earnshaws. In the hypertext, they are “the new people”, who have just moved to the place when Mr. Earnshaw dies. This is a hint to the class divide in modern Britain. The crises in the agricultural sector have made life very difficult for farmers. An increasing number of farming households are being bought by upper-middle class professionals, as symbol of status. In many cases, their farmer neighbours regard them with suspicion. A similar social divide can be found in the *Wuthering Heights* – inspired TV series *Sparkhouse* (2002), set in modern Britain. In *WH2011*, Thrusscross Grange is like a different world, with elegant interiors. There are close-ups concentrating on the details, like the ornate legs of the furniture. In the first half of the transposition, we only have glimpses from the outside through the windows, following Heathcliff’s point of view (with whom the audience is aligned). The interior only appears when Heathcliff is allowed in, during the second half (and for a brief moment in the dog-biting scene).

#### **6.4.2.5.2. Nature**

Like in the novel, nature in this film is inhospitable, but not because there is emphasis in thunder, lightning and rain (which was the case in transpositions like *Abismos* or *WH1992*). Nature is perceived as harsh because of the “realistic” approach, which involves the use of Steadicam and natural lighting. These techniques are coherent with the Dogma rules. We are shown very muddy outdoors. The moors look extremely isolated, with no shelter, not even a road in sight. In the daylight interior scenes, no artificial lightning appears to have been used (rule number four forbids this). As rule number three requires, there is no soundtrack music and the wind blowing is heard instead. The film contains plenty of naturalistic detail close-ups of the farm’s dead animals: young Heathcliff collects rabbits from the traps, which do not look like props. This is not only the influence of Dogma, but can be traced back to the novel: the dead rabbits which Lockwood

confuses with kittens (52). Such details had appeared in previous transpositions (Hélène/ Nelly skinning a rabbit in *Hurlevent*), but the nearest point of reference for *WH2011* is the 1978 *Wuthering Heights* BBC TV series. This series adopted a claustrophobic perspective, with characters framed by the dead pheasants and game hanging in the Wuthering Heights kitchen. Moreover, the rock where adult Cathy and adult Heathcliff talk after his return in *WH2011* resembles the one where the protagonists meet in the 1978 TV series. These aesthetic choices make nature appear powerful, which is totally loyal to the novel. Characters seem to be trapped by their destiny. Heathcliff, whose point of view the film follows, is more a witness of the tragedy unfolding around him, rather than an active participant.

#### 6.4.2.5.3. Religion

The religious context is the same. Although the topic is not really developed, religion appears in quite a negative light. It is not that it oppresses the characters or conditions their decisions, but it is related to obscurantism. Joseph (Steve Evets) is a grumpy, Bible-quoting man. He is not really a religious fanatic, he seems more an ignorant who sticks to his Bible because is the only referent he has. The only scene involving religion in the hypertext is young Heathcliff's (Solomon Glave) baptism. Although the boy is around fifteen, Mr. Earshaw is frightened that he is a heathen. He renames him with the name his dead son had. Under a postcolonial point of view, his actions are reminiscent of the white missionaries in Africa or South America, imposing their religion and renaming the natives (without taking into account that they must have had a name and a religion before). As it is depicted from Heathcliff's point of view, the scene is unsettling: the boy cannot understand the rite and thinks that they want to drown him in the pile. He escapes to the moor, followed by young Cathy.

#### 6.4.3. Conclusion

The study of the setting in the *Wuthering Heights* versions helps us analyse the notion of fidelity in the film transpositions. First, the fact that many of these films have changed spatial and/or temporal setting must not be regarded as “unfaithfulness” to the source text. The main point is if the setting used maintains the same ideas: in all the Eastern transpositions, the sea or river (which is not part of the setting in the hypotext) symbolizes the characters' passions. However, nature mirroring the characters is totally loyal to the Gothic and Romantic influences in the novel. Second, the changes in setting allow us to reflect about the notion of negotiation. All the transpositions from non-English speaking industries transpose the story to their own cultural reality. Time period has been made to be a mirror of what was happening in the country at the

time: an interclass love relation seems to be as problematic in 1960s India and Turkey, or the Japanese Muromachi period, as it was in nineteenth-century England. Religion is the element most affected by changes. First, the Protestant creed from the novel becomes the main creed in the society which produced the hypertext (Catholic, Hindu, Shinto, Muslim...). Second, Brontë's oppressive view of religion varies from one film to another. It can be neuter or positively regarded depending on censorship (i.e. *WH1939, Dil Diya*) or the power that religion has in the country of production (*WH1992, Hibintayin, Ölmeyen, Promise* were shot during periods of secularism). It also depends how filmmakers relate to their own religion: *Abismos* reproduces Buñuel's love – hate relation with Catholicism, while *Onimaru* uses the dichotomy sacred – profane from Shinto as the backbone for the setting. Finally, there is a significant difference in the setting of Classic and Surrealist transpositions. Coherent with the aims of commercial cinema, all the motifs in the Classic setting have a meaning. Surrealist settings include puzzling elements, coherent with the aims of shocking the spectator.

## 7. Chapter 7: Literary text versus cinematic text: *Wuthering Heights*' narrative<sup>107</sup>

### 7.1. Introduction

*Wuthering Heights* was originally published in two volumes. The norm at the time was three, which is the reason why it appeared together with Anne Brontë's *Agnes Grey* (which occupied just one [Barker 503]). The story involves two generations and covers a period of around three decades. The first volume ended at ch. XIV, when Nelly's narrative (at the point just before elder Cathy's death) was interrupted by the sudden arrival of Doctor Kenneth and Lockwood wondered if Cathy the daughter would be "a second edition of the mother".<sup>108</sup> The hypotext has a blank of three years after Heathcliff runs away from *Wuthering Heights*. Much critical emphasis has been given to what he did during his absence: novels have been written about it<sup>109</sup> and some of the transpositions (*Dil Dīya*) even provide an explanation. During those years, Cathy is in a precarious situation, her mental equilibrium depending on not being crossed (*WH* 128). While in the novel Cathy is indirectly responsible for the Lintons' deaths (both get her illness), this possibility is not explored in any of the films.

Films have a standard duration of one hour and a half (three hours in the case of Bombay popular cinema), which makes it necessary for scriptwriters to compress the story and/ or eliminate characters and subplots when transposing a novel. The vast majority of *Wuthering Heights*' film transpositions omit the second generation and end with Cathy's death (or, in *Dil Dīya*, her survival). The timeline is considerably reduced in *Abismos* (from Heathcliff's return to Cathy's death), *Ölmeyen* and *Hurlevent* (from Mr. Earnshaw's funeral to Cathy's death). Only *WH1920*, *Onimaru* and *WH1992* deal with the complete story. In *WH1939*, *Dil Dīya*, *Ölmeyen* and *Hurlevent*, Cathy's pregnancy does not feature and Hindley never marries (he does in *Ölmeyen*, but he has no issue). Hindley has no love story in *WH1939* or any of the Filipino versions. Despite the lack of the second generation, *WH1939* keeps a twenty years time span between Cathy's death and Lockwood's arrival. We are not told what happened during that period, except that Isabella and Heathcliff, who have no children, remain unhappily married. *Dil Dīya* has the happy ending expected in Bombay popular cinema, as Roopa/ Cathy does not die, but escapes from her wedding to Satish/ Edgar and goes to Shankar/ Heathcliff. In *Hurlevent*, the removal of the

<sup>107</sup> For a complete synopsis of the hypertexts, go to Appendix I.

<sup>108</sup> The *Wuthering Heights* edition published by Hilda Marsden and Ian Jack in 1976 (Oxford at the Clarendon Press, Oxford UP) includes the original division of the novel in two volumes.

<sup>109</sup> Carolyn Van der Meer analysed the novel *Wuthering Heights* sequels in a series of articles for *Brontë Studies: Heathcliff* by Jeffrey Caine (1977) (July 2004, Volume 29, Part 2) and *The Story of Heathcliff's Journey Back to Wuthering Heights* by Lin Haire-Sargeant (1992) (March 2004, Volume 29, Part 1). All are referenced in Appendix II.

pregnancy makes Cathérine's decay too sudden and unexpected, a fact that Rivette himself acknowledges (Hazette). Roch/ Heathcliff and Isabelle never marry. On the contrary, she tries to seduce him and he rapes her. This violent act also features in *Onimaru*. In *Abismos*, *WH1970* and *Hibintayin* Heathcliff is shot dead by Hindley, shortly after Cathy's death. In the hypotext, Hindley attempts (obviously he does not succeed) to kill Heathcliff with his pistol (*WH* 213). Like in *WH1939*, Daniel/ Heathcliff in *Promise* lives to be an old man, although this is justified by his final promise to a dying Andrea/ Cathy. In *WH1970* and the two Filipino transpositions, it is suspected that Heathcliff is the father of Cathy's baby. In *Onimaru*, the narrative deliberately leaves unclear who is the father of Kinu/ Cathy's daughter.

## 7.2. *Wuthering Heights'* plot: a symmetrical narrative structure

The recurrent omission of the second generation story in the film transpositions implies a significant departure from the hypotext's narrative structure. The pattern of doubles we observed in the setting also affects the plot, as every situation has its reversal or parallel. Raymond Williams considers that this "unique" structure achieves tension through the interaction of contraries, the explosion and containment of feelings between the two protagonists, modulated by the multiplicity of narrators and the precision of time and plot (64). Gilbert and Gubar conclude that the second half works as a symmetrical reflection of the first, as alternate versions of the same plot (287): Cathy the daughter gets trapped at the Heights, like her mother got trapped at the Grange. Hareton is mistreated through no fault of his own, like Heathcliff was by Hindley. *Wuthering Heights'* repetition structure recalls the aforementioned Freud's first category of the uncanny (Creed 53): the notion of a double, in this case an involuntary repetition of the act. The fate of the second generation children, forced to pay for their parents' sins, is a recurrent motif in high Gothic literature: contagion. It means that "the fates of the characters seem to spread over and through them, as if they are communicated from one another, and characters repeat patterns set up by their ancestors" (Morgan 236, note 6). Critics and readers have been discussing if the hypotext should have ended with the first generation, like many transpositions. In contrast to the strong attachment between Cathy and Heathcliff, the relation between their descendants is judged too conventional ("more successful and more banal", says Mengham 93). However, the second generation succeeds where the first failed. It is the parallel structure of *Wuthering Heights'* plot (with the second generation mirroring the first) what gives full meaning to the ending of the novel. For Haggerty, the second generation's happiness at the Heights (the "prospect for a bright future") finds "its source, if perversely, in the power now buried at [...] the churchyard graves of Heathcliff and Cathy" (79). The ending, then, implies reconciliation between the public (social) and the



private (supernatural). The couple in this world (Cathy the daughter and Hareton) are mirrored by their darker sides in the Other World (Cathy elder and Heathcliff). Figs compares the hypotext's structure to the natural cycle of the seasons, consequently ending when the balance between civilization and nature gets reconciled (147). This is coherent with old classic narrative models (Greek), later appropriated by melodrama narratives, both in their theatre and film forms: first, the order gets disrupted, then, there is a quest to restore it, and the ending implies ending of chaos and restoration of order. The hypotext's narrative resembles melodrama because the conflict does not happen between enemies, but inside the family, between people tied by blood or love. The recurrent conflicts in melodrama already appeared in the novel *Wuthering Heights*: illicit love relations, even incest (like Cathy and Heathcliff), relations between husband and wife (like Edgar and Cathy or Heathcliff and Isabella) and relations father – son (like Hindley and Hareton). In order to solve these conflicts (and the family life to survive), the narrative leads towards reaching a compromise, which appears in the form of the customary “happy ending”. I subsequently study how plot changes in the hypertext affect the depiction of the story. I argue that the omission of the second half does not automatically imply that the repetition motif is not kept in the narrative structure.

### 7.2.1. *Wuthering Heights* as a film melodrama narrative

Although we can find literary transpositions in any cinematic genre, films based on a classic novel usually follow melodrama narrative patterns (Nacache 68). This is the form that the majority of hypertexts follow. Classic film melodrama narratives are structured around female desire, which is also the case in the novel *Wuthering Heights*. Gilbert and Gubar compare the novel's symmetrical narrative to a *bildungsroman*, as it describes Cathy's passage from innocence to experience (253-254). It describes her journey till her death and the birth of her daughter (with her same name), who then, undergoes the same journey in reversal. Like her scribbling on the window ledge, she goes from Catherine Earnshaw to Catherine Linton to Catherine Heathcliff to (again) Catherine Earnshaw (Figs 148). At the end, Cathy the daughter is the mistress of both houses and it is to her (not her future husband Hareton) whom Lockwood will have to talk about the rent (*WH* 340). This journey is like the recovery of her identity, a question I have described as crucial in the film melodrama genre. E. A. Kaplan (1983) compares mid-nineteenth-century classic novels to film melodrama narratives, as they centre on the fallen woman and the social transformation in sexual (and class) roles, brought in by the Industrial Revolution (38).<sup>110</sup> The effects of having marriage as

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<sup>110</sup> The Hales in Elizabeth Gaskell's *North and South* cannot find a suitable maid because girls earn more money in the factories.

only social option is scrutinized not only through Cathy, but also through Jane Eyre and Helen (protagonist of Anne Brontë's *The Tenant of Wildfell Hall*). Following Mulvey ("Notes on Sirk and Melodrama"), Kaplan postulates that melodrama is the only main Hollywood genre which specifically addresses to women and gives them protagonism. Melodrama brings to the surface the tensions provoked by sexual difference inside patriarchy (26). I argue that the way in which the narrative deals with these tensions has evolved in correlation to society. In classic melodrama (1930s – 1950s), the period studied by Kaplan and Mulvey, the resolution of events is not beneficial for women, depicted as victims of patriarchal repression. The narrative exposes the restrictions of the nuclear capitalist family to women, which she has to accept or be punished. In modern melodrama, the female is less likely to be "punished" by her transgressions. In 1949 *The Heiress* (dir. William Wyler), based on Henry James' novel *Washington Square* (1880), the heroine's final rejection of the hero implies she will be bitter and alone in her big house. In the modern version *Washington Square* (1997, dir. Agnieszka Holland), the heroine successfully crosses the gender and class divide: while society expects a single woman to live in a smaller house, she transforms it into a nursery for the children of factory workers, which she runs herself.

However, there is a basic difference between the hypotext and the melodrama form. While *Wuthering Heights* is an amoral universe, the world described in theatre and film melodrama is deeply moral. Melodrama's earliest roots are the medieval morality plays, while they share their emphasis on moral consciousness with the eighteenth and nineteenth-century sentimental novels (Hayward 236). Consequently, melodrama tends to extreme depictions of vice and virtue. The battle between good and evil is "the structural backbone of melodrama", in which good invariably triumphs, although often unconvincingly (John 27). In the hypotext, things are by no means black and white, but the boundaries between good and evil are quite blurred. When transposing the text according to film melodrama patterns, the depiction of Brontë's premoral universe has been seriously affected: in *Dil Diya* and *Promise*, Cathy and Heathcliff's defects have been considerably reduced to make them look more heroic, while Hindley's villainy becomes more vicious and violent. The morality of theatre melodrama was born in response to the crises of values of the mid-nineteenth century, especially the emphasis on capitalism brought in by the Industrial Revolution. Plots (especially in subgenres like domestic melodrama) concentrated in denouncing these "dehumanizing forces" both in society and the self: "social oppression, the seduction of simple girls, the disintegration of the family, and the evils of the city" (John 68). These topics are important in many of the hypertexts: in *WH1939*, Cathy is destroyed by her ambition, while Heathcliff is at risk to be corrupted by money in *Dil Diya*.

### 7.2.2. *Wuthering Heights* as a Gothic horror text

While melodrama narratives are based upon codes of morality, Morgan points out that Gothic tales and horror films are essentially amoral (212-213). Brontë and her siblings had contact with the world of fantasy and the supernatural since early childhood. The tradition of ghost storytelling is strong in Yorkshire and undoubtedly influenced Brontë's use of eerie apparitions. Early reviewer Bayne compared *Wuthering Heights*' narrative to "the horror school of fiction" of American Gothic Edgar Allan Poe (325). Gothic fiction (and its descendant the horror film) aims to involve the reader emotionally and psychologically. Haggerty identifies these patterns especially in the second half of the hypotext, where the reader experiences Heathcliff's torment through "the excessive revenge to which it drives him" (76). The hypotext deals with topics which are recurrent in Gothic fiction, like dispossessed heirs, and the emphasis on property and power. Heathcliff's rise and fall resembles the Gothic theme of power as ephemeral (Davenport – Hines 116). Like the ambitious tyrants in this type of fiction, Heathcliff succumbs to the same power he used to humiliate and degrade others. Tyrant Heathcliff symbolizes the social anxieties of the time about capitalism. His obsession with acquiring lands and properties can be related to the vampire archetype. Karl Marx in *Das Kapital* (1867) compared capitalism's victims with a vampire's prey and linked the capitalists to Vlad the Impaler (Davenport – Hines 252), just as Castelao did in *Memorias dun esquelete*. In a similar way to melodrama, Gothic fiction was a response to historical events, particularly to the spread of industrialization and urbanization. This type of fiction reached its zenith during the horrors of 1789 French Revolution, which obsessed British Gothic novelists (i.e. Matthew Lewis' *The Monk* (1796), Davenport – Hines 178- 179). Both the excesses of the French Revolutionary mob and the excesses of Gothic involve the uncontrol of unruly passions (Davenport – Hines 154). This topic informs the relation between Cathy and Heathcliff, and it is what would later attract the twentieth-century Surrealists not only to the hypotext, but to Gothic fiction (Buñuel had wanted to transpose *The Monk*, Pérez Turrent and José de la Colina 88). Like the Surrealists, Gothic novelist Godwin (Mary Shelley's father) locates evil in oppressive social institutions - notably the law, and its manipulation by the ruling class (Jackson 99).

The "Chinese box" narrative structure the hypotext has (a collection of stories within the story) can be found in many Gothic tales and novels, like Mary Shelley's *Frankenstein* or Jan Potocki's *Saragossa Manuscript* (whose narrative follows the same pattern of doubles and repetition as Brontë's). Moreover, Nelly's narration of events to Lockwood suffers punctual interruptions (i.e. when she is tired and asks him to continue "another morning" 191; or when he is absent for a year, coming back in time to be told the conclusion 336). The fragmented structure of Gothic fiction shows the influence of German Romanticism (from whose models it derives, as pointed

out by Jonathan Rigby 13), especially E.T.A. Hoffmann's tales. Ward identifies these influences in the hypotext (457), in episodes like Lockwood's nightmarish encounter with Cathy's ghost. Gothic narrative fragmentation provokes fear and anxiety in the reader, as storylines merge with one another and are left truncated and incomplete (Jackson 104; Haggerty 20). Like the female heroines whose point of view we follow in paranoid film melodrama, narrator Lockwood becomes an investigator, reconstructing the story he finds in pieces. However, the ambiguity of *Wuthering Heights's* narrative style (which is precisely what makes the story captivating) approaches Brontë to Gothic authors like Maturin and Lewis rather than to Ann Radcliffe, as the supernatural is merely accepted and remains unexplained (Haggerty 89). The power of fascination of Brontë's novel and the possibility of interpreting it in so many different ways derives specifically from the things it does not explain. According to Kyrou, that is where the power of the wonderful resides (1963. 64). An unexplained reality cannot be controlled and analysed according to moral rules. This ambiguity is not always kept in the film transpositions.

The rejection of the conventional demands of the novel form (done by introducing private fantasy and defying the conventions of verisimilitude) in Gothic fiction implies symbolically a rejection to follow socially accepted codes of behaviour (Haggerty 3). This is comparable to the Surrealist incorporation of dream into the notion of reality. Gothic narratives emphasize perception and the lack of it (Jackson 97). *Wuthering Heights's* "fractured" narrative structure is equally disorienting. As Lockwood (and, to some extent, Nelly), we can never be sure of what is real and what is not. Jackson describes "an uneasy assimilation of Gothic" in many (apparently realistic) Victorian novels (124). This assimilation represents the dichotomy between the expression of passion and its repression within those texts, between what it is acceptable to say and what is not. This dichotomy is analogous to Freud's theory of the workings of the Unconscious, as the realistic narrative (representative of normative bourgeois realism) attempts to repress the unrealistic, fantastic one (representative of subversion) (124). This was the aspect which attracted women writers to the Gothic genre, as it allows them to explore psychic conflicts, especially ambivalence towards the significant people in their lives (mothers, fathers, lovers) (Modleski [1990] 83). The narrative in Brontë's novel is organized around a similar pattern of expression and repression of passion. The characters' explosions of violence are related to unfulfilled desire and the impossibility to show it in the open: Hindley becomes violent after losing his wife; Cathy self-starves because of Heathcliff, who destroys everybody around him because he lost her. Late eighteenth-century Gothic literature implied the comeback of the ghosts and sadistic atrocities exploited by late Shakespeare (*Titus Andronicus*) and his contemporaries' plays (Webster's *The Duchess of Malfi*), repressed during the seventeenth-century Age of Reason (Jonathan Rigby 13).

The pattern of simultaneous expression and repression of passion resembles the notion of repressive individualism in the Romanticism, analysed in Chapter 1. Silver and Ursini consider non-coincidental that the fascination with vampirism (a recurrent topic in Gothic literature) coincided with the growth of Romanticism, given the movement's emphasis on "the irrational, the instinctual, and the emotional", which allows the inclusion of the supernatural and its legends.<sup>111</sup> The pattern reappears again in horror films, whose links to the unconscious allow them to represent that which other genres repress (Wood 13, quoted in Hayward 213). Some of the recurrent fears and anxieties which society represses but horror film represents can be found in the hypotext: fear of castration and "horror" of the female reproductive body; fears of ethnic otherness. In several film transpositions, these anxieties have been toned down with the suppression of Cathy's pregnancy or the lack of emphasis in the interracial relationship. I will analyse the plots in relation to the Gothic elements in the hypotext, especially the pattern of passion and repression. I will relate it to the subversion against bourgeoisie's values postulated by Surrealism.

### 7.2.3. A restorative? ending

We cannot be sure that the ending of the novel *Wuthering Heights* implies total reconciliation. Although Figes claims that the Lintons have been wiped off (149), Cathy the daughter carries their blood and many of their traits. It seems restoration of order will be possible with Cathy the daughter and Hareton's marriage, but the tombstones in the moor remain us that the threat still exists (Gilbert and Gubar 305 support this idea). Haggerty also points out that Lockwood's final speech reminds us that "much lies beyond comprehension" (80). In a novel where no moral judgments are made, it is not surprising that the ending retains some ambiguity. Some of the first reviewers had already mentioned the lack of final poetic justice. Bayne considered the world of *Wuthering Heights* "God-forsaken" (426), with "no overruling Divine force to be counted on to 'make for' righteousness" (427). Robinson says that neither are sinners punished nor the just rewarded (435). In some *Wuthering Heights*' transpositions, the ending is quite unsettling. Although the final scenes in *WH1992* and *Onimaru* describe the same events, the first ending is happy (Cathy the daughter and Hareton kiss in the moors), while the second is disturbing (defeated Onimaru/ Heathcliff peers over Kinu/ Cathy the daughter and Yoshimaru/ Hareton from the top of the volcano). It is not surprising that *WH1992* (a Classic transposition) has a restorative ending, while *Onimaru* (a Surrealist one) has a disturbing one. A happy ending was already the norm in nineteenth-century theatre melodrama, although the restoration of familial and

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<sup>111</sup> See Alan Silver & James Ursini 32-43 for more examples of nineteenth-century vampire literature.

communal stability was “both reassuring and fragile” (John 31), like in the case of the hypotext. In the next century, commercial cinema industries (especially Hollywood) adopted the “restorative happy ending” as a required narrative pattern, and not exclusively in the West. The Sanskrit theatre tradition *Natya Sastra*, from which Bombay popular films derive, specifically forbids unhappy endings (Mohan Joshi 155). When transposing a novel, it has become customary in commercial film industries to change a source text’s unhappy ending into a happy one (this is what *Dil Dija* does).<sup>112</sup> The practice is related to the escapism associated to commercial cinema (essential in film industries like Bombay): audiences do not wish to be reminded about how hard life is, but wish to escape and to hope. Their predecessor theatre melodrama was also not concerned about realism when depicting evil being vanquished. John described a “pattern of ethical fantasy”, calculated to offer “fulfilment and satisfaction” to audiences (27). This sense of final fulfilment for the audience is also typical of Hollywood melodrama. However, it is poignant that John recognizes that it belongs to the realm of dreams (the “world as it should be and not as it is” 27).

The omission of the second half of the story could lead us to think that the *Wuthering Heights*’ transpositions have done precisely the contrary. However, all the Classic transpositions include a “ghostly reunion” scene, with the lovers reunited for eternity. Like producer Goldwyn in *WH1939*, the producers of *Promise* included such a final scene precisely to give an appearance of a happy ending (Cruz). In commercial cinema, even if it has been shattered, the status quo gets reaffirmed at the ending. It is the opposite in the Surrealist transpositions: all of them conclude with Heathcliff left alone in desperation. The status quo remains shattered. The 1930s Surrealists disliked conventional happy endings, an attitude related to the pessimism inherent to the movement. They considered that the rebellion of the lovers “against social, moral, religious or political forces dubbed repressive by surrealism” was tarnished by the final reconciliation (Matthews 40), seen as capitulation and conformity to social rules. The Surrealist conception of happy ending (as described by Matthews) parallels *Wuthering Heights*’ first generation and explains why the text attracted the interest of the movement: a film where love is “expressive of an outlaw spirit which society makes every effort to suppress”, even “when it ends in the defeat of the lovers, showing them paying the penalty reserved for their anti-conformity” (41). The bitter endings we observe in the Surrealist transpositions are coherent with the principles of the movement. An ending is happy if lovers do not capitulate to convention. Many feminist film critics are also disapproving of the traditional “happy ending” in classic melodrama, as it implies positioning the woman subordinated to patriarchal rules (Linda Williams [2000] 499). Cathy’s death in *WH1939*

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<sup>112</sup> The British transposition of Dickens’ *Great Expectations* (1946) transformed an ambiguous bitter ending into a happy one.

could be read as a punishment for her previous selfishness. It is interesting to remember the Surrealists audiences' practice of looking for a subversive moment in a mainstream film (Ray 71), mimicked by classic melodrama female spectators, as we explained in Chapter 2. They are not interested in the final restoration of order, but in the subversion shown before (Stacey [1994] 158).

The preference for happy endings in the classic transpositions and unhappy in the Surrealist ones can be traced back to the influence of the Gothic and Romanticism on the hypotext. Both traditions concentrate on love affairs between youngsters which are spoiled by vicious elders. Hindley plays that role in Cathy and Heathcliff's love relation, and later Heathcliff with the second generation. Similarly to the Surrealist *amour fou*, for both traditions passion is an instrument of transgression, which disrupts social structures. Nonetheless, in his article "Gothic versus Romantic", Hume (quoted in Jackson 101) registers crucial differences between the two forms. Gothic fiction represents a quite pessimistic, unhelpful vision. Stories end "in the same darkness with which it opened, remaining unenlightened". In Romantic literature, the social order gets restored at the ending. Consequently, Classic transpositions give preference to the Romantic aspects of the hypotext, while Surrealist ones concentrate on the Gothic elements.

### 7.3. Love archetype: passion

"Does it end with a kiss?"

Commonly heard question at the movie theatre.

Stoneman (1996) finds the prototypes for the pattern of romance in the novel *Wuthering Heights* in medieval troubadours and the Romantic Movement. While *Jane Eyre* follows Freud's normal feminine path through the Oedipus complex (a lover who resembles the young girl's forbidden father), *Wuthering Heights* is based on an earlier stage of psychological development in which children look for confirmation of their own identity in a mirror-image of themselves (137). In the hypotext, tragedy strikes when the unity which Heathcliff and Cathy created in childhood is broken by the awareness of sexual difference (the dog-biting episode). The reader is conscious that their love is unreachable, like it was for their medieval and Romantic predecessors. Romantic love is impossible within society because looking back to childhood implies "to deny adult responsibility", representing "the triumph of death over life" (131). I have discussed in Chapter 2 the similarities between the Surrealist notion *l'amour fou* and medieval "courtly love". It is not chance that the *Abismos* soundtrack is Wagner's opera *Tristram & Iseult*. The Surrealist transpositions emphasize the tragic aspect and unattainability of that love. Nevertheless, Stoneman (1996) recognizes that Brontë's novel complicates the "tragic love" pattern. First, while this kind of love was a masculine archetype in literature, the hypotext gives unusual prominence to the

female lover, with equal access to the mental states of both lovers (“I am Heathcliff”, Cathy says / “I cannot live without my life / soul”, Heathcliff says). Second, the younger generation complicates the tragic archetype, as it is “legitimate or married love”, which implies “the triumph of sexuality over death, the species over the individual” (131). The love pattern in the second generation is apparently more conventional than the first. It does not insist on complete possession nor is it absolutely exclusive. Cathy the daughter genuinely loves her father Edgar, while Hareton refuses to choose between her and Heathcliff during their confrontation, because he loves them both. Lonoff explains that if civilization separates Cathy and Heathcliff, education brings together Cathy the daughter and Hareton. Although she takes the lead in the instruction (teaching Hareton to read and write) and courtship, theirs is never a relation of dominating master and subordinate, but of emulation (lxviii).<sup>113</sup> Lockwood explains to Cathy the daughter: “He [Hareton] is not envious but emulous of your attainments” (*WH* 332). Moreover, books are used as love temptations in the hypotext. At the time, reading novels was considered a dangerous pastime for a lady, but reading is a passion which both Cathies indulge. Although Hindley deprives Heathcliff for the instruction of the curate and insists they remain apart, “Cathy taught him [Heathcliff] what she learnt” (*WH* 87). During their “courtship”, Cathy the daughter and Linton exchange books (“not locks of hair, rings or playthings”) (*WH* 260). When she is trying to win his affection, Cathy the daughter tempts Hareton with books and exchanges kisses for the right answer (*WH* 338). At least in *Dil Diya*, we see the children Roopa and Shankar exchanging books.

In the Classic transpositions, we feel that Cathy and Heathcliff’s love could have had a place within society. Even if they omit the second half of the story, it is obvious that they are attracted to the hopeful solution it offers. Love is an essential element in film. Ninety-nine per cent of film narratives are structured around passion and desire, as the hero/ine’s final prize in their quest is to get their beloved one. The love paradigm in the hypotext especially resembles the aforementioned Gothic film melodrama. In romance fiction, the preoccupation is with getting a man, while in Gothic fiction the concern is with understanding the relationship and feelings once the union has been formed. It invokes fear rather than desire (Modleski [1990] 61). In Brontë’s novel, we do not see how the protagonist’s attachment started (Nelly comes back after her temporary dismissal to find they “were now very thick” 78). Conflict starts after Cathy’s marriage, with Heathcliff becoming a vicious and menacing figure after his return (like the paranoid melodrama heroes). The Surrealists were attracted to Cathy and Heathcliff precisely because their love remains unfulfilled. Surrealism postulates that desire dies soon after being satisfied, so it must

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<sup>113</sup> Emulation was the method that M. Heger recommended and practiced with Brontë and Charlotte during their Brussels period.



be continually frustrated to keep it alive: Cathy's death paradoxically keeps the intensity of their passion alive, as she continues being Heathcliff's unreachable object of desire. However, this notion of desire is not so different from the one in the Victorian period: a power fight, in which the man desires the woman "only for what she withholds", with each concession his desire cools, while hers increases (Dijkstra 102). Traditional film narratives operate on the same principle: plots significantly end as soon as the couple is happy together.

Passionate love is the most important element in the hypotext. It was already common in Brontë's Gondal fiction (Barker 502). For Bataille, Brontë had "an anguished knowledge of passion", despite apparently having "no experience of love" (16). Nevertheless, to talk about passion (which is what makes *Wuthering Heights* so unique) defied the conventions of the time. In fact, this is the element which first reviewers received most negatively: "[*Wuthering Heights*] showing the brutalizing influence of unchecked passion" ("From an unsigned review of *Wuthering Heights*, *Britannia*, 15 Jan 1848" 225). Despite the Romantic emphasis on the explosion of feelings, the mid-nineteenth century was characterized by repression. In contrast to the "excessive sentimentalism" of the previous century<sup>114</sup>, Victorian society encouraged "self-control" and refraining from the display of feelings in public (Raymond Williams 62). The topic of passion was kept alive by a group of women novelists (apart from the Brontës, it can be found in the fiction of Elizabeth Gaskell and George Eliot). This is significant, because it was women who especially suffered the structure of repression of the time (the now denigrated eighteenth-century sentimental literature had been accused of encouraging "effeminacy", Todd 142).<sup>115</sup> Raymond Williams regards this intensity of feeling (already present in Romantic poetry) as a political response to the crisis of values of the 1840s: to value "human longing and need" absolutely over everything clashes with the emerging capitalist system (61). Before the arrival of the Brontës, this type of passion remained underground in fiction and drama, only to be found "in the dark images of the Gothic and in the produced straining extravagances of [theatre] melodrama" (61). Coherent with the link I established, my analysis of the love archetype in the hypertexts focuses on the influence of film melodrama and horror genre. I will study how the nature of Cathy and Heathcliff's love fits (or not) with the social conventions of the period of shooting. Is this "a story of love" or "a story of hate" (which is the tagline in *WH1920*, *Abismos* and *WH2011*)?

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<sup>114</sup> See Todd, chapter VIII (129 – 146).

<sup>115</sup> Showalter explains that the repression taught to young ladies at the time included their language: the occasional expletives we find both in *Jane Eyre* and *Wuthering Heights* brought accusations of "coarseness" (25). Moreover, female sexual desire has always been a taboo subject. In the seventeenth century, an "age of libertines" in comparison to the "repressive" Victorian period, Aphra Behn caused controversy when she analysed women's sexual desire in her writings (*The Fair Jilt*, 1688; *The History of the Nun*, 1689).

### 7.3.1. Passion and melodrama

Similarly to the expression of desire in nineteenth-century women novelists, the passionate characters of theatre melodrama defy the capitalistic system. Melodrama dramatizes working class concerns and puts emphasis on family and community, whose survival depends on the expression of passion (John 9). The aesthetic models of nineteenth-century theatre melodrama work both to externalize and modulate the emotional excess and the visible expression of passions, “through music, the body, spectacle and words” and also through the dialogue (28). The use of “tableaux, stock types, and predictable pictorial endings” allows audiences to experience the intense emotions of melodrama “safely” (31). It is this externalization what differentiates melodrama conventions from Romanticism, which emphasized the idea of the “private” individual (29). However, externalization is an aesthetic need. Unlike in a novel or poem, the audience on stage does not have access to the thoughts of the characters, unless they express them aloud.

It is possible to find thematic affinities between the hypotext and melodrama. Love triangles (like the one between Cathy, Heathcliff and Edgar) are characteristic of the form, both in theatre and film. Gledhill explains that they usually depict the male tempted away from his family and all that is “good” (and usually rural) by an “evil” urban temptress or vamp (*Home Is* 33. Quoted in Hayward 240). In *Wuthering Heights*, there is a reversal of the pattern, with the female (Cathy) tempted from all that is “bad” (meaning “socially unacceptable”) by an “angel” tempter (Edgar). Other melodrama archetypes also appear in the novel: the “fallen” woman (like Cathy elder), the single or abandoned mother (like Isabella), the innocent orphan (like the second-generation children), or the male head of household as ineluctable victim of modernization (like Heathcliff in the second half). It is not surprising that modern film melodramas show similarities with nineteenth-century novels, as one of the main driving forces behind the genre is Victorian morality. Both in these novels and classic film melodrama, love triangles usually do not offer satisfactory options for the woman, depicted as “trapped” by the male. Human relations are presented as power fights, with the woman as victim (Cathy dies). However, as I argue in the *WH1992* section, love triangles have started to show more positive outcomes in the last twenty years, coinciding with increasing social acceptance towards female desire.

### 7.3.2. Passion and the Gothic: the *liebestod*

While Victorian morality demanded the restraining of passion, the Gothic and fantastic narrative forms brought unconscious desire to the surface (Jackson 130). Horror films fascinated the Surrealists because they place passion and desire outside the bounds of socially acceptable behaviour (Matthews 24). The power of desire is, simultaneously, impossible to restrain and to

fulfill. This conflict is the core of *Wuthering Heights* and it can also be related to the Surrealist *amour fou*. The love archetype in the hypotext has many affinities with the one in Gothic fiction. First, it is related to excess. Love in the Gothic is a “delirious inanity which relishes emotional crises”, “an overruling disorder” without which “nothing makes any sense” (Davenport – Hines 144) (e.g. Cathy’s self-inflicted illness and Heathcliff’s violent outbursts). Second, the narrative is driven by a strong desire to be unified with their “other” side, their other self (like Mary Shelley’s *Frankenstein* with his monster). It is a love – hatred relation, where Cathy and Heathcliff increasingly have no existence apart from one another (Jackson 100). They wish “to regain their essential unity”, but the narrative attempts to expel their desire because of the threat it represents. Their love can only be fulfilled by their spirits wandering the earth, a relation Jackson defines as “vampiric” (129). The very nature of their desire makes Catherine and Heathcliff seem mentally unstable or obsessed. Their devastating passion can only be fulfilled in the Other World (death), which by no means is the conventional Heaven (which Cathy rejects, *WH* 120), but an ahistorical sphere. The impersonal social world (constrained by the capitalist class antagonism) frustrates their desire.

In the hypotext, love and death are inseparable<sup>116</sup>, a union which was known to Brontë from German Romanticism (although it is also reflective of classic legends, where lovers can only be reunited after death). It is poet Novalis’ idea of the *liebestod* or *todeserotik*, the wedding of love and death: death is not understood as an ending but as liberation (Davies 170). The dead are not pitied but envied, because they have reached a state the poet has desired for a long time: the non-being, the desire of reaching eternity.<sup>117</sup> It is similar to Cathy’s desire to leave “this shattered prison” [her body] (*WH* 196). Novalis relates this concept to love. He desires to die to join his beloved, as “with her the whole world has died for me. Since then I have not belonged to the world” (*Tagebuch* [1797], quoted in Davies 170). Similarly, Heathcliff, after Cathy’s death, he says he must remind himself to breathe (*WH* 354). His affirmation that “he cannot live without his soul” exposes the idea of their identity depending on their oneness. The association between eroticism and death is an important Surrealist theme, especially present in *Abismos* and *Onimaru* (as we will see). Barreca (240, note 2) believes it is not coincidental that all the births in the hypotext (like Cathy the daughter’s and Hareton’s, parallel scenes in *WH1992*) are followed by a death. For Bataille, reproduction (which threatens the life of the being who reproduces) implies the doubling of the self (like the second generation being a double of the first) and consequently its negation as, by doubling, the self “ceases to be what he was” (16). The negation of the ego is “the basis of sexual effusion”, as the increasing intensity of this passion implies the death of the being (what he

<sup>116</sup> See Inman’s article “The Awful Event’ in *Wuthering Heights*”.

<sup>117</sup> The topic is constantly depicted in Brontë’s poetry (“I gazed within thine earnest eyes”. *CP* 120).

calls “anguish of pure love”), a pattern which especially applies to the union between Cathy and Heathcliff (17), where Evil is the most powerful means of exposing passion.

The horror genre inverts the patterns of romance, based upon the quest (Morgan 8), which is perfectly represented by a repeated motif: monsters are unleashed when the protagonists are on the verge of marriage (Goldberg 33). It happens to Frankenstein, Jonathan Harker, and also to Jane Eyre. This is not provoked by a cynical attitude towards love, but to the social contract that marriage implies. The same fear of marriage can be found in 1940s paranoid film melodrama, where “wedlock is deadlock” for the female protagonist (Modleski [1989] 82). This motif is a way of avoiding patriarchal conformity. Cathy’s marriage to Edgar could have been the “happily ever after” ending of many novels and films. On the contrary, it provokes the drama, as it implies submission to the social order and the repression of her darker (and truer) self (Heathcliff). In the same way, Frankenstein’s monster, Dracula and Bertha Mason work as true selves of the abovementioned characters. Like Heathcliff, they must be kept repressed, because their inability to abide by social rules makes them dangerous. This is also the reason why we can compare both Heathcliff and Cathy to vampires. Cathy’s ghost has to be invited to enter (*WH* 67), while Nelly wonders if Heathcliff is “a vampire” (359).<sup>118</sup> This myth in Victorian England not only was the highest symbolic representation of eroticism, but also born out of extreme repression (Jackson 120). It is a subversive myth, which symbolizes the unleashing of desire and the need (through magic and mechanical religious rites) to fix and defeat it (121). Several transpositions explicitly depict the protagonists as vampires: Cathy’s ghost when she haunts Heathcliff in *WH1970* and *Onimaru*; or Alejandro/ Heathcliff’s descent to Catalina/ Cathy’s tomb in *Abismos*. The association between love and death is at the core of the vampire myth. The vampire visit brings death, but also produces pleasure in the victim. Silver & Ursini point out that, in vampire films, “desire” and “obsession” become the key words as Thanatos and Eros are intermingled in victim and oppressor (124).

### 7.3.3. The “I am Heathcliff” scene

In the famous “I am Heathcliff scene” (as emotionally intense as Jane Eyre and Rochester under the storm, according to Swinburne 407), Cathy defines her love for Edgar and for Heathcliff:

“My love for Linton is like the foliage in the woods. Time will change it, I’m well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath – a source of

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<sup>118</sup> The promotion for the vampiric *Twilight* films and books (2005) repeatedly emphasises the (supposed) affinities between the story and *Wuthering Heights*.

little visible delight, but necessary. Nelly, I *am* Heathcliff – 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” (*WH* 122).

I analyse this scene in all the hypertexts it appears, using it as a bases to determine how they depict the love archetype. In the hypotext, we witness Cathy’s passion for both men from the outside. The multipersonal narrative structure does not give us direct access to her mind. We have to analyse her behaviour through her actions and the account made by other narrators (who may like her or dislike her). Raymond Williams distinguishes two different kinds of desire in *Wuthering Heights*. One is desire *for* another, which defines the relationship between Cathy and Edgar. It is intense, subject to all the accidents of the world and implies being tied to or involved with another; while “convention, law, property stand between” (70). On the other hand, desire *in* another informs the relationship between Cathy and Heathcliff. This desire happens “too deep, too early”, before anything else. This is a necessary relationship, in which “a self, a world, is at once found and confirmed”. As it is related to violence, it can be disastrously broken (71). Cathy, under pressure from society, deludes herself affirming that her “necessary” relationship with Heathcliff will remain immutable, as a feeling must be lived and reciprocated (67), but Cathy does not realize her mistake until her delirium, when she wonders if Heathcliff would come to her (“you always followed me”, *WH* 164). Figs postulates that Cathy’s “I am Heathcliff” assertion (which she considers the “essential choice” in the hypotext) implies reaffirming her identity while denying it at the same time (144). Heathcliff is her other self, even being despicable. By marrying Edgar, Cathy has assumed a false identity, an unnatural act (146). Despite her wishes, she cannot retain a double identity within the limits of civilized society. As Edgar correctly points out, she must choose: “It is impossible for you to be *my* friend, and *his* at the same time” (*WH* 156). Cathy’s inability to solve her dilemma without destroying herself also exposes the impossibility of repressing desire.

In Brontë’s works, love is, undoubtedly, identification. This does not imply the assumption of the loved one’s personality (as de Beauvoir assumes in *The Second Sex* 663), but a symbiosis, the search of communion with a soul mate (Seijo-Richart. “Emily Brontë and Rosalía de Castro” 27). Davies links the “I am Heathcliff” speech to German philosopher Schlegel, who considered the individual essentially binary, including will and desires (63). Cathy’s speech implies retreating “into depths of primal narcissism” into “the earliest self which had not quite parted company with source” (64). This idea of love appears in Brontë’s poetry. “Love is like the wild rose briar” (*CP* 196) describes “good” love as found on friendship, developing gradually as the result of close sympathy.<sup>119</sup> It does not depend on physical proximity, but on spirit and inner feelings. It is,

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<sup>119</sup> As early as 1700, feminist Mary Astell’s *Some Reflections upon Marriage* recommended marriage to be based on lasting friendship rather than short-lived attraction.

however, a hopeless, unattainable vision (Seijo - Richart. "Emily Brontë and Rosalía de Castro" 27). In other poems, the subject loved is not good by nature, but it is the act of being loved which gives him/ her qualities. In "If grief for grief can touch you" (CP 125), an unidentified Gondal character begs her beloved to forgive her. She adduces that to betray the loved one has been equally painful for both of them, as they are reflections of the same self. The poem has its counterpart in Cathy's dying scene, when Heathcliff says: "I have not broken your heart – *you* have broken it – and in breaking it, you have broken mine" (WH 197) (30). This type of desire is a torment which does not bring happiness ("this love is an illness", says a character in *Sparkhouse* TV series), but it is a vital need: "a source of little visible delight, but necessary", Cathy affirms (WH 122). Her statement brings to mind Sade, who considered sexual desire cannot be reduced to "what which is agreeable and beneficent", but has "an element of disorder and excess" which "endangers the life of whoever indulges in it" (Bataille 121). It also resembles Surrealist Antonin Artaud's notion of cruelty as a "vital appetite", an "implacable need", but necessary for life to exist (quoted in Duplessis 96). In Surrealist art, love has nothing to do with rationality or decorum (in *Abismos*, the lovers do not hide their mutual love from Catalina's husband). This love paradigm is based upon hate, it involves two lovers who irrationally keep trying to hurt one another without caring about the pain they inflict on themselves or the people around. It is a sadomasochist passion, as it involves the desire of making the loved one suffer and the desire of suffering at his/ her hands (Seijo- Richart. "The influence of French Surrealism" 20). The Surrealist myth about the redemptive power of love is very different from the usual one. The myth has Anti-Christian basis, as it encourages confronting any social, moral or religious convention (considered to stamp out natural passion) and surrender to love (Matthews 46).

Desire is depicted in a more restrained way in classic Hollywood cinema, especially when it becomes necessary to reconcile it "with bourgeois values and religious teaching" (Matthews 25). Nonetheless, the love archetype in *Wuthering Heights* shows many similarities to the one described in a traditional classic Hollywood pattern: the films directed by John Ford, especially the westerns. Separation becomes the leitmotif not only of the hypotext, but also of many of Brontë's love poems, which show somebody crying over the grave of his/ her loved one, or directly addressing the dead ("Remembrance". CP 8) (29). Circumstances prevent the lovers from being together, although their mutual affection remains ("D.G.C. to J. A.". CP 169). Although they usually have a male-orientated point of view, the films by Ford similarly show two lovers who cannot be together but share a strong spiritual bond which nothing can break (the separated couple who keeps reuniting played by John Wayne and Maureen O'Hara in films like *Rio Grande*, 1950), not even death (in *Judge Priest*, *She Wore a Yellow Ribbon*, *The Last Hurrah*, we have a widower who keeps

talking to his wife's tomb or has built a shrine to her). In *The Searchers*, or *The Man who shot Liberty Valance*, the hero (John Wayne) projects his desire on a married woman who reciprocates, but infidelity is on a mental, not physical level, like in *Wuthering Heights*. Unlike Edgar (and his counterpart Eduardo in *Abismos*), these two husbands accept the mental infidelity of their wives. On the other hand, John Wayne does not try to interfere, while passionate Heathcliff does (his chasing of Isabella).<sup>120</sup>

#### 7.3.4. Sex and desire: censorship versus *l'amour fou*

“In Jane Austen, sex is just a kiss on the hand. In the Brontës, anything can happen”

A poster at the Brontë Parsonage Museum

Figes has gone as far as to affirm that sex is “irrelevant between Heathcliff and Catherine” (146) in the hypotext. I partially disagree with her. As I said, Cathy and Heathcliff's attachment (whose nature is quite difficult to define) and the idea of infidelity are more placed on a mental level than on a physical one.<sup>121</sup> However, it is undeniable that Cathy and Heathcliff's relation has an important physical component, by no means sexless. Early reviewers had complained about the novel's “semi-savage love” (“From an unsigned review, *Douglas Jerrold's Weekly newspaper*” 228), defining it as “feline” and “tigerish” (Peck 240). Like *Jane Eyre* and Rochester (but unlike Elizabeth Bennett and Mr. Darcy), Cathy and Heathcliff do kiss. Their last encounter when she is dying is quite sexually explicit (Barreca 237):

“[Heathcliff] had her [Cathy] grasped in his arms [...] he bestowed more kisses than ever he gave in his life before, I dare say; but then my mistress had kissed him first” (*WH* 194).

Moreover, the hypotext contains plenty of sexual imagery. I have discussed in Chapter 6 the association between fire and passion. The same could be said about the references to locks and barriers which characters keep trying to trespass: during her delirium, Cathy wants to open the window to feel the wind (162), while Heathcliff locks the marital bedroom to deny Isabella access (179). The rigid moral conventions of the nineteenth century did not allow Brontë to depict sex and desire explicitly, so she had to recur to images and metaphors. In a similar way, the hypertexts depict sexual desire depending on their cultural codes and the censorship of the period when they were shot: *Onimaru* (shot in 1988) contains nudity, while *Dil Dija* does not even have kissing (as this is considered too risqué in Hindi society). When discussing about “happy endings”, I pointed out that love in traditional film narratives (like Hollywood) may shake social structures, but they

<sup>120</sup> We find a similar pattern in modern western *Brokeback Mountain* (2005): while 1970s American society condemns the protagonists' homosexual relation, they find it impossible to restrain their desire.

<sup>121</sup> Similarly, in the novel *Peter Ibbetson* by George du Maurier (1891), the husband confronts the protagonists for an infidelity which has only existed on their mind and dreams.

are not permanently shattered. In many cases, this is provoked by censorship. Classic Hollywood cinema was constrained by the aforementioned Hays code, but it is possible to find depictions of *amour fou* in Hollywood silent cinema (pre-1934 Hays).<sup>122</sup> We find similar censorship in film industries around the world. It is quite strong in Bombay popular cinema. Mayne (1993) explains that censorship is a dynamic, complex relationship, not one of simple negativity (108). Filmmakers censor themselves to avoid problems, or become experts at creating *double entendres* in order to cheat the censors: *WH1939* includes a “naïve” scene with Cathy in the bathtub, while the love scenes in *Dil Dija* are intersected with shots of waterfalls and flowers in bloom.

The members of the Surrealist movement opposed to censorship and the Hays code, because they presented religion and law as “untouchable institutions.” Moreover, they considered that love and sex (the most primitive impulse and also the most free) could never be separated. Kyrrou (1963) judged the distinction offensive and “useless” (123) as, in films, “eroticism without love means nothing, love without eroticism is only platonic love, by definition lame and sexual deviation” (124). Censorship is hypocritical because, while pornography is accepted by society, whoever shows in cinema “the love exaltation of the lovers” is pursued by those who “watch over the moral corruption of people” (124). In the hypotext, Cathy’s marriage (religiously and morally sanctioned) proves ineffective to repress and control her desire for Heathcliff. The protagonists’ doomed relationship provokes a disruption in the social, moral and religious custom: Eduardo/Edgar in *Abismos* commands his wife to “behave with decency” while, in *Onimaru*, the mere existence of passionate love is “profane” for the Muromachi society. For the Surrealists, love and rebellion are inseparable. As Kyrrou points out, to show the defects of the social system already implies to rebel ([1963] 136). Given that the Surrealists postulate that the cinema is to be used as an instrument of rebellion, love in films is only acceptable when it is used to bring down traditional morality (i.e. the lovers in *L’âge d’or*). In the Surrealist transpositions, love becomes *l’amour fou*, a passionate, subversive force with which to overthrow bourgeois repression and achieve absolute freedom. This paradigm defines the lovers in Brontë’s novel, a threat against society, because their desire for one another is unconscious, uncontrollable, irrational and inexplicable.<sup>123</sup> The idea of wanting what we cannot reach (which is in human nature) perfectly

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<sup>122</sup> Films like Frank Borzage’s *Seventh Heaven* (1927) or *The River* (1928); or W.S. Van Dyke’s *White Shadows of the South Seas* (1928) (which Buñuel had seen before making *L’âge d’or*) were “exorbitant romances” about lovers “who transgress taboos of class, race and creed, time and space, death itself, to realize their passionate dream” (Hammond 31). In the controversial *Freaks* (1932), sadism is “liberation, rebellion and eroticism” (Kyrrou [1963] 85).

<sup>123</sup> Bataille (when analysing Sade’s works 124) has defined desire in such terms. Cathy and Heathcliff’s relation, which excludes everything but themselves, resembles the literary work of Surrealist artist Leonora Carrington, where (Christensen 150) we find the idea of two lovers who need nothing from society and have no wishes for integration in human community.



reflects nineteenth-century Romanticism, where it means the search for a freedom which has no limits, not even death. Despite this, the Surrealist conception of *l'amour fou* is as contradictory as the supposed Romantic “liberation” from social structures. Raaberg questions to what extent the concept of Surrealist passion is grounded in a premise of male activity and female passivity. The male achieves liberation through the female, positioned as Other (the same oppressed state bourgeois culture traditionally places her) (7). Like their Romantic predecessors, 1930s female Surrealists were not in a power position in a society which still was more permissive to men, so their rebellion against conventional morality would be more severely judged. As we will see in the subsequent sections, the idea of female desire (what it is acceptable to show) has always been problematic in cinema.

#### 7.4. Film editing: invisible model versus *depaysement*

Many technical devices used in cinema, such as montage, super-imposition and flashbacks existed in the fiction of the eighteenth and nineteenth century (Wagner 185). *Wuthering Heights* has a very visual narrative style, which resembles a dream. Narrator Nelly seems to have a very good memory, as she recalls whole conversations that took place years ago. The several narrators do not simply “retell” the facts, but the scenes they witnessed are “re-enacted”, as if prefiguring cinematic flashbacks. The hypotext includes plenty of descriptive dialogues: Nelly describes how Isabella’s ear injury (frozen by the cold) bleeds again when she comes near the fire (208). This writing style derives from the dialogical plays the Brontë children read on *Blackwood’s Magazine*, a monthly journal published from 1817. It included a section called *Noctes Ambrosianae*, a series of conversations between fictitious characters, taking place in a tavern. *Noctes Ambrosianae* influenced the conversational style of many of Brontë’s (and her siblings) writings. They would then invent their own plays, following that model (Barker 149). We have examples of such plays in Charlotte Brontë’s juvenilia (i.e. “The Poetaster”. 76 -92).

The novel’s ambiguity and the difficulties in distinguishing dream from reality suits cinema narratives, where it is perfectly possible to achieve similar indistinctness by means of the editing. In cinema, the story is told by means of the juxtaposition of images and meaning is constructed through their editing (Eisenstein’s theory of “montage”). As there are different types of storytelling, there are different types of editing. The Classic transpositions of *Wuthering Heights* use the model of invisible editing, whose codes were developed during Hollywood’s classic period, and have their roots in silent cinema directors like D. W. Griffith. All the events and elements have a logical explanation and temporal continuity is quite clear. The juxtaposition of images aims to construct the narrative as a coherent and understandable chain of events where everything has a

function. This model presupposes a passive spectator, who is explained everything and from whom no effort is demanded. It is easy for audiences to interpret the cinematic reality. This type of editing fulfils the commercial purposes of cinema. The image is designed with the aim to produce pleasure in the spectators (Rodowick 187) and encourage spectators to identify with the characters. On the contrary, the Surrealist transpositions of *Wuthering Heights* use the editing model of *depayssement* (meaning: disorientation), which aims for the audience to be shocked and/ or confused about the cinematic reality (i.e the slashing eye sequence in *Un chien andalou*, which Everett describes as “a physical assault” on the spectator, 145). Shots are planned to leave things unexplained and temporal continuity is unclear. This model presupposes an active spectator, who has to deduce and reconstruct the cinematic reality. I mentioned before that Buñuel complained about audiences and critics looking for meaning where there was not any (i.e. the unexplained contents of the box in *Belle de Jour* which, according to Buñuel, contains “whatever you want to be there”). In the films following the invisible editing, every detail of the plot is there for a reason: Mr. Earnshaw in *WH1939* coughs a little when he brings Heathcliff, in order to justify his death two scenes later. On the contrary, in films following the *depayssement* model, aesthetics are deliberately confusing: in *Ölmeyen*, Ali/ Heathcliff and Mine/ Isabella’s wedding reception has a very abrupt editing, which makes it look as if the characters were jumping from one position to another. In the *depayssement* model of editing, the distinction between dream and reality is blurred. The diegesis becomes a visual representation of automatic writing, as the editing does not follow a strict pattern of cause and effect and chance has importance. The difference between the two models is a question of perception. *Depayssement* perspective reverses the one conventionally used by mainstream film. In Hollywood comedies like *Bringing up Baby* (dir. Howard Hawks, 1938), gags are based on how the apparently crazy behaviour of the protagonists puzzles the rest of the characters. Nevertheless, spectators are always aware that their actions have a coherent explanation. If this were a Surrealist film, the audience would have been aligned with the confused characters, leaving everything to their imagination (Seijo-Richart. “The influence of French Surrealism” 17). The Classic hypertexts follow a set of recognizable film genre patterns: *WH1939* is an archetypical Hollywood classic melodrama. The hypertexts following the Surrealist tendency break and rearrange genre conventions. *Abismos* deliberately subverts the melodrama patterns it is supposedly following. Nevertheless, when analysing the model of editing in the different hypertexts, it is necessary to take local narrative patterns into account. Chance occupies a privileged position in the construction of Bombay popular cinema plots (like *Dil Diya*). This does not arise from the desire to shock the spectator, but from the influence of oral narratives in Bombay film aesthetics.

The rejection of a linear narrative was not an innovation introduced by the Surrealists. Ross explains that it is the product of centuries of conflicting discourses about imagination (210), especially pronounced during the late seventeenth century – early eighteenth century, the period of development of the romance novels, which were likely to include fantasy. Automatic writing technique had already been used in the creation of eighteenth-century Gothic novels: Horace Walpole revealed that *The Castle of Otranto* was inspired on a dream and written spontaneously “in an intermediate state between vigil and dream” (Duplessis 42). *Wuthering Heights*’ storyline includes dream and ghost episodes (Cathy’s appearance to Lockwood), which remain unexplained and seem as real as the rest of the events. In the same way, the Surrealist narratives incorporate dreams into reality (I pointed out the similarities of Jabes Branderham episode to a Surrealist dream). Ross establishes a parallel between romance narratives and later Surrealist ones: as “surrealism would be meaningless without a realism to react against”, no *romancier* could get along without fantasy, or “the fiction of having outgrown it” (210). On the other hand, fantasy had come to be regarded as a feminine narrative form (213). Authors used the figure of the imaginative heroine either to warn about the dangers of dreaming (through ancient archetypes like Eve and Pandora), or to do exactly the contrary, like Carroll’s *Alice in Wonderland*’s, whose quest for knowledge and experience has no ill effects and who creates her own dreams (214). Using fantasy to rebel against a restrictive reality was common to feminists and surrealists. Much Gothic fiction was written by women and, as Jackson suggests (124), with the same purpose in mind.

Like in the case of the setting, Gothic narration is intended to get an emotional response from the reader (Haggerty 95). The cinematic image works on the same principle. I will analyse the use of dream and daydreaming in the different transpositions, concentrating on if it is possible to distinguish what is real and what is not. I study how cinematography depicts a liminal space and how diffuse is the frontier between imagination and reality. I argue that, in Classic transpositions, magic and dream elements can be distinguished from real ones. On the contrary, in Surrealist ones (like in the Gothic), fantasy is ambiguously integrated in the reality. In *WH1970*, slow motion is used in the final oneiric sequence. In *WH1992*, the lightning is different in the dream sequences. On the contrary, in *Hurlevent* the oneiric sequences are shot in the same visual style as the real ones. This is because, for the Surrealists, dreams are part of reality. According to Kyrou (1963), it is “the first duty of the filmmaker” to accept the wonderful as “absolute reality” (65). Everett adds that the Surrealists attempt to understand the ways in which dream and film function as systems of communication which differ significantly from verbal language (151). Surrealist film does not attempt to portray a fantastic world, but a real one in which the fantastic and the marvellous are integrated, with no complex special effects. The juxtaposition of distant realities is the natural

dialectic of the montage, as it can disrupt spatial and temporal continuity of narrative as easily as it creates it. The Surrealists exploit the unreal/reality of film to create a world characterized by uncertainty where the spectator feels increasingly disoriented (149). This is a similar effect to the one the disrupted narratives of Gothic fiction attempted to achieve.

#### 7.4.1. Temporal continuity: the flashback

Monegal has compared the temporal factor in cinematic and verbal language. Cinematic language has simultaneity and movement, which the verbal one has not, but both share duration and succession (131). In literature, we can distinguish between the duration of the reading (the amount of time it would take for somebody to read *Wuthering Heights*), the duration of the narration (the time Nelly takes in telling the story) and the duration of the diegesis (the succession of events in the hypotext). Monegal, who thinks about cinema only enjoyed in the big screen, postulates that, in cinema, narration and reading (or better “viewing”) have identical duration (132). However, cinema screenings in Bombay popular cinema customarily include an interval, which splits the viewing time into two. On the other hand, viewing conditions have changed with the arrival of video and DVD, which allows us to stop and / or repeat the film at our will. The publicity cuts on television also affect the duration: the pre-credit sequence in *WH1970* is typical of TV films, as it intriguingly starts in media res. This is a recurrent practice in television narratives, in order to catch the attention of the viewers and prevent them from changing channels.

The hypotext starts with a date: 1801, and finishes with another: 1802 – This September... (336). During the course of this year, main narrator Lockwood visits the two households twice. He witnesses some events and Nelly narrates what happened before (spanning through a period of thirty years). The novel is structured in two flashbacks, coinciding with his two visits.

Unsurprisingly, many of the transpositions replicate the flashback structure of the hypotext:

*WH1939*, *WH1970*, *Onimaru*, *WH1992*, *Promise* and *WH2011*. Flashbacks are used in film

melodrama to signal claustrophobia and make time to stand still (Hayward 242). A story told in

flashback is a closed universe (as the hypotext’s circular structure shows): it has already happened

when it is retold to the audience, who (like Lockwood) can just witness the facts, but is powerless

to alter them. Flashbacks were the norm in Gothic fiction, as narrators accidentally encountered a

reality which they felt intrigued to decipher. Narrators Nelly and Lockwood comprise a thirty years

story into a retelling which just lasts one. Similarly, the film transpositions condense the story

(duration varies depending on the omission of the second half) in a standard running time of

around two hours. Except very specific films shot in real time (*Cleo from 5 to 7*, *High Noon*), the time

of the story in cinema is often superior to the time of the film. Ellipsis is the utilitarian device to condense it (Nacache 30).

The use of ellipsis and flashbacks to depict temporal continuity is done differently depending if the hypertext follows the Classic or the Surrealist tendency. Classic cinema narratives establish quite clearly the pass of time. The classic transpositions use symbols (like a river flowing in *WH1992* or Roopa's feet in *Dil Dija*) and/ or voiceovers (*WH1939*, *WH1970*, and *WH1992*). Surrealist temporal continuity is unclear. It requires the attention of the spectator to figure out how time passes: Yoshida confessed to have left the timeline ambiguous in *Onimaru* to create doubts about who is Kinu the daughter's father. What most interested the Surrealists about the cinema was the possibility of manipulating temporal continuity, mimicking automatic writing (Linda Williams [1992] 13).

#### 7.4.2. A realistic model of editing

Despite invisible editing being more understandable for the spectator, it can be argued that *depayssement* editing is more realistic. First, life does not work according to reason. Buñuel justified films being “enigmatic or incongruous”, because life is “that way also”, repetitive and subject to many interpretations (Matthews 161). Yoshida claims that Hollywood film narratives are artificial and unrealistic (he calls them “the artifice of cinema”) (Miyao xii). They achieve coherence only by manipulation, selecting “certain stretches of time and space” to achieve a linear and consistent narrative with “a coherent cause-and-effect chain”. Then, *depayssement* represents the unpredictability of life better than invisible editing. It also serves Surrealism's subversive purpose. The laws of reason are a social contract, exclusively created to regulate human coexistence. However, as Freud discovered, humans are not rational, but frequently act according to their own unconscious impulses (Sánchez Vidal. *Luis Buñuel* 68). The destruction of conventional film narrative patterns aims to destroy the spectators' reliance on the eternity of established order. They cannot be sure about anything anymore. They have lost the references according to which they analyse reality, which becomes complex and open to multiple interpretations, and none of them can be safely placed as the correct one. Films following the invisible model of editing serve totally the contrary purpose. The logical succession of events tries to provide audiences with a “safe” point of reference according to which to interpret the diegesis.<sup>124</sup>

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<sup>124</sup> The French film *À ma Soeur!* (2001) shocked audiences because of the sudden break of genre conventions: the film follows the relation between two sisters (like in a drama), when suddenly a psychopath appears and kills them both (like in a thriller). The events are realistic, but in traditional cinema viewers usually have warnings about where the narrative is going (like conveying sense of menace through the music or the point of view).

## 7.5. The narrator in *Wuthering Heights*

### 7.5.1. A multiplicity of narrative voices

The hypotext has a very complex narrative structure, with a variety of narrative voices corresponding to several characters. It presents a first-person narrator (servant Nelly Dean) included in the narrative discourse of another (visitor Lockwood). There are also several minor narrators inside Nelly's discourse (Isabella through a letter, servant Zillah, Heathcliff and Cathy the daughter), who may retell events that happened to them (Heathcliff narrates his visit to Thrushcross Grange, 88) or something they witnessed: Nelly remains in the room during Cathy and Heathcliff last encounter (a private moment) exclusively to be able to tell it later. There is also the Gothic device of the "found manuscript" (like in Ann Radcliffe's *The Italian*): Lockwood finds elder Cathy's diary, the only portion of the story Nelly cannot tell him. This multiple perspective was unusual in nineteenth-century novels. Charlotte's *Jane Eyre* has a more common first-person point of view: Jane herself, who reflects about her own life. It is a very direct mode of narration, as the protagonist explains her decisions and involves the reader. *Wuthering Heights'* multipersonal narrative provokes the contrary effect: characters are observed from the distance and interpreted according to the narrator – character's own experience and prejudices. The narrative is elusive, we can never be sure if the characters' actions are judged with fairness. Despite the precise temporal and geographical references given, the reader is left with the impression that this world is intangible. The multiplicity of narrators leaves unclear whose side the author takes. We may think that either Nelly or Lockwood have the last word, but their evident partiality in the events narrated makes them highly unreliable. Nelly is very critical of elder Cathy, about whom she confesses "I did not like her, after her infancy was past" (*WH* 106). Lockwood represents the vision of society, but his is a quite subjective point of view. We suppose he must not be too old, as he talks about his interest in a young girl at the sea-coast (48) and maybe attracting Cathy the daughter for his wife (191). However, it is not possible to totally identify with him, as his attitude in the three first chapters is snobbish. He defines Cathy the daughter in flattering, false terms ("beneficent fairy" 55), just because she is pretty, and is condescending on Hareton (the only one who shows him any kindness) because of his rough appearance.

Haggerty (66) and Figs (142) have pointed out the unreliability of Lockwood and Nelly. Consciously or unconsciously, they distort the truth depending on their personal beliefs, the characters they side with and their own capacity to comprehend what they witness. This narrator manipulation is also common in theatre melodrama, as the storyteller is in a position of power, able to manipulate the truth (John 135). Through this route, unreliable narrators appear in film melodrama. Melodrama audiences are omniscient, but characters are not. The tragedy lies in the

flaws of distribution of information (Erdoğan. “Mute bodies” 266): in the “I am Heathcliff” scene, Heathcliff escapes before he can hear that Cathy does love him, a detail emphasized in the hypertexts. In *WH1939*, *Hibintayin* and *Hurlevent*, there is a shot of the space from which he was overhearing, now empty. We find similarly unreliable narrators in the Gothic film melodrama subgenre. The point of view belongs to the female protagonist, who plays an investigative role, but her lack of access to the whole information prevents her from understanding what she sees. The story will only have meaning “once the male respecularizes it for her”, as De Winter does at the end of *Rebecca* (Hayward 245). We have the reversal pattern in the novel *Wuthering Heights*. Being the voice of civilization, male narrator Lockwood is unequipped to tell the story. As he insists in judging the inhabitants of the house according to society expectations, he keeps getting the wrong impression. He needs the mediation of insider female Nelly (the voice of wisdom and nature) in order to interpret it.<sup>125</sup>

Morgan (209) and Haggerty (72-73) explain that the purpose of unreliable narrators in Gothic and horror literature is precisely to prevent a clear interpretation of the story. Readers are encouraged not to trust what they are told and search for their own explanations. The reading of *Wuthering Heights* provokes the same impression. This active role of the readers resembles the one the spectators of Surrealist films have to assume, reconstructing the reality shown to them. Similarly to *depayssement* editing, subjectivity in Gothic fiction lies in its ability to confuse our sense of what is “real”, whose limits are extended to include subjective fantasy. As our point of view is limited to what the character perceives, objectivity and subjectivity melt (Morgan, 190, says they “become slippery categories”). Haggerty postulates that perception, in the Gothic, weakens the division between subjective and objective experience provoking a “harrowing, but potentially liberating” result (33). This is similar to Surrealist postulates, which consider that including dream and fantasy in everyday reality provides a way of escape from the constrictions of society. *Wuthering Heights’* narrative perspective is similarly based on instability and (mis)perception. As we are not directly witnessing the facts, but being retold them, as we have no access to the characters’ minds, we feel that the real truth of what is happening eludes us.

I mentioned the horror film genre was not taken seriously before the rising of psychoanalytic theory in the early 1970s, which allowed exploring the depiction of the unconscious in those narratives. Psychoanalytic theory had a similar effect on the analysis of film melodrama (studies like Mulvey. *Visual Pleasure and Narrative Cinema* 1975), making more palatable its supposed excesses. Brontë wrote her novel before Freud coined the term “unconscious”. During her time,

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<sup>125</sup> This recalls Charlotte’s comment in an 1850 letter to friend Ellen Nussey: “an interpreter ought always to have stood between her [Emily] and the world” (Barker 655).

what lay beyond the control of culture “had to appear in the guises of crime, madness, nature and death” (Mengham 29). It is not surprising, then, that Gothic narratives (which contain horrific events) are ambiguous and elusive. By being unable to figure out that reality, readers are also unable to “control” it, they feel unsettled and powerless. This sensation prefigures Freud’s notion of the uncanny. It also recalls the sense of helplessness experienced in some dream-states, where evil is a projection of the secret fear of doing harm (Smelick 144). Dream had a similar consideration for the Surrealists. Modleski (1990) describes how Gothic fiction makes the familiar look strange (20), which is the same way in which the cinematic representation generates uncanny imagery (Smelick 144). The uncanny is similar to Surrealist editing, which is based on placing quotidian objects out of their context, when they acquire new (and often, disturbing) meanings. However, the uncanny can also be found in mainstream cinema. Director Jane Campion includes dream sequences (*The Portrait of a Lady*, 1996) and acknowledges the influence of Buñuel in her work (Abramowitz 189). Moreover, her narratives are based upon misperception: *The Piano* seems to have two (alternative?) endings.

### 7.5.2. An amoral universe

The same charges of “amorality” made against *Wuthering Heights* because there was no “authoritative” narrative voice were often made against the Gothic genre (Morgan 215). *Wuthering Heights* has a typically Gothic confessional structure (in Mary Shelley’s *Frankenstein*, the doctor confesses his obsession to the North Pole explorer), which for Haggerty is representative of patterns of power, desire, guilt and obligation (171, note): during their narration, both Nelly and Lockwood justify some of the decisions they made (i.e. Nelly resents being accused of hiding Cathy’s illness 166). Inside Nelly’s discourse, Heathcliff and Isabella also “confess” their mistakes. It is significant that barely any of them shows regret: Isabella laughs sarcastically while reliving her marriage ordeal (206), while Heathcliff stoically accepts his final defeat (352). While Dr Frankenstein begs the explorer not to repeat his mistakes, similar words of wisdom are absent from Brontë’s fiction. Haggerty points out that Brontë’s narrators (unlike those in *The Monk* or *Melmoth*) are not terrified or disgusted by the threatening events they witness (66). Nelly laughs when Hindley attacks her with the knife (the scene appears in *Hurlevent*). Her emotional detachment from the story can be analysed as a way of survival. In a world of destructive passions, she survives because she represses her own. Her attitude enables her “to tell the story without being entrapped by it” (Gilbert and Gubar 290). Similarly, Brontë’s narrative devices can be read as a way for the authoress to distance herself from the horrors and violence described in the text. As



we will see in the subsequent sections, the hypotext's "amorality" has not been kept in all the hypertexts.

### 7.5.3. Film narrator: the point of view

When commenting on the scene of Heathcliff and Cathy on top of the hill in *WH1939*, Stoneman (1996) talks about how, in dominant cinema, the technique is to persuade spectators that they are the camera, looking directly at the figures who appear on the screen, without any such mediation as appears in Brontë's novel in the form of a variety of narrators (128). In the following sections, I study how or if the multiplicity of narrative voices is kept in the different film transpositions. Whose point of view do the hypertexts assume? Who narrates the story? Can we believe them? I apply the general current theories comparing narrator in film to narrator in novel, and also the different ways of depicting point of view in cinema. Except *Onimaru* and *WH2011*, all the transpositions told in flashback feature a character's voiceover, belonging to the main narrator. In *WH1992*, the voiceover is Emily Brontë herself, while in *Promise* it is old Daniel/ Heathcliff. Nelly, who appears as a character in all the transpositions, only assumes the voiceover in *WH1939* and *WH1970*. Nevertheless, the point of view (conveyed by other devices), belongs to her in *Hibintayin*, *WH1992* and *Onimaru*. The point of view belongs to Heathcliff in *WH2011*. Lockwood just features in *WH1939*, *WH1992* and *Onimaru*, more as a witness than as a narrator. *Dil Diya* has an omniscient male voiceover at the beginning, but we cannot identify it as him. There is no defined character- narrator in *Abismos*, *Ölmeyen* and *Hurlevent*, while Lockwood does not appear in Gifford's cast list for *WH1920*. Flashbacks are by no means the only device to convey a narrator. Films use close-ups to focus on a determinate character and cut-crosscut to establish point of view. The character- witness required by some episodes of the hypotext observes in many cases through a window (i.e. Cathy and Heathcliff's first glimpse of the Lintons, 89). This device is kept in many of the film transpositions, as I will analyse.

The point of view is one of the strongest cinematic means to produce subjectivity. The traditional meaning of point of view (POV) is a subjective shot presenting the character's vision. It always consists of two shots: character looking and object looked at (or reversed). Smelick recognizes that point of view is an imprecise term (59) and consequently, very complex to convey. To identify who is the narrator in a film is more difficult than in a novel. It is simplistic to think that the narrator in a film is the one who looks. In *The Maltese Falcon* (1941), seeing the murder through the eyes of the killer prevents us from knowing his/ her identity. We identify with the character looked at (the murder victim), not the one that looks. Narration in film does not only involve an eye, but it is a whole narrational process (Bordwell, quoted in Smelick 49). The failed

experiment *Lady in the Lake* (1947), where all the action is seen through the eyes of Philip Marlowe (we only see him when he looks in the mirror) proves that we need to see the characters from outside in order to identify with their reality. In *Dances with Wolves* (1990), we are seeing a scene through the eyes of John Dunbar, when something obstructs our vision. We need a crosscut to know the wind has wrapped the flag around his face. Unlike Dunbar, we cannot feel the cloth against the face, so we need to see him from the outside in order to keep identifying with his point of view. The elusiveness of the point of view device also allows expressing better the ambiguities of the narrative. In *Firelight*, the spectators witness the male protagonist bathing in the lake through the eyes of the female. When he re-enters the house (directly towards her direction), he does not acknowledge her presence, to the spectators' surprise. The crosscut makes us realize that this character (whose point of view we thought were following) left some minutes ago.

Point of view refers both to the visual regime of the camera showing us what the character sees (ocularization) and to a mental perspective, the more cognitive/ psychological level of what a character knows (focalization) (Smelick 61). The camera position might only signify its function of showing ("zero"/ neutral ocularization), like the opening shots of the palace in *Dil Dija*. It might be in the eye of the character or the diegetic narrator (63). Internal ocularization happens when the look of the camera can be directly referred back to a character absent from the image: in *WH1992*, the camera shakes a little at the opening shot of the house ruins. This reflects narrator Emily Brontë's point of view, walking uphill. Internal ocularization is secondary when subjectivity is constructed through contextualization or montage: many scenes in *WH1992* and *Hibintayin* are witnessed by the Nelly figure, obviously acting as a narrator, despite the fact we can see her on camera (e.g. Heathcliff's seduction of Isabella in *WH1992*, like in the hypotext 149). As I said, many of the transpositions (especially the Surrealist ones) include dreams, misperception and fantasy elements. Jost refers to these mental images in film as "modalized ocularization" (31, quoted in Smelick 67). Music and sound are also used to establish point of view in cinema (auricularization). While zero auricularization refers to film soundtrack, primary internal auricularization is related to a character, when sound departs from realism and refers directly to the subjectivity of the ear, inferred from the context: in *WH1992* ball scene, the music which sounds when Heathcliff is approaching Cathy is not the tune played by the musicians, but seems to come from his mind. According to Jost (71-72, quoted in Smelick 64), both ocularization and auricularization are affective codes (similar to the "affective" narratives of the Gothic), representing what the character sees, hears, says.

With regard to focalization, Jost (quoted in Smelick 64) distinguishes three modes. First, external: the spectator has access to the same or less knowledge than the character: at the

beginning of *WH1992*, our perception of the inhabitants of Wuthering Heights is mediated through Lockwood. We have the same information this character has, so we feel the same confusion that he feels. When the same scene is recreated at the ending, the spectator knows who these people are and what has happened, so perception changes. Second, internal focalization, in which the story is told by the character. The spectator know his/ her thoughts and feelings and experiences what s/he experiences (i.e. the flashbacks in any of the film transpositions). Third, spectatorial. The cinematic narration gives the spectator advantage in knowledge over the character (through the *mise-en-scène*, camera angles, parallel montage...): the parallel montage in the letter scene in *WH1992* allows the spectator to know Cathy the daughter is going to a trap before she does. Transparency is when the story is not focalized at all, and showing is merged with telling (i.e. the narrative point of view in *Hurlevent*).

In the subsequent sections, I analyse how Brontë's narrative style has been transposed to cinema. I identify the aesthetic forms in each hypertext and how can they be linked to the ones I established in the hypertext.

## 7.6. Film transpositions' narrative

### 7.6.1. Classic transpositions' narrative

#### 7.6.1.1. *WH1920's* narrative

This first screen version of *Wuthering Heights* is also one of the earliest examples of British commercial cinema. *WH1920* filmmakers claimed to have softened the most violent episodes, but those changes were carefully justified as beneficial for the source text: the film would discover the story to a huge number of viewers, who would become readers of the novel. Yorkshire local Jonas Bradley praised how the scenario evaded cruelty very cleverly and how “the ghostly episodes [...] are given a clever and quite justifiable interpretation.” In his opinion, to give a rational explanation to what is left unexplained in the hypotext would not “spoil” it. On the contrary, the film would “make more people than ever read Brontë novels” (“*Wuthering Heights* in a Film Version”). One of the examples we have of such alterations is the depiction of Cathy's first visit to Thrushcross Grange, described in detail in several reviews. Instead of bursting into the house and being bitten by the dog, Cathy has a sore ankle in the moors and she is gently carried to Thrushcross Grange by young Edgar (Louis B. Furniss) on his pony. A still photograph (Illustration 14) shows how she begs Heathcliff to leave when Edgar arrives. This conventionally romantic scene, which the press cut “*Wuthering Heights* in a Film Version” assumes taken from the hypotext, by no means suggests her “entrapment” in Thrushcross Grange. On the contrary, as the caption for the still “Two scenes at Thrushcross Grange” clearly indicates, it presents Edgar as “her rescuer”.

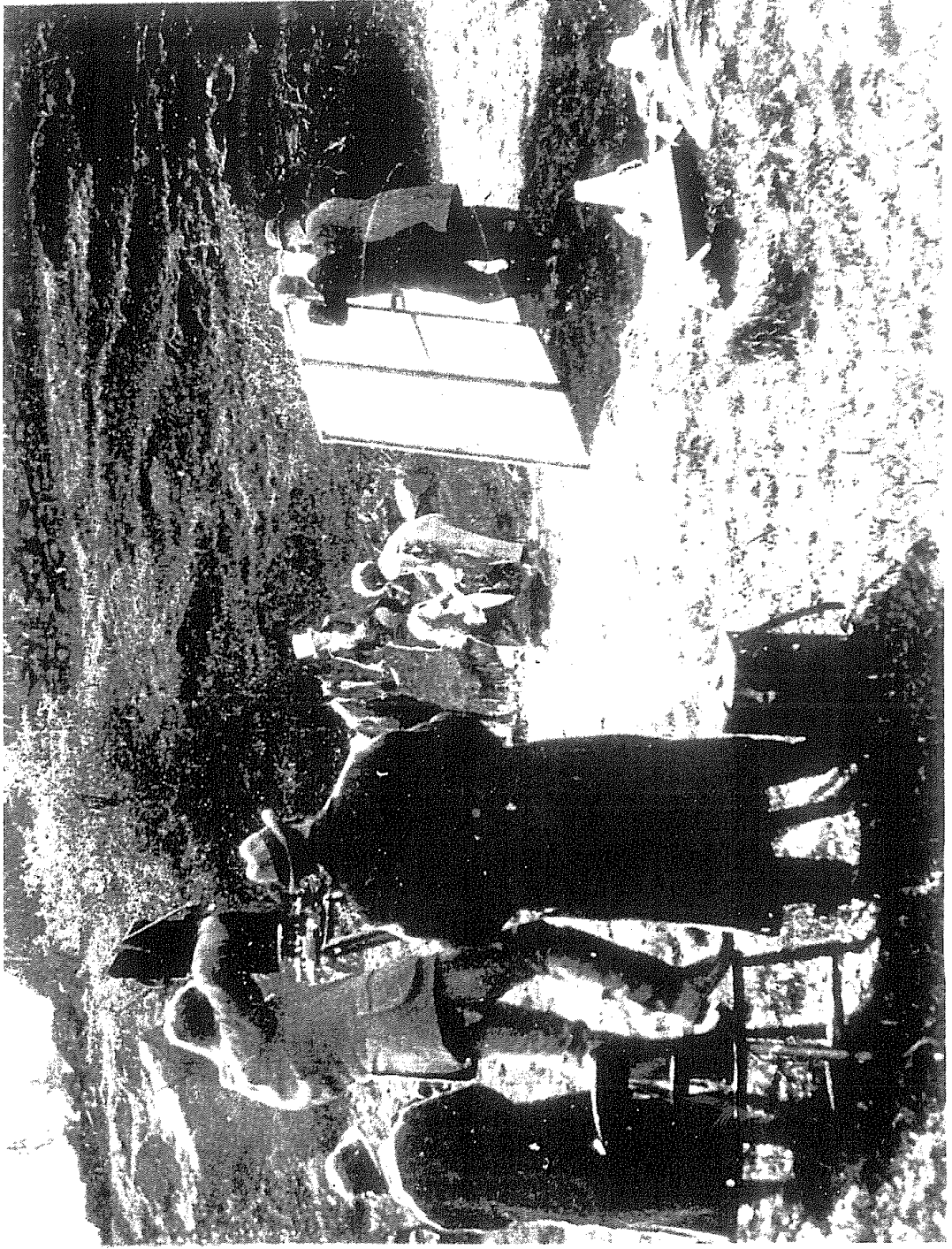


Illustration 14: *WH*1920: Young Cathy begs young Heathcliff to leave when Edgar arrives

The film release programme's tagline is "Emily Brontë's Tremendous Story of Hate", the same which Buñuel used when referring to *Abismos* (1954) (Baxter 279). Nevertheless, unlike the Mexican version, hate was overcome by love in *WH1920*. Religion (which we suppose the same, given the emphasis on fidelity) is by no means associated to repression. The plot was structured as the male protagonist's journey to redemption. The synopsis included in the programme of the film release explains that Heathcliff softened when seeing young Catherine and Hareton's happiness and his face "became beautified with hope and faith" (Stoneman [1996] 115). The movie significantly ends when he kisses Cathy's phantom and dies. The last intertitle says:

"For the evil in him had perished utterly, and in all-conquering love – the love of the woman he had now rejoined – he had found the real power, and the only happiness" (Stoneman [1995] 28).

These words have no equivalent in the hypotext, where Heathcliff's final sensation of defeat and his ultimate rejection of religion (*WH* 363) are difficult to conciliate to this Christian-like redemption. In the "I am Heathcliff" episode (which we do not know how or if the hypertext depicted), Cathy herself defines her irrational passion for Heathcliff in completely opposed terms: "a source of little visible delight" (*WH* 122). This conventional "happy ending" follows the patterns of classic film melodrama, as it implies the restoration of the social structures. This is the tendency the Classic film transpositions have followed.

Although we know *WH1920* depicted the whole story, we ignore which was the exact plot or the narrative point of view (as I said, Lockwood is not mentioned in the cast list). Low is unenthusiastic about Ideal productions' narrative techniques:

"Edwin Greenwood, who was described as Art Director of the company from 1919 to 1921, was from the theatre, and the visual concept of the films was entirely theatrical" (119).

The treatment of the aforementioned first visit to Thrusscross Grange scene provides arguments that support Low's view. It suggests that the filmmakers tended to re-create some of the most famous scenes of the hypotext without analysing their signification within the plot. Their main purpose was to fit in with the generalized idea that audiences had about the novel. However, maybe Low's criticism is too harsh. It was early days of film narratives, and patterns and genre conventions were still being established. It should not be surprising that the new media borrowed personnel and methods from the art form it resembled the most. Many early silent films were actually like filmed stage plays, all in long shot and with barely any cut crosscut.<sup>126</sup>

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<sup>126</sup> When close-ups started to be included as a way to focus attention on a detail, filmmakers were concerned that they would confuse the audience. In *The Great Train Robbery* (1903), the final shot of a gun towards the camera actually scared spectators.

Besides, *WH1920*'s scriptwriter was Eliot Stannard, a regular collaborator in many Alfred Hitchcock's early directorial efforts, including *The Lodger: A Story of the London Fog* (1926). This film, a success of audiences and critics, was credited with revitalising the British film industry after the absolutely horrible years in the aftermath of First World War (Jonathan Rigby 17). As we said before, *WH1920* was conceived as part of this revitalising effort. Stannard was not only one of the most important scriptwriters from the silent era, but also one of the first in theorizing in several articles about writing screenplays for cinema. According to him, when transposing a novel into film, "You read the novel very carefully and come to a conclusion about what the theme of that novel is. When you've decided, then every scene in the film should advance that theme, comment on that theme. [...] Any subplots should be a variation upon that theme" (Eaton). Stannard was a meticulous writer, who did not want to leave things to the director, to the cutting room. If he had an aim to achieve, he would think about that in terms of cut, shots and juxtapositions to create a picture, a mood and a connection with the audience. According to Michael Eaton (interviewed by David Thompson), Stannard should be recognized as patron saint of British screenwriters.

#### **7.6.1.2. *WH1939*'s narrative: a 1930s "woman's film"**

*WH1939* is an example of 1930s classic Hollywood melodrama, with some elements from the horror film genre. Gilbert and Gubar analyse the novel *Wuthering Heights* as a reversal of Milton's *Paradise Lost*: instead of the fall of man and woman from heaven into hell, the novel depicts Cathy's fall from hell (*Wuthering Heights*) into heaven (*Thrushcross Grange*) (255). However, after achieving what she wanted, Cathy feels in prison ("an exile, and outcast" *WH* 163). Her question "Why am I so changed?" exposes the loss of her identity (254). We find the same conflict in *WH1939*. Cathy's feelings to be in a prison are typical of 1930s film melodrama narratives, in which an ambitious woman sacrifices real love for economic security and regrets it at the end (i.e. Scarlett O'Hara in *Gone with the Wind*). This film transposition follows the conventions of this genre, also known as "woman's picture", "weepy" or "tearjerker". The genre targeted the bourgeois class and specifically female audiences, who were supposed to favour good character development and stories with human interest (Stacey [1994] 85). As I said, melodrama has traditionally been considered as an essentially feminine narrative form. Plots in these films are centered on the family, while the spectators are invited to identify with the female protagonist, whose desires move the narratives forward (Stacey [2000] 457). In the hypotext, Cathy's desires provoke the drama: her decision to marry Edgar is "the decisive catalyst of the tragedy" (Eagleton [1975] 101. Figs 147 has a similar view). Cathy's confronts a similarly tragic choice in *WH1939*,

although, as we will see, it does not imply rebellion against the social order, but just which of the male protagonists makes her a better husband.

The Hollywood transpositions from the 1930s used Victorian novels, although often loosely. They were frequently not based on the original novel, but on the theatre melodrama play made about that novel: this was the case in the *Dracula* film. This was done to save scriptwriters and filmmakers the work of compressing a long novel into a standard ninety minutes narrative. Although *WH1939* was based on an original script by Ben Hecht and Charles MacArthur, they cut a big part of the story in order to adequate to the standard film duration. Samuel Goldwyn praised the work of his scriptwriters, as he recognized the difficulties posed by the complex narrative structure in the hypertext. He said that while novels like *Rebecca* “read like a scenario”, with *Wuthering Heights* “we had to cut” (Wagner 356). The complete second half of the novel is omitted, together with the second generation characters.

#### 7.6.1.2.1. A tamer universe

Despite this transposition being considered “the classic one”, there are many important changes in the plot. First, a huge part of the violence has been toned down dramatically. Heathcliff’s and Cathy’s intrusion at the Grange (during one of the added ball scenes) is regarded more as an inconvenience than danger. The Lintons are nicer (they ask Heathcliff to leave politely, but immediately attend Cathy) and ask their guests to keep calm. As the inheritance plot has been suppressed, Heathcliff does not initiate the courting of Isabella. It is her who pursues him. She goes to Wuthering Heights, with the excuse that her horse is lame. His motivation for seducing her seems to be pure spite, in order to make Cathy suffer (“When I kiss her [Isabella], I will know you are suffering”). There is no quarrel in the Thrushcross Grange kitchen between Heathcliff and Edgar. Instead, Cathy goes to Wuthering Heights to ask Heathcliff to leave Isabella alone. When she comes back home, she discovers Isabella has eloped (probably on her own accord). Although violence in the hypertext is quite mild, it is, like in the hypotext, related to unfulfilled desire: Cathy falls to Edgar’s feet and begs him to kill Heathcliff in order to prevent his marriage to Isabella. Isabella wishes Cathy dead, so she can have Heathcliff. Heathcliff slaps Cathy because he is jealous of her attentions to Edgar, and because she has described him as “a pair of dirty hands”. Later, a frustrated Heathcliff smashes a window with his hands (like Cathy’s ghost in the hypotext 67).

The softening of the hypotext’s violence in this transposition was forced by the need to submit to the strict Hays code of censorship, which did not allow the filmmakers either to depict sex explicitly. The only point of the bath scene in *WH1939* seemed to be that Merle Oberon showed the shoulders, while Nelly acts with comic prudishness. We have mentioned that Samuel

Goldwyn decided that the setting should be changed to the 1840s, because he did not like the Regency style dresses. This strategy should be analysed as a way for the female characters to wear sleeveless, décolleté dresses (even in the cold of the winter) without having problems with the Hays code. English Gainsborough films and later, Hammer ones, used the same trick.<sup>127</sup>

#### 7.6.1.2.2. The influence of the Gothic: a horror film opening

The first intertitle after the credits, which is apocryphal, looks like the introduction of a horror film and so does the first scene, which is very violent by Hollywood standards of the time (although pretty tame compared to the novel). The film opens with the arrival of Lockwood (played by Miles Mander, an old man), lost in a snowstorm, to Wuthering Heights, which looks like a haunted house. As soon as he enters, Lockwood is attacked by the household dogs. Like in the opening of countless horror film, the audience follows the point of view of someone who loses his way and arrives to a strange place (recalling the aforementioned Freud's third category of the uncanny, the anxieties related to being in an unfamiliar place). Lockwood introduces himself as "your new tenant from the Grange", but no explanation is offered about how Heathcliff became the owner. The dialogue in this scene is the same from the hypotext, with slight but significant variations. First, the chaotic reality that Lockwood finds in the novel becomes more orderly. Although unhappy with his presence, the inhabitants are nicer (he is given a tea). Second, Lockwood is perfectly able to establish the relations between them. When he asks, like in the hypotext, "Is this Mrs. Heathcliff?" he gets an affirmative answer, as it is Isabella and not Cathy the daughter (who does not feature) whom he refers to. This first scene sets the tone of the film. He arrives to a tamer, more civilized universe.

The next scene depicts the episode when Cathy's ghost appears to him in her old bedroom. Lockwood does not find the book or initials. The window through which the ghost appears is outside the bed (thus diminishing much of the "womby space" effect). His dream (if it is a dream at all) is much less violent than in the hypotext. The moors' tune (Cathy's tune) sounds when the ghost is about to appear. The music has windy effects, which is also the case in the lovers' scenes at Penistone Crag. When Lockwood goes to close the banging shutter (not a branch), he feels a frozen hand touching him. He does not break the window and does not rub the ghost's hand against the broken glass. We just hear the ghost's voice, asking to be let in. Lockwood's reaction is calmer. He even apologizes to Heathcliff for having screamed (he says it was a bad dream). While in Brontë's novel, passions run loose, in this hypertext characters are able

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<sup>127</sup> Gainsborough film *The Wicked Lady* (1945) had to reshoot some scenes for its American release because the women's dresses were deemed "too low cut". Jonathan Rigby ironically mentions that producers seemed to find an ample décolletage "indispensable in a Gothic horror film" (135).



to restrain and keep propriety. According to Davy, “to see it [the film] after reading Emily Brontë’s novel seems to me like drinking a fiery wine and then drinking the same wine diluted with a sickly-sweet milk shake” (244).

#### 7.6.1.2.3. Love archetype: “the stable boy and the lady”

Bluestone (99) complained that this film version transformed *Wuthering Heights* in “the story of the stable boy and the lady”. Harrington disagrees and points out that “the struggle between nature and what society can provide” is central to both the hypotext and this transposition (70). In any case, the love relationship between the protagonists in *WH1939* is never depicted as doomed, as a destructive force able to shatter social structures. It is more conventional. Heathcliff confesses his love for Cathy before the “I am Heathcliff” scene, while Cathy says: “he should know I love him” right at the ending of that scene. In the hypotext, the children are attracted to Thrushcross Grange out of curiosity. In this hypertext, it represents the ideal world ambitious Cathy wants to be a part of (“That’s what I want. To dance and sing in a pretty world”). This film never presents the lovers relationship as one of unity. It is obvious from the very beginning that they want different things, so their separation is less traumatic. In fact, it is Cathy who begs Heathcliff to escape from the Heights in order to “bring her the world.” On the other hand, he does not seem to care about the future that Cathy dreams for them: Heathcliff remains sceptic about “the ideal world” visible through the window in Thrushcross Grange. The fact that they want different things is visually represented by the protagonist’s gaze: when they talk, they always look in opposed directions (this is the case during their conversations at Penistone Crag).

In the hypotext, Cathy is a teenager when Edgar proposes, flattered but not really committed to the idea of a prosperous marriage (“I’ve no more business to marry Edgar Linton than I have to be in heaven” 121). Cathy in this hypertext is an adult, looking for a man through whom make her dream a reality (be a high-class lady). This more conventional love pattern is typical of 1930s Hollywood women’s films. Marriage is a relevant theme, as the protagonist is forced to choose between love (Heathcliff) and economic security (Edgar). Like the heroines in those films, Cathy regrets to have married for money instead of waiting for her true love to come back rich.

Between the scenes of Cathy being bitten by the dog at Thrushcross Grange and her coming back to the Heights, the film included a failed attempt to escape by Heathcliff, which did not feature in the hypotext. Although frustrated at first, Cathy recognizes at Penistone Crag that “she would have died if he had not come back”. Nevertheless, a letter from Edgar soon later is enough to tempt her about the luxurious life at the Grange. This is a significant change, as Cathy

only goes to Edgar when Heathcliff is “unable to rescue her”. In the “I am Heathcliff” scene, set in the kitchen, a deep focus shot, typical of Wyler, shows Heathcliff in the foreground on the left, hiding behind a wall and overhearing. Cathy enters through the right side of the frame, and talks to Nelly in the background. A great part of their dialogue from the hypotext is omitted or its meaning is altered. Cathy’s comment “if Heathcliff and I married, we should be beggars” (*WH* 122) appears in a previous scene at Penistone Crag. While in the hypotext, Cathy naïvely thinks her marriage may help Heathcliff succeed in society, in the hypertext, following the “ambitious woman” archetype, she pushes him to make a fortune for her. Nevertheless, the film removes part of her guilt, as Cathy (unlike in the hypotext) has not yet agreed to marry Edgar when she speaks to Nelly. His sudden escape leads her to that decision. As it is typical of melodrama narratives, the flawed distribution of information provokes the tragedy: lightning illuminates the (now absent) place Heathcliff occupied before he can hear that Cathy loves him.

Their relation follows the patterns of 1930s society, when women were expected to find a husband that provided for them, not to earn their own money. The love archetype has been altered to fit within the film melodrama genre, where the main message is that happiness for women lays in catching a man and keeping him (Stacey [1994] 218). The spectator feels that the film would have ended happily had Cathy been patient enough to wait for Heathcliff to become a rich man, or even if he had never come back at all. The scene before his return shows her as the manor lady she always wanted to be and enjoying marital bliss with Edgar. However, this implies the acceptance of the rules of a moral order which Brontë’s novel implicitly rejects. In *WH1939*, Cathy’s death seems to be her punishment for “not waiting” for Heathcliff, as a good heroine would do.<sup>128</sup>

#### 7.6.1.2.4. Ending: the male revenge fantasy

Despite classic film melodrama being one of the only genres which have a female as central character, it depicts female pleasure as a destructive emotion. The traditional “happy ending” functions ideologically as “repression of female desire” and reassertion of her role as “reproducer and nurturer” (Hayward 244). If the heroine is incapable of fulfilling that role, then she must be “punished” by the narrative. Sexually assertive heroines like Mae West’s *Lady Lou* (1933), who get the hero at the end, became unacceptable after the introduction of the Hays code. It was necessary to wait till the 1990s to find modern melodramas in which giving into desire does not imply death for the female protagonist (i.e. *The Piano* and *Firelight*, as we will see in *WH1992*

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<sup>128</sup> The positioning of man as the one who acts and woman as the one who waits is not exclusive to melodrama. It is recurrent in genres like the western, where the assertion of his manhood (confronting the villain) is more important than her love, and she will always be waiting.

section). Cathy in *WH1939* (unhappy with her husband and unable to forget her lover) must be punished for refusing to submit to the norms of the symbolic (patriarchal) order which forbid the breaking of the “happy family”. The film ends with her death, but the signification of this event is totally different from the hypotext. Lawson-Peebles considers that the omission of the second half of the story in this film means that the theme of expiation is absent (6). The hypertext does not focus on Heathcliff’s suffering, but on Cathy’s road to self-destruction. She does not suffer a night of delirium (*WH* 159 -167) neither does she die in childbirth, because her pregnancy has been removed. As a consequence, her decay is too sudden, like in *Hurlevent*. She falls to the feet of a very passive Edgar when realizing Heathcliff and Isabella have eloped together. In the next scene, set some months later, Dr. Kenneth tells Isabella that Cathy is dying, having apparently lost the will to live. Their final meeting is much less violent than in Brontë’s novel. Cathy dies in Heathcliff’s arms at the window of her room, looking towards Penistone Crag, and says she “will wait for him there till he comes.” Collick considers that Cathy’s death works as a “male-revenge fantasy”, as it can be read as castigation for her desire of material wealth (37). This is a common dramatic resolution in classic film melodrama, where the narrative is conceived as a way of purification. Moral order will be restored at the ending and the disturbing element (the woman) conveniently punished or assimilated into patriarchy (i.e. *Stella Dallas* [1937], where the heroine is forced to renounce to her daughter so that the girl can be accepted by the high society). The “fallen” woman has no place in the established codes for women (demanded by patriarchy and economic and class bourgeois relations), which restrict her to virgin or wife. This female archetype is not exclusive to film melodrama. Kaplan (1983) talks about the *femme fatale* in *film noir*, a woman who transgresses the official patriarchal code and must be punished with death (usually by the man’s hands) because of the threat she represents (6). Collick adds that Cathy’s death is also a way for Heathcliff to finally control her (37): “Leave her. She is mine now”, he says to Dr Kenneth and Edgar in the final scene. The topic of attempting to entrap and control wilful women will appear again in *Onimaru*, although with different connotations (Collick 38). On the other hand, Cathy’s self-willing death has to do with melancholy, an illness suffered by women because of their position in patriarchy, especially in the nineteenth century. Unable to repress her forbidden desire for Heathcliff, Cathy becomes victim of a culture which denies her a voice and destroys her if she pursues her own desire. By omitting the second half of the hypotext (as Cathy the daughter’s journey is a reversal of her mother’s), the female protagonist in *WH1939* is denied her possibility of resurrection and saving herself, recreating herself, recovering her usurped place.

Coherent with classic melodrama patterns, the ending of *WH1939* implies the restoration of the social order. We see the protagonists’ ghosts walking towards Penistone Crag, covered in

snow. An angelic choir sounds in the background and Nelly's voiceover says: "They start to live now." However, this ending leaves many loose ends. We do not know why Nelly is back at Wuthering Heights or what the fate of Hindley and Edgar was. As we know, producer Goldwyn imposed the actual ending scene, as he thought the original one was very pessimistic: "I don't want to look at a corpse at the fadeout", he said (Madsen 186). The original ending planned by director Wyler (and featured in the preview) was subtler: we saw Heathcliff's corpse in the snow (he was chasing Cathy's ghost) and then two birds flying freely.

#### 7.6.1.2.5. Editing: the democratic point of view

The films directed by Wyler were conceived for the spectator, so his main concern was to make audiences understand what was happening (following the patterns of invisible editing). The way in which Wyler distributed the elements of the frame has recurrently being accused of being "theatrical". Harrington disagrees and points out that, in *WH1939*, the camera is in many scenes an active participant in the events, as proved when it enters through windows or over walls (76). It follows the characters' movements, which is typical of film melodrama. French critic André Bazin famously analysed the distribution of the frame in the films directed by Wyler (in *Qu'est-ce que le cinéma?*). *WH1939* recurrently uses long shot frames, with both foreground and background in focus and several actions happening at a time. During Mr Earnshaw's death (set in the parlour), we have the worried family on the foreground, while Dr Kenneth is perfectly visible in the background, coming downstairs to announce the bad news. This type of framing, which Bazin called "democratic point of view", is typical of the films directed by Wyler, but not exclusive. It appears in the films of many Hollywood classic cinema directors (i.e. John Ford. *The Quiet Man* [1950] uses long shot extensively).

According to Bazin, in those films where constant cut-crosscut is used, it is the director who makes the editing, forcing the spectator to watch what the camera shows. On the contrary, the use of deep focus in Wyler's pictures, showing simultaneous actions happening at different levels of the frame, allows spectators to do their own editing. Bazin considers this technique is "democratic" because spectators are free to choose in which of the simultaneous actions of the frame to focus their attention (158-159). The "deep focus" technique allows Wyler to "integrate within the editing the highest amount of [cinematic] reality", of "rendering totally and simultaneously present the setting and actors, so that the action is never a substraction" (160. My translation). The long setups focus the attention on the actors' actions and movements. For Madsen, they are "like an equation". The skeleton is in the characters' eyes, in where they look. Following the actors' glances is following the author's intentions (274). When Cathy escapes to the

moor with Heathcliff, we see the entire kitchen in a long shot, with Nelly sitting in the middle, facing the fire. Cathy enters from a door on the right, on the background of the frame. She crosses the room running. Nelly gets up to close the back door (she thinks the wind opened it) and then sees Cathy leaving through another door on the left, on the foreground. The camera remains static during the whole sequence (only the actors move) and there is not a single cut. In the ball dance scene at Thrushcross Grange after Heathcliff's return, the democratic point of view reproduces the hypotext's motif of repetition and doubles. The ball is first seen through a mirror, which prominently shows Cathy. Then there is a long shot sequence, describing how the children's dance in the parlour is a reflection of their elders' in the living room. The camera shows it in a fluid pan, literally crossing the wall. The children mimicking the adults prove that childhood, unlike in the novel, is not free from social conventions.

#### **7.6.1.2.6. Narrator: flashback**

Despite the omission of the second half of the story, the circular narrative structure is kept. Like in the hypotext, Nelly (Flora Robson) tells the story in flashback to Mr Lockwood (who is on the point of view of the audience). Her narration opens and closes the film. This flashback is coherent with the hypotext and it is typical of a Gothic tale: a stranger finds an unexplainable event and has to be told the tale in order to decipher it. In this case, Lockwood has witnessed Heathcliff having what it seems like a bout of madness and running after Cathy's ghost in the middle of the night. He asks Nelly to tell him her story (like in the hypotext, he sits comfortably by the fire to listen). The passing of time is expressed by means of Nelly's voiceover while we see views of the house. This dramatic significance of time, through ellipsis, is typical of classic Hollywood melodrama. After Cathy's death, we come back to the narrative present, with Nelly finishing her narration. Instead of in the oak bedroom, Heathcliff dies in the snow, but it happens offscreen. Old Dr Kenneth enters in *Wuthering Heights*, like the "messenger" in a Shakespeare play, to tell about Heathcliff's demise. This is one of the few examples in which Wyler's direction could be accused of theatricality. Dr Kenneth works like a Shakespearean messenger thorough the film, filling some blanks in the story. After Heathcliff escapes, he says he has been making enquiries about his whereabouts. He also has similarities to another Shakespearean archetype: the fool (as seen in plays like *King Lear*). He is the only one who dares to tell the truth to the other characters and provides a moral point of reference, reproaching them their behaviour.

The multiplicity of narrators from the hypotext is somehow kept in this film by making the camera assume the point of view of some of the characters. This technique is used in many of the subsequent film transpositions, especially *WH1992* and *WH1970*. It follows Lockwood's point of

view in the first scene. During his dream, it changes to the ghost's (whom we never see), who seems to observe Lockwood, and later Heathcliff, from outside the window. It is significant that the camera recurrently assumes the point of view of the interloper, as it enters through the windows or the wall at the Grange. In the scenes at Wuthering Heights, this interloper's perspective is only assumed when Lockwood is involved. The audience is encouraged to remain on the side of Cathy and Heathcliff (the characters associated to that manor), thus empathising with their point of view.

### 7.6.1.3. *Dil Diya's* narrative

*WH1939* mirrored the hypotext's *bildungsroman* structure by following Cathy's journey. *Dil Diya* does the same, but from Shankar/ Heathcliff's perspective. It describes his journey from prince to servant, and then from servant to prince. This cyclical narrative structure is typical of Bombay films. They follow "Freudian family romance" patterns (Vasudevan 306), as they centre on a male child who does not know his true origins (like orphan Shankar). The hero is precipitated first into a life of destitution and crime (like Shankar after being thrown in the Ganges). Then, there is the circling back, with the hero's recovery of identity and social position (306). Traditionally, this recovery implied reconciliation with the father. By the 1950s, the nuclear family reunited at the ending was linked to the newly-formed independent India state (as if politics and personality were allied) (Vasudevan 307). By the late 1960s, when *Dil Diya* was shot, the situation had changed. There was a climate of disenchantment, brought in by political corruption and economic crisis. The parental figures are quite irrelevant in this hypertext, while the family feud between Shankar's parents and his grandfather is never properly solved, as he dies long before he reclaims his throne.

I have commented in Chapter 3 how relevant it is in the industry the topic of national identity, which corresponds more to an abstract idea of pan-Indian unity, rather to the reality of a country with many regional, religious and language diversity (although Indian people are united in their addiction to Bombay film [Mohan Joshi 140]). In order to create this united, abstract identity, Bombay narratives use techniques like absence, as crucial questions like caste are avoided: in *Dil Diya*, the fact that Shankar is discovered to be a prince at the ending magically dissolves the caste obstacle which prevented the protagonists' marriage.<sup>129</sup>

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<sup>129</sup> In multi-starrer *Amar Akbar Anthony* (1979), each protagonist (one Hindu, one Muslim and one Christian) falls in love with a girl who follows the same religion as them, thus maintaining the illusion of unity while avoiding the taboo of interreligious love.

### 7.6.1.3.1. Notion of genre: the *masala* film

Despite what the much-maligned term “Bollywood” might suggest, the aesthetics in Bombay popular cinema are very different to Hollywood industry, especially narrative structures and conventions of verisimilitude. Consequently, different patterns should be applied in order to analyse these films in their own terms. Hollywood genre classification is inappropriate (Thomas 25). Several authors (Mishra [2002] 13; Dudrah 33) have tried to categorize genres autochthonous to the industry. The general consensus is that the notion is looser than its Western counterparts. It is more accurate to talk about generic strands, hybrid forms frequently amalgamating elements from one another. Bombay films have been called “multi-genre” and *masala*<sup>130</sup> because musical, comedy and melodrama appear mixed together in the same film: *Mr India* (1987), a delirious parody of *Superman* with songs, also includes a baby dying of malnutrition and a child blown apart by a terrorist bomb. In Hollywood filmmaking practice, these topics would not appear together. *Dil Diya* has all the archetypal elements of a *masala* film. The main storyline is a romantic drama. The attachment between Shankar/ Heathcliff and Roopa/ Cathy is left clear in the initial childhood scenes (the voiceover describes her as “his ray of happiness”), together with the obstacle for their love, which is different caste (in other films, it is different religious or social backgrounds). There is also family disapproval (usually the father, in *Dil Diya* the elder brother Ramesh/ Hindley). There are also comedic episodes (without counterpart in the hypotext), which have been included because a comic interlude has been traditionally regarded as essential feature of every Bombay popular film (Moti Gokulsing & Dissanayake 68). We also have the habitual song and dance numbers (eight in total). Scenes like the fight at the temple and at the factory, or the death of the villain seem to have been taken from an action film. Finally, Roopa’s breakdown during a stormy night resembles a horror film, with the bullet-like thunders (a Gothic motif) reflecting her doubts<sup>131</sup>. The multi-genre formula is not exclusive of Bombay popular film. Similar traits can be found in the Egyptian and Hong Kong industries (Chaudhuri 58), and in the blockbuster formula used by Hollywood (Chaudhuri 139) (i.e. *Gone with the Wind* [1939]).<sup>132</sup> The multi-genre film aesthetic form emerged in Indian cinema after Independence (1947), but did not consolidate till the late 1950s, with the collapse of the major studios (Bombay Talkies, Prabhat, New Theatres), which forced the industry to prioritize making a quick profit and attracting a mass audience (Vasudevan 301). By the 1960s, when *Dil Diya* was shot, films recurrently displayed the multi-genre formula, which recalls Tom Gunning’s notion of a “cinema of attractions” (quoted in

<sup>130</sup> A mixture of ground spices for flavoring foods.

<sup>131</sup> For more about the predictable elements in a Bombay film, see Nayar (164) and Dudrah (78).

<sup>132</sup> Director Baz Luhrman acknowledges the influence of Bombay popular films patterns in his filmmaking technique (he uses a song from *China Gate* in *Moulin Rouge!*).

Vasudevan 308). He argues that, in contrast to the Hollywood mode of linear narrative integration, early cinema was exhibitionist. The films displayed a greater interest in relaying a series of views and sensations to their audience rather than following narrative logic. Hollywood itself was undergoing a similar process around the same period. The collapse of the studio system and the arrival of television by the late 1950s forced American film industry to offer a “bigger-than-life” spectacle in order to lure audiences into the movie theatre. This was reflected in the use of techniques like Cinerama (only fully appreciated in the big screen), spectacular action sequences and several stars in the same film (like the “multi-starrers” typical of Bombay popular film). There were productions like *Around the World in Eighty Days* (1956), credited with inaugurating the notion of “cameo”<sup>133</sup>; or *How the West Was Won* (1962), whose around three hours duration approaches them to the patterns of Hindi industry. However, while the formula was short-lived in Hollywood industry (barely used by the 1970s), it still persists in Bombay popular cinema nowadays.

*Dil Diya* is classified within the “generic strand” of epic melodrama or feudal family romance, which is the one the vast majority of 1950s –1960s Bombay popular films belong to (Mishra [2002] 13). A feudal family romance follows a narrative structure akin to the aforementioned eighteenth-century romance novel (which, like Bombay films, was labelled “unrealistic”). Prasad describes it as a tale of love and adventure, in which “a high-born figure, usually a prince”, undergoes trials “that tested his courage”. At the end, he returns “to inherit the father’s position and to marry” (46). *Dil Diya*, in which Shankar/ Heathcliff ends being a “lost prince”, follows exactly that narrative.

#### 7.6.1.3.2. The melodrama form: the Parsee theatre

Similarly to the relation I analysed between romance and theatre melodrama in the West, feudal family romance was a popular form in the nineteenth – early twentieth-century Urdu Parsee theatre, the Hindi equivalent of English nineteenth-century theatre melodrama. As theatre melodrama acted as a link between the novel and the cinema in the West, so did the Urdu Parsee theatre in India. The *masala* film form evolved from this pre-cinematic source, together with the Indian epics *Mahabharata* and *Ramayana* (which embody Hindu religious beliefs and the “sacredness” of family institutions) and classical and folk theatre: wandering performers like the *Kathakars* (story-tellers) and exponents of *Harikatha* (narrators of religious lore) used song and impromptu dances (Joshi 143) to depict the drama. In the Ram Lila folk theatre, the same topic was recreated many times (Kabir 2). The Urdu Parsee theatre was European-influenced, as many

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<sup>133</sup> A short appearance by an established star. Cameos (called “special appearances”) are common currency in Bombay popular film, usually during a song-and-dance sequence.



of the plays were transpositions of Shakespeare and Victorian melodrama. Like its European counterpart, critics complained that this theatre was “vulgar”, “garish” and favoured excess (Thomas 29), accusations inherited by Bombay films. Like in the case of Western theatre melodrama, Urdu Parsee theatre is the immediate antecedent of the aesthetic forms we associate to Hindi industry. It had mass commercial appeal, based on a mixture of realism and fantasy in the narrative, which was interspersed with other elements like the comic routine, music and dance. It also had “ingenious stagecraft” (Chaudhuri 138). There were also archetypal characters and predictable happy endings, consisting in the restoration of a threatened moral or social order by the hero (Prasad 46). Vasudevan postulates Parsee theatre presaged the cinema in its negotiation of Western forms of narrative and entertainment, as it also incorporated other traditions (308), in order to create their own.

It is not surprising, then, that English nineteenth-century theatre melodrama shares similar features with Bombay film (described by Brooks, quoted in Mishra [2002] 37). Both highlight spectacle and emotion (the inclusion of song and music in the performance). Both are considered a lower-class entertainment, but not necessarily revolutionary. Within an apparent context of “realism”, both stage a hyperbolic world, based on polarized notions of good and evil. However, melodrama in Bombay industry should not be considered a genre, but a representation, a narrative structure and a mode of cultural production and assimilation (Mishra [2002] 36). One of the main characteristics of Bombay melodrama form is the binarism in the characterization.

#### **7.6.1.3.3. A Manichean world: binary oppositions**

The oppositions which structure the novel *Wuthering Heights* are also characteristic of Bombay popular film and industries like the Turkish<sup>134</sup>. In both film industries, this dichotomy of polarities associates local culture to traditional values (positive) and modernity to “Westernized” (negative values). The disavowal of tradition in British and American films has provoked Eastern audiences to view the West as “lack of culture”, absence, the “Other” against to which define themselves. The generational conflict is a paradigmatic feature of Bombay films, which expose the difficulties of the young generation, trying to live according to modern values, without losing their Indian identity and without being accused of being “Westernized” (Larkin 222). In *Dil Dija*, Roopa/ Cathy is looking at the portrait of her dead father while Satish/ Edgar pressures her into marriage “to save the honour of her family”. Her refusal will not only ostracize her in society, but her family as well. Many Bombay heroes and heroines suffer this pressure. Their sacrifice is made nobler, as they do not do it for their own sake, but for their family’s. While moral judgments were

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<sup>134</sup> See Dudrah (33) for more about these oppositions.

absent from Brontë's novel, it is totally the contrary in Bombay film. The conflict between tradition and modernity represents a Manichean world order, with allegorical oppositions between good and bad, sanctity and scandal, *dharma* (Hindu Law) and *adharma* (disrespect for the Law) (Mishra [2002] 15). This is evident in *Dil Diya*, where the rural protagonists Roopa and Shankar have pure feelings of love, while the urban characters (like the adviser's sons) are corrupted by money. Moreover, many Bombay films are structured around the typical melodrama plot depicting economic and social divisions within society and the fantasies of the poor to get rich. However, while Western narratives are structured around solving an enigma, Hindi film narratives are centred on a "moral disordering" (Thomas 29). Shankar does not get Roopa (the true prize of his quest) when he acquires his kingdom and wealth, but after he has undergone a process of purification from the corrupting influence that his fortune had on him. Bombay films depict a conservative world order. Poverty is associated with *dharma* and *nivritti* ("renunciation"), in opposition to wealth, associated with *adharma* and *pravritti* ("worldliness") (Chakravarty 107). Despite Roopa and Shankar's defiance of tradition (following their own desires and engaging in an intercaste relation), the happy ending of *Dil Diya* is an example of how *dharma* (what is good and lawful) always triumphs at the end. Larkin explains that Indian films solve such situations by creating a narrative in which disowning tradition (especially the recurrent tensions between arranged and love marriages) is based on moral choice, and not the "evil" influence of the West (223). The protagonists' secret meetings (forbidden by social custom) take place under the statue of god Vishnu at the temple ruins. Camerawork makes it look as if the statue were watching them attentively, suggesting that God blesses their love. In the case of the villain, violence to his body at the ending is retribution for his previous sadism: Ramesh/ Hindley, covered in bloodied bullet marks and cornered by the police, shoots himself inside a cage full of birds. In this Manichean universe, the arch-villain must be exemplary punished.

#### **7.6.1.3.4. The Influence of oral storytelling: a fairytale narrator**

While Hollywood classic narratives follow an internally coherent chain of events where all the elements fit, Bombay film narratives are looser and episodic (manufactured out of "pre-fabricated parts", Mishra [2002] 13, says). In fact, many Bombay films start to shoot without even having a script, just a few elements and pieces which will be fit together. Keeping the audience involved is prioritized over the logic of the story. New subplots can be introduced (or discarded) at any point. Endings can be abrupt and characters might disappear and not be mentioned again. Things might happen by chance, which incorporates notions of anagnorisis and predetermined fate. Like a Gothic hero, chance leads servant Shankar to work at a factory in the kingdom where

he was born, where his necklace (exact to the factory logo) reveals him his true identity as the Prince. He defends the adviser from his greedy sons, a subplot introduced and solved in that single scene. This type of narratives is influenced by the oral epic narratives *Mahabharata* and *Ramayana*, whose aesthetic patterns (the use of flashback, thematic recurrences and chronological breaks) are recurrent in Bombay popular film. Oral narratives used these techniques because they were the only ways to handle an extended, episodic sequential narrative (Nayar 161). As the lengthy oral narratives, the typical Hindi film includes digressions (like the “obligatory” song-and-dance sequences”, Nayar 162), which have practically nothing to do with the main storyline, but are anticipated by audiences: the sequences in *Dil Diya* involving comedians Johnny Walker, Tun Tun and their increasing offspring. These episodes provide relief from the dramatic intensity of the main storyline, a technique which can also be found in classic Hollywood blockbusters (i.e. the comic scene of the servant killing a rooster in *Gone with the Wind*).<sup>135</sup>

The “boxes within boxes” narrative structure in Brontë’s novel is typical of Bombay film, which includes “story within the story” structures or sudden flashbacks to explain a subplot. The audience is constantly being transported back and forth and back again in time. This “flashback’s prevalence” derives also from oral epic narratives, where it was common for the narrator to digress. The fact that Brontë was creating the story in writing allowed her to have a precise chronology. On the contrary, oral narrators create the story as they speak, forcing them to go back in time to remind the listeners or to introduce new subplots when needed. *Dil Diya* contains no flashback, but the storytelling follows the conventions of a fairytale or an epic saga. The film opens with Shankar’s arrival, but he does not appear from under Old Takur/ Mr. Earnshaw’s waistcoat. He is a baby that Shamu Uncle/ Joseph rescues from a shipwreck in the river Ganges. Then, the credits roll and doors magically open to let us enter in the palace in the fictional kingdom of Belapur. In pure fairytale fashion, an unidentified male voiceover explains the story of the feud between Shankar’s grandfather (the King) and his father (who was in exile). Such family feuds are common storylines both to the Gothic and Hindi traditional narratives. Spectators are informed that the rescued baby is the lost heir to the kingdom, expected to return and claim his throne, and only identified by the necklace he wears. This opening clearly establishes for the audience the hero’s identity, thus prefiguring his fate, with the necklace as a constant visual reminder. In this way, Nelly’s fantasy in the hypotext (“Your father was Emperor of China, and your mother an Indian queen” 98) becomes true. The archetypical narratives in Gothic and Romantic fiction are

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<sup>135</sup> Orality traits are not exclusive to Indian film. Nayar cites examples as disparate as Egyptian cinema, Italian neorealism, Japanese *manga* comics, Mexican telenovelas, even in MTV and popular video games (168).

not so dissimilar from those in Indian oral tradition. Both types of narrative centre on love affairs frustrated by vicious villains.<sup>136</sup>

The influence of India's oral storytelling traditions on Bombay cinema helps refute the accusation of "unrealistic" plots. Conventions of realism were generally absent from oral epic narratives (Chakravarty 85). Moreover, it could be argued that the changes of tone and mood (especially the multi-genre formula) depict more realistically the flow of real life than the standard genre division. In any case, Bombay film plots do not aim to be what we understand as "realistic". Like the stylized settings, narratives convey a fantasy world. Hollywood invisible style (with continuity editing and psychologically credible narratives) aims to promote an illusion of realism and to facilitate audience identification. In Asia and the Middle East, the common trend in art is to reject realistic imitation and give precedence to entertaining fantasy and spectacle instead (Chaudhuri 7). Codes of believability and logic derive from their adherence to the moral principles found in *Mahabharata* and *Ramayana* epics (Chaudhuri 141). Despite the influence of *WH1939*, Roopa never tries to convince Shankar to become rich to guarantee her social position. Being ambitious is unacceptable in a Bombay film heroine. Consequently, her marrying for money would be unrealistic. Roopa getting engaged to save her father's honour inscribes her within the codes of family obligation and duty from the oral epics.

#### 7.6.1.3.5. The emphasis on emotion: the *rasa* theory

Like in Gothic fiction, Bombay film spectators are addressed in an affective way. Passion is an essential ingredient in these films, the main force that moves the characters and advances the action. Passion is not only understood as love, but also as being passionate about a cause. Passion was also what moved the characters in nineteenth-century stage melodrama (John 137) and was inherited by film melodrama. While Hollywood narratives are more contained, Bombay film narratives depict emotion in a totally unrestrained way. Even in their dialogues, Roopa and Shankar prove that the intensity of their passion is infinitely higher than in the Hollywood version. Shankar says Roopa is the only able to calm his desire of revenge and "burn the world to ashes". Such intensity is totally loyal to the hypotext, where Heathcliff says he returned to "settle score with Hindley" and then escape the law by killing himself (136).

Amplified camerawork is a recurrent device in Bombay film to emphasize emotion, which Nayar links to the legacy of oral epics. In an oral universe, information needs to be amplified in order to be memorized (167). There is heavy use of encirclings of the leading man in trouble, like

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<sup>136</sup> See Seijo-Richart. "*Madhumati*" (1958): *an example of Bollywood Gothic Film*" for more about the influence of the Gothic in Bombay film industry.

Shankar when Ramesh's men beat him at the temple. The sound of the sticks hitting his bleeding and battered body is increased. There are also multiple zooms-in on a heroine's horrified look, like Roopa's when they throw Shankar in the river. The camera freezes, which also punctuates the intermission. Like in Brontë's novel, violence is linked to desire in Bombay films. The recurrent fighting scenes, which involve the male protagonist being beaten, have obvious sadomasochistic undertones. This is a way of putting the male body (and the male star) on display, a practice intensified in the last two decades (getting his shirt ripped became the trademark for 1990s star Salman Khan since *Mayne Pyar Kiya*, 1989). However, physical violence in Bombay film is not really designed to titillate female audiences; rather it is related to moral purity. As Shankar takes a beating for daring to love the heroine, the emphatic violence makes him look more virtuous in the eyes of the audience. Mishra explains that the body becomes the "melodramatic" site where the fight between desire and social or moral repression takes place. It is not only the hero's body which is used in this way, but "the virtuous woman's body is probed to the point of violation before she is rescued" ([2002] 38). Near the ending, Satish/ Edgar violently tries to force Roopa to put on her bridal dress, while she literally kicks her way out.

The tendency to externalize emotional states (essential in a performative art to give the audience access to the characters' thoughts) shared both by nineteenth-century theatre melodrama (the Western and the Parsee form) and Bombay film, has led to accusations of "excess". We mentioned that nineteenth-century audiences accepted the excesses of theatre melodrama because of their awareness of the conventions of the genre (John 31). The same principle can be applied to Bombay film. The reception of these films is a negotiated one, as audiences are conscious that they are over the top. This should not be taken as a sign that Bombay films can only be experienced from an ironic point of view. Like in the case of theatre melodrama, the main aim of Bombay popular cinema is to entertain audiences. A huge percentage of the cinemagoers (especially before the advent of television) were people below the poverty line, who did not attend the movie theatre to see their harsh reality reflected on the screen, but to be provided an escape. The important is not to depict a coherent story, but to unchain a set of emotions for the spectators to let themselves be carried away (Thomas 291), hence the excess. Mohan Joshi compares such escapism to the "the feel-good factor" in Hollywood industry (146). The emphasis on emotion is especially evident if we analyse the viewing experience, which is totally different in Bombay popular cinema. The audience is expected to have an active participation, not to be quiet. They dance and sing along (sometimes there are disco lights in the projection theatre), boo the villain, wolf whistle at the actress and appreciatively throw coins at the screen. It is also common to go watch the same

movie several times.<sup>137</sup> Garwood links this experience to music in traditional Indian culture, whose ritualistic, ceremonial quality is founded on repetition and mimicry (351). However, similar interactive viewings can be found in nineteenth-century theatre melodrama or in local multiplexes around the world.<sup>138</sup>

The importance of passion affects the “predictability” of Bombay cinema narratives (a charge their Hollywood counterparts have also suffered). Bombay filmmakers are the first in recognising that their productions adhere to a recurrently repeated formula, safely tested with audiences, although nothing can guarantee a box office hit (only around 20 per cent of the 200 annual films made are successful). *Dil Dīya* was not a success, despite containing all the required elements. It should be pointed out that Bombay audiences do not demand originality. On the contrary, they expect and wish this predictability (Dudrah 49). Nayar establishes a parallel between the sameness and repetition in Hindi films and the oral storytelling from which they derive. Oral storytellers were not valued for the content, but for their ability to tell a familiar story in an innovative, engaging way (164). The emphasis in Bombay film narratives in setting a series of moods and emotions is a tradition which derives from the theory of aesthetics in Sanskrit philosophy (called *rasa*), which differs substantially from Aristotelian aesthetics. It rejects the unities of time and place and the dramatic development of narrative. On the contrary, the theory of *rasa* (flavours/ moods) is concerned with moving the spectator through the text in an ordered succession of modes of affect (*rasa*), by means of highly stylized devices. All Indian classical drama, dance and music draw on this aesthetic tradition (Thomas 29), which can also be found in folk theatrical traditions.<sup>139</sup> In *Dil Dīya*, Shankar is publicly humiliated at Mala/ Isabella’s birthday party (which works as an equivalent of the Christmas party in the hypotext). Roopa is ashamed of his scruffiness, while Ramesh slaps him, in order to make him realize “his low status”. Their exaggerated reactions are calculated to provoke anger in the spectators and make them empathize with Shankar. Chakravarty defines the *rasa* as “an aesthetic mood or quality”, involving surprise, fear, compassion, anger, devotion, hatred, love, bravery, and bliss. All these emotions together are meant to “encompass all of life’s experiences”. The form most suitable to depict these *rasas* is the fairytale and adventure story (227).

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<sup>137</sup> *Sholay* (1975) was playing for more than five years in a row at the same cinema theatre in Mumbai. It is said that some screenings were like a karaoke, with spectators repeating the lines (and even the sound effects) to the screen.

<sup>138</sup> During a screening of *Jalisco Canta en Sevilla* (1949) at a Spanish *cine de barrio*, one of the songs proved to be so popular that the projector rewinded the film, so the audience could watch it again. For more about the viewing experience in Bombay popular cinema, see Thomas (28); or Chaudhuri (142).

<sup>139</sup> See Cooper for an analysis of the *rasa* theory.

### 7.6.1.3.6. Transposition and remake in Bombay film

Like in Hollywood, transpositions from literary sources and remakes are habitual in Bombay industry, especially in the last twenty years. Sources can be autochthonous, like the numerous films based on the Bengali romance novella *Devdas* (Sarat Chandra Chattopadhyay, 1917). English novels are also used: *Sangdil (Against Love)*, 1952 is a transposition of Charlotte Brontë's *Jane Eyre*, also with Dilip Kumar as protagonist. Hindi industry also remakes past successes: *Don* (1978) had one in 2006. More often than not, films from other industries are remade. Many scenes in *Dil Diya* reproduce their counterparts in *WH1939*: i.e. when Shankar makes a loop with his hands to help Ramesh get on his horse. The notion of fidelity is totally irrelevant in Bombay transpositions. The source text is just a point of departure, an idea to develop their own story. *Dil Diya* does not follow *Wuthering Heights*' storyline strictly, but takes some details, scenes and ideas and rearranges them. The concept of transposition is nearer to a "reimagining". It is not uncommon to pour elements from several different films into the same movie: the scene where Roopa leaves the house in the middle of the night has been taken from Paro's escapade in the 1955 transposition of *Devdas*, from which it takes many other elements, including Dilip Kumar as protagonist. Moreover, a scene might be placed at a different time and given a different meaning. In the hypotext, Cathy's delirium was the sad prelude to her death. In *Dil Diya*, it is placed at the ending and it is the event which gives Roopa courage to change her destiny. Shankar carries fainted Roopa in his arms, which is visually similar to Laurence Olivier carrying Merle Oberon at the ending of *WH1939* (later versions *Hibintayin* and *Promise* recreate the same scene). Like the notion of realism, fidelity in Bombay industry is understood in the sense of fidelity to the moral codes (*dharma*) from the *Mahabharata* and *Ramayana* epics: it would be unacceptable for the hero or heroine to be disrespectful to their elders.

I mentioned before that originality is not a goal in Bombay industry. On the contrary, audiences expect and revere references to previous film (tunes, lyrics, dialogue, iconic props, whole characters, even entire plots). The practice also exists in Hollywood, although it is not depicted in such an obvious way. The viewing experience (going watching the same film several times, singing along and repeating lines at the screen) also encourages repetition. This also comes from the epics, transmitted orally in endless repeated performances (Chaudhuri 142), although a certain degree of alteration and change was expected. Apart from *Devdas*, we can find references to other local successes on *Dil Diya*. Hindley/ Ramesh, played by Pran, is practically a carbon copy of the sadistic landlord (also attired with riding booths and a whip) he had played in *Madhumati*. This anticipated intertextuality brings in the notion of cinephilia, crucial in the production and reception of Bombay films. Audiences have a "shared complicity" with filmmakers (Gopalan 318),

acknowledging the references and having fun identifying them.<sup>140</sup> Cinephilia implies awareness on the part of the spectator of certain conventions, cultivated through a long period of being a cinemagoer: as soon as Ramesh appeared on the screen, everybody in the audience would know he was a sadistic villain, because that is the archetype actor Pran always played. Cinephilia is not exclusive of Bombay film. Gopalan (quoting Paul Willemen) adds that it dominated the writings and films of the French *nouvelle vague* directors (326).

The fact that most Bombay filmmakers openly borrow story ideas and sometimes complete sequences from foreign cinemas should not be regarded as plagiarism. I explained in Chapter 3 that the notion of copyright is alien to the industry. It is more accurate to talk about negotiation, as close copies are never successful. First, the “inspiration” from other film industries is often integrated with storylines from the Indian mythological epics: in *Sangharsh* (1999), a remake of *Silence of the Lambs*, the serial killer is a fanatic devotee of Hindu goddess Kali. Second, borrowings must follow Bombay film-making conventions, a process which Thomas calls “Indianisation” (26). It involves increasing emotion (Western films are often referred to as “cold”), integrating song and dance sequences, and references to religion and patriotism. The novel *Wuthering Heights* has been similarly “Indianized” in *Dil Diya*, but the final result is paradoxically quite faithful. Mishra cites this transposition (and *Jane Eyre*/ in *Sangdil*) as “classic realist texts”, “melancholically rendered” by the industry ([2002] 39). However, this idea is disputable. I have analysed how it took a while for both novels to be accepted in the canon, while the influence of the Romantic Movement, the Gothic and fantasy, is quite strong. Besides, many key elements I identified in the Indian melodrama form can be found in both novels: binary characterizations (the characters in *Wuthering Heights* are defined in opposition to one another), coincidences (Jane Eyre meets her relatives totally by chance) and excess of feeling (passionate behaviour is a trait of all the characters in *Wuthering Heights*). Finally, Bombay melodrama provides a space to articulate the “ideology of family, gender, or power” (Mishra [2002] 39), which are central topics in the Brontë sisters’ novels.

#### **7.6.1.3.7. Love archetype: the “arranged love marriage”**

The genres autochthonous to Bombay popular film have all sacred dimensions. In the Indian concept of melodrama, the “sacred and secular, the mythical and the real coexist” (Vasudevan 300). In *Dil Diya*, the love which society condemns as “profane” is “sacred” under the eyes of Vishnu. This coexistence of the sacred and non-sacred resembles Brontë’s novel reliance

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<sup>140</sup> A comic scene in *Amar Akbar Anthony*, with Amitab Bachchan talking to his reflection in a mirror, proved to be so popular that the actor had to recreate it in all his subsequent films.



on binary oppositions and also Bataille's dichotomy sacred – profane. While the conflict is not totally solved at the ending of the novel, Bombay films need to find a compromise between romantic love (implying freedom, desire and individuality) and parental approval (implying tradition, family and feudal, religious convention) in order to have a happy ending (Uberoi 181). This is called “the arranged love marriage”, in which the narrative creates scenarios which make possible to achieve this resolution (Gopal & Sen 153 describe some). *Dil Dija* has a happy ending because the final consent comes from God. When Roopa faints in Shankar's arms during the storm, he says: “God gave you to me”. If she survives, it is because their destiny (and consequently their love) is stronger than them, as it has been decided by Vishnu. Fate ties them together, so it would be a sin not to be together. The idea of destiny as prefixed and impossible to change is typical of both Hinduism and Islam. In a previous scene, Shankar asks Vishnu's statue “how much suffering is written in the lines of my hand?” Moreover, the use of divine intervention to give closure to the plot is a recurrent feature in Bombay popular film (Chaudhuri 141).

Nevertheless, the love archetype in this transposition is more loyal than it seems to the one in the hypotext. Unlike *WH1939*, *Dil Dija* does present the lovers spiritually connected, as a unity. Especially in the song sequences, the protagonists appear in different locations, feeling the same and sharing a similar mental state. Cathy's delirium in the hypotext is undergone by both protagonists in this film. In parallel scenes, Roopa (after her nervous breakdown) is feverish in her bed, while Shankar (who was shot in the chest by Ramesh/ Hindley) is operated at the hospital. Their parallel suffering is their penitence for the previous denial of their true feelings. It resembles Cathy's affirmation that her “great miseries in this world have been Heathcliff's miseries” (122). It is also coherent with the Romantic-mythic ideal in Indian culture, according to which the ideal of perfectibility lies in spiritual union through a merging of the self with another (Chakravarty 130). When she thinks Shankar is dead after being thrown in the Ganges, Roopa wonders: “I am seeing this and living. How is that possible?” Unknown to her, but not to the viewer, he has survived. The topic of love after death is in this case related to the Hinduist belief in reincarnation, according to which couples marry for seven lives (hence the taboo on widows and widowers remarrying).

The type of love depicted in Bombay popular films emanates from South Asian historical traditions of love stories. Like in Brontë's novel, it is based on the spiritual connection of the lovers. In the Laila – Majnu tradition (two Muslim lovers from the period of Mughal India), love is the essential desire of God, earthly love regarded as preparation for heavenly love, loving secretly but without guilt (i.e. Shankar and Roopa's secret meetings at the temple). The Radha – Krishna tradition (Gods from the Hindu faith) emphasizes the here and now, the desire to capture the joy

of each moment as it passes (Dudrah 180). Although conscious that caste taboos forbid their relation, Shankar and Roopa cannot help feeling what they feel. Like in the hypotext, their passion does not consciously defy society, it is just inevitable. Instead of Roopa saying “It would degrade me to marry Heathcliff”, it is Shankar who refers to the love that “keeps them tied” as “a burden” because it will disgrace them in the eyes of the world (“our love will turn to dust”). As it is expected from a Bombay cinema hero and heroine, he is willing to renounce her for her sake, but she is not. The film depicts a society where caste prejudices run strong. Basanti/ Nelly and Shamu/ Joseph are worried about Roopa’s future, because people have started talking about her and Shankar’s meetings at the temple. They think that Ramesh should arrange her marriage to Satish, but it never seems to occur to them that low-class Shankar could be her husband. This is totally faithful to Brontë’s novel, where Joseph accuses Cathy of lack of decorum (126). In *WH1939*, music symbolized Cathy’s split mind between social pressure and her own desire. In *Dil Dija*, Roopa’s split mind is symbolized by the tokens of love she receives: she looks at Satish’s huge engagement ring with contempt and then to Shankar’s glass bangles with sadness. Defeated by social pressure, she places the bangles under the statue of Vishnu. At the ending, she and Shankar recover them, symbolising the approval of both God and society.

#### **7.6.1.3.7.1. The “I am Heathcliff” scene: “my religion, my self-respect, my everything”**

The “I am Heathcliff” scene is visually influenced by *WH1939*, but with significant changes. Shankar (hiding behind a curtain, assuming the same position Heathcliff had in the Hollywood version) overhears Satish/ Edgar declaring his love to Roopa in her room. Then, Roopa confesses her feelings directly to Shankar (instead of Basanti/ Nelly): “You are my religion, my self-respect, my everything.” Instead of depicting the lovers as equal, they resemble the absolute devotion of the woman to the man in the Laila – Majnu tradition. There is not equivalent of the dog-biting scene, as the lovers’ separation is not provoked by themselves, but by the brutality of Ramesh/ Hindley. Unlike the hypotext, it is Roopa who decides to elope with Shankar, ashamed of the way her brother mistreats him. Her act of bravery also implies that she is dishonoured in the eyes of society. She meets him alone at night in the temple, a love scene which references *Devdas*: the heroine Paro disgraces herself by going to look for her lover in the middle of the night. This also gives Ramesh/ Hindley the justification he needs for killing Shankar (a poor servant) the next morning: “he dishonoured his sister” (a high caste woman). This emphasis on the idea of honour (especially for a woman) is recurrent in Bombay popular film.

### 7.6.1.3.7.2. Censorship: no kissing

While removing the second generation story in *Dil Diya* may be the influence of *WH1939*, censorship has also had something to do. Indian audiences would have found it difficult to accept a married pregnant woman who loved another man as the heroine. In *Dil Diya*, these “obstacles” are solved by making Roopa Satish’s fiancée instead of his wife (and consequently, a virgin). The social taboo (influenced by Hinduism) which prevents widows from remarrying makes a possible death of her husband a non-acceptable narrative solution either. Practically till the late 1990s (films like *Kuch Kuch Hota Hai*), it was unlikely that a widow/er in love would achieve a happy ending. We find similar restrictions about virginity and second marriages in Turkish popular film (Yeşilçam). *Dil Diya* uses a narrative device common in the 1960s to appease censorship and audiences, whenever the plot required an “out of wedlock” relation: Roopa and Shankar swear their love in front of the statue of God Vishnu, which would be considered an “informal” marriage ceremony (Chakravarty 274). This is a way to legitimate their relation, especially after their night together at the temple.

The first attempts to control and censor Indian film production happened as early as 1918, when the country was still under British colonial rule. Censorship was extremely concerned about sexuality and race, especially about “the peril of white women and interracial desire” (Desai and Dudrah. “Introduction” 7). The Hollywood Hays code showed similar anxieties, coherently with the miscegenation laws of the period in the United States. In 1952, after Independence, the Indian government established the National Board of Censors which, as Chaudhuri points out (140) bears the legacy of colonial censorship codes about race, gender and sexuality. Although postcolonial censorship rules were basically a copy of the Hays code (Chakravarty 73), moral codes regarding eroticism and sexuality (still applied nowadays) were stricter than Western films. The most obvious difference is the banning of kissing (Indian society considers obscene to kiss in public). Although more relaxed nowadays, kissing scenes are quite rare, as conservative audiences would be too willing to throw accusations of obscenity (like the ones suffered by Aishwarya Rai and Hritik Roshan for a very mild kiss in *Dhoom 2* [2006]). Kissing in Bombay films is usually done with one head covering the other head; or they kiss in the corner of the mouth. Censorship does not allow explicit sex to be depicted on the screen, so scenes involving lovemaking (more frequent in the last decade) have to be made subtly, with the actors fully clothed (*Refugee*) or not real physical contact (*Hum Tum*). Censorship was more restrictive in the 1960s, so Shankar and Roopa do not share a kiss (although there is eroticism). The female dancers at Mala’s birthday wear a gown under their flying cancan, so that they do not show their tights. Nevertheless, at the time censorship was also strict in Hollywood, where film married couples had only just started sharing beds.

Censorship in Bombay popular cinema brings in notions of cultural relativism: first, foreign films are shown without cutting sex and kissing. Second, it is not casual that one of the first ever full kisses in a Bombay film (*Satyam Shivam Sundaram*, 1978) involved “Westernized” (meaning: defiant of tradition) actress Zeenat Anand. There were also no accusations of obscenity when Aamir Kahn fully kissed white British Alice Paten in *Rang de Basanti* (2006). Censorship follows a patriarchal discourse, which aims to produce an “Indian tradition” by restricting the depiction of women (and their bodies) either as “sexual victims” or “guardians of morality and tradition”, but never as sexually active beings (Mehta 128). In *Dil Dija*, “fallen” woman Tara/Frances is shot dead, while Roopa/ Cathy’s transgression are justified by being based on moral choice or making her a victim of circumstances. As Uberoi explains, the sexual content in Bombay popular cinema is recurrently scrutinized by the Indian media and public, prompt to throw accusations of “vulgarity”, which is believed to stem from “the culturally alien and morally corrupting influence” of Hollywood; and from “the debased cultural values of the lower classes (‘front-benchers’”, who are the main audiences” (174). On the one hand, this is coherent with many Eastern commercial film industries (like Turkish and Philippine), in which “Western” is synonymous with immorality and corruption. On the other, it reflects the derogatory perception of popular culture as “vulgar”, also suffered by nineteenth-century theatre melodrama.

However, like in the case of Hollywood, censorship is a relationship of negotiation between Hindi film industry and the demands both of state and of their audiences. Many censorship practices are self-inflicted, as having cut scenes implies wasted money and disruptions to the flow of the narrative (Gopalan 335). Despite the banning on kissing, eroticism is not absent from Bombay film, quite the contrary. The depiction of desire is quite passionate and, sometimes, transparently vulgar (Moti Gokulsing & Dissanayake 78). As it cannot be openly expressed, much is suggested through coded signs and symbols, particularly in song and dance numbers (Dudrah 179). One of those devices is the “withdrawal-of-the-camera technique”, in which “steamy” love scenes are replaced by extra-diegetic shots of “waterfalls, flowers, thunder, lightning and tropical storms” (Gopalan 335). Such shots are profusely used in *Dil Dija*. Gopalan warns that the “withdrawal-of-the-camera technique” may provoke the contrary effect in viewers, as it draws them “into a fetishistic scenario” (335). In *Dil Dija*, withdrawing the camera during the night at the temple keeps audiences wondering about what actually happened. There is an ellipsis after Roopa and Shankar join their heads, followed by a detail close-up of the statue of Vishnu. Then, dawn comes to the temple and we see some birds washing themselves. These extra-diegetic shots give extremely subtle hints at the possibility of a sexual relation between them (which is, probably,

not what the filmmakers intended). It reminds us of Buñuel's statement about indecency being on the eye of the beholder. Censorship is, then, a double-edged sword.<sup>141</sup>

#### **7.6.1.3.8. Bombay film narrative structure: two halves and an intermission**

*Dil Dija* lasts 180 minutes, which is the customary length of Bombay popular films. As it is also habitual, the hypertext begins with the main protagonists' birth and childhood, then jumps around twenty years in a single shot to the action of the present. Flowers in bloom are used to represent the passing of time. Bombay films usually include a pre-credits sequence, which sets the drama and the tone of the film: in *Dil Dija*, it is baby Shankar being rescued from the shipwreck. They are divided in two parts, with an around ten-minute intermission in the middle, after a climactic moment. In *Dil Dija*, the interval happens just after Ramesh's men beat and throw Shankar in the Ganges, while Roopa is left to believe he is dead. This structure is similar to the hypotext, which was published in two volumes and whose plot was organized cyclically. Shankar's two falls in the river Ganges (the first before the credits, the second before the interval) punctuate the two climaxes of the film. They can be interpreted as the birth/ rebirth to a new identity, coherent with the Hinduist belief in life structured in cycles (from baby prince to servant and then, from servant to prince). In Asian cinemas, linear narratives are discarded in favour of a cyclical depiction of time (Chaudhuri 7). Authors like Mehta (130) and Chakravarty (286) describe how the intermission is indispensable for the narrative structure, as there is always a change of tone between the first and the second part of the films. The period before the intermission sets the stage for the problem, while the period after reverses it and offers resolution. While one of the reasons for the intermission is commercial (movie theatres sell snacks and drinks at this time) (Mehta 130), having a ten-minute break after around eighty minutes also offers a brief respite from the long screening. Gopalan compares this cinematic device to early cinema's exhibition practices, when a film was one of many instalments of the evening's entertainment (334). The intermission is one of the typical digressions in Bombay narratives. The other one is the song and dance sequences.

##### **7.6.1.3.8.1. Song and dance sequences**

*Dil Dija* includes eight song and dance sequences, which is the customary structure in Bombay films. *Filmi* songs are usually dreamlike (nowadays, they look like videoclips), involving changes of space (even country), outfit, time (and weather) in the same sequence. It is normal that

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<sup>141</sup> Mehta describes as an example the censorship of the so-called sexy song in *Khalnayak*, which paradoxically increased the public's desire to see the film (129).

extras join in. Actors do not do their own singing. It has been habitual practice since the 1940s to use playback singers. As we will see in Chapter 8, Bombay film playback singers have the same high celebrity status as the movie stars who act and mime to their voices. Since the 1950s, the success of a film is connected to the popularity of its songs, frequently recorded and released before the movie (Gopalan 333) in order to promote it. Songs are played on the radio, or shown as video clips (called “song picturisations”) on TV. This is a practice that anticipates Hollywood’s marketing popular music soundtracks. The sales of the *filmi* music alone can sometimes be enough to recover the cost of the film. In some cases, the music is immensely popular, while the film is not (Mehta 124).<sup>142</sup>

The inclusion of musical sequences has been an impediment for Bombay films to be considered serious cinema. Nevertheless, Dudrah considers them justifiable because of the disparate models of storytelling together in one single film (48) and the prioritizing of emotional engagement over “realism” (49). The narrative with musical sequences interspersed can be traced back to the *sangeeta* (song, instrumental music and dance), considered an essential feature of classical Indian theatre for some 2,000 years. Additionally, musical scenes are not uncommon in Western visual arts. Nineteenth-century theatre melodrama included them, while characters’ suddenly bursting into song and dance without any logical reason was habitual in classic Hollywood musicals (i.e. the family of woodmen in *Seven Brides for Seven Brothers*, 1954). Hindi *filmi* songs are usually tightly integrated within the flow of the film, providing links between one part of the narration and the next (Thomas 28; Gopal & Sen 148).

I identify three types of musical sequences in Bombay popular film, all of which appear in *Dil Diya*. The first, which I will call “community musical sequences”, involves all the characters singing and dancing as part of a social occasion: e.g. Mala/ Isabella’s birthday party at Thrushcross Grange. Musical performance is part of everyday life in India (Garwood 350) and at the centre of religious expression both in Hinduism and Islam (weddings and funerals, fairs and festivals, and political and social events). The community musical sequences have an elaborate choreography, with many extras. At the birthday party, the routine is designed so that the modern 1960s cancan skirts that many female guests wear roll and twirl at the same time. Besides, the dancers are positioned according to the usual “frontality” of Bombay film choreography (dancers are in line, girls and boys opposite one another). These frontal planes mirror the visual style of classic Indian painting and performing arts (Dudrah 49), but they can be traced to Indian urban theatre’s interactions with British melodrama in the nineteenth century, concretely the use of “tableau” to

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<sup>142</sup> The train song in *Dil Se* (1998) is nowadays more memorable for audiences than the film itself and has been used in Hollywood film *Inside Man* (2006) and a chapter of *CSI: Miami*.

group characters and objects in one single space (Vasudevan 302). It is not accidental that the party guests are dancing a modern twist. First, the music in Hindi film is a hybrid of light classical Indian music including *ghazals* and Western orchestral and popular music (Chaudhuri 142). Second, music is used to make a social comment about tradition against Westernization: the guests are a mixture of rich kids dressed in modern Western clothes (some are actually English) and some sari-clad girls, like Mala/ Isabella, who takes part in the dance. Roopa (the traditional girl) has to be coerced into singing and coyly refuses to dance. This dichotomy between traditional and Western music is also found in Turkish cinema (we find an example at the party scene in *Ölmeyen*). Like their Bombay counterparts, Turkish films use the traditional Ottoman – Turkish music (or a modernized version of it), while the degenerate rich kids are often portrayed partying and drinking with pop or rock music (Gurata 249).

The second type of musical sequence is the “courtesan” dance, a filmic depiction of the tradition of a female dancer being paid to entertain a male patron and his guests. In *Dil Diya*, courtesan Tara/ Frances dances for Ramesh/ Hindley in his tent (he throws money at her) and then for Prince Shankar and his guests.<sup>143</sup> This type of song-and –dance scene may take the form of what is called “narrational song”, enacted by a source other than any of the fictional characters (or by a minor character). It derives from *sutradhar* or narrator of traditional theatre (Vasudevan 308) and resembles Brontë’s adoption of a narratorial position external to the story. The “narrational song” gives access to the characters’ thoughts and emotions, and gives a wider meaning to certain actions and events (309). In appearance, courtesan Tara/ Frances’s second song is part of her performance at the gathering celebrating Prince Shankar’s return, to entertain the guests. Her dance positions her as spectacle, but the lyrics to her song (“Why is everybody looking at me? Is nobody else guiltier?”) give a new meaning to the interchange of glances between an ashamed Roopa and a contemptuous Prince Shankar, who are listening to her. In the scene previous to the song, Shankar has told Roopa she is no better than Tara (whom society considers “a prostitute”), as she betrayed her promise of love. Unlike the narrative, the song and dance device in Bombay film is not required to be loyal to tradition. Therefore, it allows a better representation of the individual self (Gopal and Sen 152). Tara’s song allows the two lovers to speak to each other while in the midst of a social situation, while the lyrics become their secret code.

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<sup>143</sup> The courtesan dance can take the form of what is known as the “item number”, performed by a character unrelated to the main narrative, usually an established star making a cameo, like Helen in *Sholay* (1975). “Item numbers” were also typical of classic Hollywood musicals (i.e. Cyd Charisse in *Singin’ in the Rain*; or Lena Horne’s numbers).

The third type of musical sequences (which I call “intimate”) is used to articulate the protagonists’ love and desire (forbidden by censorship). In the same way that nineteenth-century melodrama tried to externalize the characters’ emotions, Bombay film song and dance sequences are the aesthetic device which allows the characters to express their interiority, the feelings that tradition and social etiquette demands they repress in public. Similarly to the Surrealists using dreams to express inner instincts and desires, the songs’ dreamlike shooting style allows expressing love and sex, which are considered too intimate emotions.<sup>144</sup> In *Dil Diya*, we have several songs where Roopa and Shankar declare their mutual affection, either as duets, or one of them thinking aloud. In contrast to the many dancers at Mala’s birthday number, these “intimate” song and dance sequences involve the two lovers on their own. Unsurprisingly, they take place at the liminal space of the temple ruins, like the title one “Dil Diya Dard Liya”. The choreography for this song makes Roopa appear dancing from behind the columns, while Shankar chases her. The wind blows and shakes their clothes while they look at one another. Extra-diegetic shots show nature in full bloom, the waterfall flowing and the birds flying free. Bombay popular films symbolically isolate the lovers in an empty space (usually in nature) when they sing a love duet. For Gopal and Sen, this is because the philosophy of romantic love demands that “the self that loves can only come into being in a shared solitude with the other” (152). The isolation of the lovers in an asocial space in order to express their feelings is totally coherent with the love archetype in Brontë’s novel. The “intimate” song and dance sequences use coded devices (described by Roy 112) to express eroticism and other forms of “subversive” behaviour within the restrictions imposed by censorship and public (or family) viewing contexts. One is the famous “wet sari” routine, in which the protagonists get caught in a torrential downpour which soaks their clothes, making them get tight around their bodies (Moti Gokulsing & Dissanayake 79). There is also the aforementioned “withdrawal-of-the-camera technique”. As physical contact is not allowed, the camera emphasizes the occasional moments when this happens. For Dudrah, these are transgressive moment when the hero and heroine cross customary boundaries (60). During their first dance at the temple, a close-up concentrates on Roopa’s look of delight when being hugged by Shankar (their bodies touch for about three seconds). Their previous dialogue shows her flirtatiously caressing the columns while looking straight at him.

#### **7.6.1.3.8.2. A happy ending**

Although unhappy endings are not as uncommon as it seems, audiences are under the impression that Bombay popular films must have a happy one (Mohan Joshi 155). In *Dil Diya*,

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<sup>144</sup> Even in contemporary Bombay films, when the characters say “I love you”, they say it in English.



Roopa/ Cathy does not die, but escapes from her wedding to Satish and joins Shankar/ Heathcliff by the fire, like in a Hinduist bridal ritual. Unhappy endings were prohibited in the Sanskrit drama tradition *Natya Sastra* (Science of Dramatology by Bharat Muni). There is also the influence of oral narratives. They get transmitted from the previous generation to the other, so to conserve their essence is considered a group affair and also “the highest good and goal” of the hero. In Bombay film, there can be transgressions of civilly sanctioned boundaries during the story but, by the end, villains must be punished (or repent) in order to ensure that community values are restored (Nayar 163). Such endings are not only coherent with censorship codes, but also “firmly anticipated by audiences”, who reject films “that do not uphold the status quo” (163). This attitude, however, should not be regarded as proof of conservatism in society. These *deus ex machina* narrative resolutions grant audiences their wish for the characters to get the happy endings they would be unlikely to get in real life. It is ambivalent if *Dil Diya*'s ending implies restoration or subversion of the social order. On the one hand, it is conventional: the low-class servant can marry the woman he loves because he was actually a prince. On the other, although no taboo has been transgressed, the heroine was willing to do it. Bombay film “happy endings” resemble Hollywood classical endings because, even if films question the status quo, they ultimately affirm it. However, as authors like Chaudhuri (141) have pointed out, there are many ways in which audiences can read them. An ending like the one *Dil Diya* has pleases conservative and liberal audiences at the same time.

#### **7.6.1.4. WH1970's narrative**

##### **7.6.1.4.1. A degenerate universe**

Samuel Arzoff's (AIP) productions, especially the Beach movies, should be considered the predecessors of the teen film which developed and became popular in the 1980s (e.g. John Hughes' comedies). *WH1970* has many elements we associate with the teen subgenre, which is unsurprising given that this was the target audience: Cathy and Heathcliff “crash” the other household, behave naughty, have extra-marital sex... Cathy also teases Nellie about her affection for Hindley, like two adolescents sharing love secrets. On the other hand, the aforementioned influence of the film *Tom Jones* (1963) extends as well to the narrative. The film directed by Tony Richardson transposed the ironic tone of Henry Fielding's novel by means of slapstick comedy, characters speaking to the camera... In *WH1970*, this can be seen in scenes like the quarrel between Edgar, Heathcliff and Cathy in the kitchen, where we find touches of slapstick:

Edgar: (outside the window) I will call the law!

Cathy: You are the law, idiot!

The scene ends with Heathcliff escaping from Edgar's bullets and making his way through a group of shouting servant girls. He has time to steal a kiss from Isabella before jumping on his horse.

While the previous classic transpositions *WH1920* and *WH1939* needed to tone down violence in order to satisfy the censorship codes of their period of release, society in the 1970s was more permissive. The brutality and degeneration from the novel have actually been emphasized in this hypertext, which openly deals with the thorny motives of incest and adultery, barely outlined in previous transpositions. In the hypotext, Heathcliff's symbolic "mock birth" from under Mr. Earnshaw's coat (Gilbert & Gubar 266) and the fact that he is named after a dead son (two situations repeated in this film) insinuate that he is Mr. Earnshaw's illegitimate child. Subtleties are completely forgotten in this transposition, as Mrs. Earnshaw openly accuses her husband of "bringing home his doings." Their quarrel is witnessed by adolescent Hindley. Unlike in the novel, his hatred for Heathcliff does not originate in jealousy, but because the boy is a reminder of his father's betrayal and his mother's suffering. This recalls the aforementioned notion of contagion typical of the Gothic, as these children will be paying for the sins of their parents. However, the possibility that Cathy and Heathcliff's love is incestuous is never explored in the hypertext. None of the characters mentions it as an obstacle for their love.

The lack of concern in this transposition about moral standards would make it a film in which "Surrealist moments" can be found. In fact, the ending is remarkably similar to *Abismos*. The members of the Surrealist movement considered that moments of subversion were likely to appear in films which, like *WH1970*, had elements from the horror genre and were produced within the patterns of B-movies. First, horror films openly depict the darker sides of society, those which conventions demand to be kept hidden. The British horror film tradition from which *WH1970* derives shares a common influence with the Surrealist movement: the French *feuilleton* serials.<sup>145</sup> Second, in B-movies filmmaking practice, politics are paradoxically more liberal.<sup>146</sup> This transgression is usually not done on purpose and it is forced upon by budget constraints: in *Night of the Living Dead* (1968), director George A. Romero was not required to choose an established star (as a big production company would have probably forced him to do), so he was free to cast African American Duane Jones. Romero declared he did it "because he liked his audition", but audiences and critics read it as a political statement, as this was the period of the civil rights movement in United States.

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<sup>145</sup> Jonathan Rigby explains that early horror serials like *Ultras, the Man from the Dead* (1915) were conceived as a British answer to *Fantômas*, the black-masked criminal mastermind created by Louis Feuillade (15).

<sup>146</sup> It was in two popular cult 1960s TV-series where we find the first married couple sharing a bed (*The Munsters*) and the first interracial kiss (*Star Trek*).

### 7.6.1.4.2. The aesthetic influences of *WH1970*

#### 7.6.1.4.2.1. British horror genre

We can find the British tradition of horror films at the core of the aesthetic influences in *WH1970*. This tradition continued the country's rich heritage of Gothic literature and stage melodrama. In the 1930s, British studios were home to Tod Slaughter (the so-called "Horror Man of Europe") and also produced plenty of crime thrillers, melodramas and even romances with sadistic and macabre motifs (Jonathan Rigby 14). The British horror genre was fully developed between the 1950s and 1970s by Hammer productions and rival companies like AIP. Jonathan Rigby postulates that these films adhered faithfully to Gothic models, but also reinvented them. Their ubiquitous images of madness, death and decay were in sharp contrast with a film industry like the British, characterized by "stiff upper lip realism" (13). They were dismissed by critics ("titillation for the masses", as we said in Chapter 3), although paradoxically they provided audiences with a space of freedom from the repression of emotion demanded by the country's mainstream cinema. Despite Brontë's novel having been used to give a more prestigious look to the much maligned Hammer and AIP productions, *WH1970* shows the influence of this "repressed tradition". The last scene of this transposition follows horror film aesthetics. Heathcliff is shot dead by Hindley, after chasing Cathy's ghost. It is a similar ending to *Abismos*, although it is unlikely that Patrick Tilley (*WH1970*'s screenwriter) got the idea from Mexican version. *Abismos* was first released in New York in 1983, while the first UK screening was in 1984, without subtitles (Lemon 310). As I mentioned in the introduction, the idea could have been suggested by an episode in the hypotext (213). In the film, Hindley shows exactly the same strange pistol he has in Brontë's novel to a horrified Isabella (in phallic close-up):

"Look here!" He [Hindley to Isabella] replied, pulling from his waistcoat a curiously constructed pistol, having a double-edged spring knife attached to the barrel" (*WH* 177).

The whole final sequence has a dreamlike quality, emphasized by the use of slow motion (also used in *Abismos*' last sequence): the gate mysteriously closes when Heathcliff, in pursuit of Cathy's ghost, tries to cross it. The final shot, set under the dolmen-like rock, shows Heathcliff's hand on the right margin of the foreground, while his ghost (in his childhood clothes) runs away with Cathy in the background. Their love, forbidden by human laws, is only possible in this pagan (almost Celtic), asocial setting. In contrast to *WH1939*'s final angelic choir, Cathy's ghost looks like a vampire. Her sadistically delighted expression when Heathcliff dies seems to dispel any notions of a heavenly reunion. Whereas the ending in *WH1939* was restorative, the ending in *WH1970* is more morally ambiguous. In appearance, Hindley's violent act (shooting his rival dead) implies the restitution of patriarchal order, which had been disturbed by Heathcliff's arrival. However,

Hindley's patriarchal order implies drunkenness, degeneracy and gambling. We can only wonder what future waits to the inhabitants of Wuthering Heights now that he is the owner again. There is no moral justice in this ending, only the triumph of violence. Jonathan Rigby observes that, in many horror films from the late 1960s onwards, evil is seen to triumph over good at the ending (68) (i.e. *Witchfinder General*, where the heroes seem to have been contaminated by the brutality of the villain). This is faithful to the hypotext. Early reviewer Bayne talks about the "triumph of evil" at the ending (427).

#### 7.6.1.4.2.2. British melodrama

When analyzing *WH1939*, we talked about the influence of the Gothic in the paranoid film melodrama subgenre. 1940s British film industry also produced paranoid film melodramas which, like their Hollywood equivalents, concentrated on exposing the most sordid aspects of Victorian family values. The mixture of Gothic and melodrama patterns that we observe in *WH1970* was already a characteristic of British film transpositions of a classic novel. The conventions of the genres overlap. Jonathan Rigby mentions the transpositions *Great Expectations* (1946) and *Oliver Twist* (1948) (40), which suggest "a Dickensian fusion of the German Expressionist classics with the Universal horrors inspired by them" (41).<sup>147</sup> The association continues in modern day transpositions: in the latest ITV production of Jane Austen's *Northanger Abbey* (2007), the female protagonist (Catherine Moorland) has dreams influenced by her reading of Gothic novels. These dream scenes show the influence of Hammer films aesthetics, having Catherine in white, low-cut gowns, like a female vampire.

*WH1970* is a descendent of Gainsborough Gothic romances, which were also an important influence in British horror films.<sup>148</sup> These were a series of very popular period melodramas (usually set in the seventeenth or eighteenth century), produced and released in England during the Second World War years. The frank depiction of sex that we find in *WH1970* was a characteristic of these films. Although Gainsborough productions are classified within the melodrama genre, their patterns are quite different from the Hollywood model. While classic melodrama is centered on the family, Gainsborough concentrates on the sexual lifestyle of the upper class landowners. The main characters were aristocrats, gypsies, aggressive women, all of whom "exhibit exotic energy" for the pleasure of the audience (Harper 102). The "excess" we associate to melodrama was exacerbated in Gainsborough films. First, they are referred to as

<sup>147</sup> In *Great Expectations*, Rigby mentions Pip walking between the tombstones at the beginning, and his opening the curtains at the ending (which resembles the conclusion of Hammer's first *Dracula*). In *Oliver Twist*, Sikes' pursuit across the rooftops influenced British horrors like *Corridors of Blood* and *The flesh and the fiends*.

<sup>148</sup> Jonathan Rigby points out that many of the Hammer personnel had previously been employed by Gainsborough (Jack Asher, Terence Fisher...) (34).

“costume melodramas” because the emphasis was not in the historical period, but on the stylized, flamboyant costumes characters wore, which were “a very important factor for audience pleasure” (Harper 111), especially the female, at a time when the clothes couponing introduced during the war in United Kingdom forced dress sobriety. Jonathan Rigby adds that the “fanciful Regency and Restoration settings” habitual in Gainsborough melodramas allowed the filmmakers to reproduce “the social and sexual upheavals” of the Second World War years (34). In contrast to the repressive Victorian period, the Restoration had been a quite permissive era (with novels like *Fanny Hill*, written by John Cleland in 1748). Contrary to appearances, testimonies from the Second World War prove that this was actually a quite promiscuous period, as the Blitz made life unpredictable, and people had the sensation that “we could die tomorrow”. Like later Hammer films, Gainsborough melodramas were reviled by critics and accused of “bad taste” (Jonathan Rigby 34), but provided much-needed needed escapism at a time of uncertainty. Although, in true melodrama fashion, the sexually deviant woman gets punished for it in the end, these films were targeted at and enjoyed by a woman’s audience. They allowed her a (brief) space to enjoy sexual liberation, which oscillated “between self-gratification and predatoriness” (Harper 103). The low-class entertainment tag associated to Gainsborough films paradoxically allowed them more freedom to depict immorality. These melodramas were based on contemporary historical popular novels, an updating of the eighteenth-century romance genre, and originally written for the middle-class female reader, while the films were targeted towards a working-class female audience (106). This is a similar class discourse to the one applied to nineteenth-century theatre melodrama. The novels from which those stage productions got their source material were aimed to middle-class readers. The productions themselves were aimed to working-class audiences, considered by critics as less refined or uneducated, so they would try to cater for their “vulgar” tastes.

#### **7.6.1.4.3. Love archetype**

The love archetype in this film is simpler than in the novel and much more conventional. During the “I am Heathcliff” scene, Cathy bluntly confesses to Nellie that it is Heathcliff whom she loves. Her only purpose in marrying Edgar is taking his money in order to release Heathcliff from her brother and help him to succeed (“he is my only reason for living”). In the novel, this is just one of the reasons, not the only one. Moreover, Heathcliff’s hate and desires of revenge on Hindley seem to be superior to his love for Cathy in this transposition. He laughs when she makes him swear on the “magic stone” not to leave her. After his return, Heathcliff rejects Cathy’s offering of leaving Edgar and running away together because he wants to take revenge on Hindley.

Like the heroes from the American western genre, his quest is first and love is second, as the dialogue in the forest between the protagonists suggests:

Cathy: Why did you come back?

Heathcliff: Set lock with Hindley.

Cathy: And to see me?...and to see me?

Heathcliff: (after a pause) Maybe it was that, too.

The suppression of the inheritance plot in this film leaves unclear why Heathcliff seduces Isabella (like in *WH1939*). The only explanations are spite of Cathy or his dissolute nature (he asks Isabella for sex in a vulgar way). It is not only Heathcliff, but all the characters in this transposition are quite immoral and their sexual motivations are emphasized. This is coherent with the ideals of the 1968 youngsters' revolution and notions of free love. It also shows the influence of British horror film and Gainsborough melodrama's moral backgrounds. The film does not shy away from depicting adultery. Cathy, already married to Edgar, makes love with Heathcliff in the garden. Sexual passion is a substitute of the hypotext's union of souls. In addition, love relations in this transposition are characterized by endogamy. Heathcliff and Cathy have no moral prejudices in having sexual relationships despite having been brought up as siblings (and the possibility that they actually are). On the other hand, Hindley rejects Nellie, who is in love with him. Symbolically, she is his sister, as her mother had been his wet nurse. Their relation has parallels to Cathy and Heathcliff's (Gilbert and Gubar 290). Nellie's affection does not exist in the hypotext, although this idea is hinted to the readers in the passage in which she longs for her "early playmate" (*WH* 147) and in her attachment to baby Hareton. The idea of Hindley and Nellie as a couple also appears in the later version *Hurlevent*.

Like in the hypotext, sex is associated to violence. The two sexual encounters between Heathcliff and Cathy (at Thrushcross Grange Park and at the stable) start with him pushing her to the floor and lying on top of her. In the stable scene, he also slaps her and stains her face with mud after she complains about his "dirty hands". However, his later tenderness in both scenes leaves clear that this is not a sexual attack. There is no dialogue during the second sex scene, at the liminal space between the Grange Park and the open moor. Cathy throws her hat and gloves in the floor after seeing Heathcliff, which is symbolic of throwing of inhibitions (the same motif had been used in Hollywood classic film *The Quiet Man*). Heathcliff bites her hand, like a dog. Biting hands during sex had appeared in *L'âge d'or* and would appear later in *Onimaru*. On the other hand, the visual design of the scene resembles the one in Gainsborough melodrama *The Wicked Lady* (1945) in which James Mason and Margaret Lockwood make love by the river. In *WH1970*, the top of the lovers' heads mixes with the tree branches obstructing the audience's view. In *The*

*Wicked Lady*, only mist, water and trees are seen. Harper suggests that sexuality is associated to the natural environment, “without codes, practices or historical determinants” (110). This idea recalls Brontë’s depiction of nature as free from social restrictions.

#### 7.6.1.4.4. Editing: TV narratives

Although this film was conceived for cinema, the opening is typical of a TV movie (Hirsch and son), which is the media where Fuest developed the majority of his career. As we said in Chapter 3, 1970s British film and TV industries worked together. The first scene before the credits (Cathy’s burial) should be placed chronologically at the end. We hear the voice of Parson Shielders identifying the dead person, over views from the moor. The camera keeps moving, showing sequence close-ups of the funeral attendants. Only Edgar and Nellie (who is crying) are given individualized close-ups, while Heathcliff observes from the top of a hill. This flashforward serves to attract the viewer’s interest: Who was that “Catherine Earnshaw Linton” whom the parson alludes to? How did she die? Who are those two men who exchange significant glances by means of several crosscuts? Starting “in media res”, in the middle of the action, is characteristic of TV productions, as they need to catch the spectators’ attention. Many TV series include snaps of what is about to come either before the credits or in the previous chapter.

Although there are dream sequences (i.e. the ending), this transposition follows the patterns of invisible editing. We can distinguish dream from reality, as the dream sequences have a different texture, with the use of slow motion and eerie music. Editing and *decoupage* are quite symbolic. It is remarkable the use of metonymy, created by the juxtaposition of images in film editing. Metonymies are figural associations based on contiguity rather than similarity of the referents. The association arises out of the diegesis (i. e. the ship doctor’s glasses in *Potemkin*, which stand for him after his death) (Linda Williams [1992] 138). In this hypertext, Hindley beating Heathcliff chains to Nellie smashing flour in the kitchen with a wooden piece. Frances’s coffin transforms in a table for gambling, thus relating her death to Hindley’s degeneration. Many shots start by focusing on an object in close-up and then opening the frame to reveal the setting. This composition is used to express the passing of time: we see the red handkerchief that young Hindley gives to young Nellie and then adult Nellie picks it. We commented in Chapter 6 about the two-dimensional distribution of space in the frame. The interaction between foreground and background is symbolically used to represent the idea of entrapment from the novel. When Cathy comes back from Thrushcross Grange, Joseph observes her from the fence. We see his hand on the right margin of the frame, on the bars, which seem to shut her in as if she were a painting: she has started to repress her true self to transform into an image, what society expects her to be.

Another significant example is the scene in which Joseph's scythe (in close-up) blocks way to Heathcliff, who escapes from Hindley.

#### 7.6.1.4.5. Narrator

The novel's narrative structure of "Chinese boxes" has been oversimplified in this film. There is no flashback. After Cathy's burial and the credits, we go back to the past, as Mr Earnshaw arrives back home with child Heathcliff. Lockwood does not appear, while Nellie's voiceover serves as introduction. What she says is taken word for word from the hypotext: she mentions the presents Mr Earnshaw had promised to bring (*WH* 77). Her voiceover also features when the children play at the dolmen (*WH* 79) and when Hindley leaves, but stops around fifteen minutes into the hypertext and is not heard again, not even at the ending. She is not there to provide closure, nor is there any indication that she witnessed the events.

The multiple narrators of the novel are conveyed in *WH1970* by means of the point of view (a technique used also in the later transposition *WH1992*) and by the aforementioned two-dimensional composition of the frames. In many scenes, the foreground is occupied by a character (we only see part of his/her body), who witnesses the "real" action, which takes place in the background. Hindley's hand pouring the wine is visible on the left margin of the frame in the scene where his father and Mr Shielders talk about his future. His position establishes his narrative perspective as well as his interest in what is being discussed. There are also many scenes where the foreground is occupied by an object alone (the camera is placed behind a cup or inside the hearth), not being identified with any character's perspective (i.e. the porcelain figure of a couple courting when Nellie, in the background, enters Isabella's room and discovers that she has eloped). When discussing Yasujiro Ozu's films, *Onimaru* director Yoshishige Yoshida talked about similar viewpoints, not from human beings but from nonhuman objects. He called them the "gazes of things" and argued that they avoided the central perspective of a main character, typical of classical Hollywood narration. Instead, they present multiple viewpoints, not exclusively of human beings, but also allow looking at humans from the perspective of the nonhuman things with which they coexist (Miyao xviii). The attempt to portray multiple points of view, apparently distanced from the events, is totally loyal to Brontë's narrator technique. In *WH1970*, these perspectives align the viewers with the object in the foreground, giving them the sensation of being uninvited witnesses (as Lockwood was in the hypotext) who spy on rather than observe the "real" action happening in the background. Windows are used to establish a narrative point of view, a technique which also appears in the later transposition *WH1992*, but is depicted in a totally different way. In *WH1970*, characters are observed from outside a window (i.e. Cathy in bed, quarrelling with Nellie) or from



afar, while in *WH1992* characters observe through the windows what the others do. Subjective camera is widely used in this last film, integrating the viewer into the action. On the contrary, we are constantly reminded of our condition of interlopers in *WH1970*: during Cathy and Heathcliff's love scene, the branches which difficult our vision literally knock against the camera (the viewer's position); and a beer is thrown at the lens in the fight at the tavern. Buñuel had used this type of composition in *Los Olvidados*, when a child throws an egg to the camera.

#### 7.6.1.5. *Hihintayin's* narrative

The Philippines is one of the Asian countries (together with Korea and Thailand) whose governments have instituted cultural policies and established a kind of quota system, in order to ensure that local films get shown on domestic screens (Ciecko. "Theorizing" 19). Authors like Herrera and Dissanayake have talked about the influence of Hollywood cinema over Filipino society (219). In a similar case to the silent British film industry, American films are massively consumed by Filipino audiences, so every effort is done to ensure the survival of the local film industry. Like in the case of Bombay popular cinema or Turkish Yeşilçam, many Filipino films are remakes of classical Hollywood films (i.e. *Bituing Walang Ningning/ Fading Star*, 1985, is "inspired" by *All About Eve*). Capino traces the origins of this practice to the moguls who revived the Filipino studio system in the late 1960s – early 1970 (the same period when Bombay industry produced remakes massively). They were big fans of classical Hollywood films, as they had grown up in the post Second World War period, when the market was saturated with American popular culture (39). We have previously pointed out that William Wyler is an acknowledged influence on Siguion-Reyna (especially the first films he directed). This transposition was shot early in his career, a period in which the Filipino director confined himself to melodramas about the middle and the upper classes (Vera). Only the first half of the story is included, ending with Carmina/ Cathy's death. Like in *Dil Diya*, some scenes mimic exactly their equivalent in *WH1939*: Sandra/ Isabella pretends her car is broken to see Gabriel/ Heathcliff (it was a lame horse in *WH1939*), the horses' incident in childhood, the final scene in the balcony, Sandra begging Gabriel to love her... Many critics (i.e. Jheck) have compared the directing styles of Siguion-Reyna and William Wyler. Vera establishes parallelisms between them: multiple takes, insistence on a certain level of technical perfection (his films are beautifully lit, shot and produced, and his dialogue is almost always recorded live) and preference for classic melodramas. Despite the strong influence of *WH1939* in this film, other elements come directly from the hypotext (i.e. Gabriel/ Heathcliff is named after a dead son). Moreover, horror elements are much more reduced in *Hihintayin* than in Wyler's film. The "ghost reunion" in the final scene is probably the only supernatural element and it could be a

figment of Yaya Adora/ Nelly's imagination. Like in *Promise*, Carmina does not "haunt" Gabriel. On the contrary, the ghosts appear to be quite benign spirits in both Filipino versions.

#### 7.6.1.5.1. The notion of hybridity

It would be unfair to consider this transposition a "copy" of the Hollywood version, although this is an accusation that Filipino cinema has recurrently suffered. It is, nevertheless, true, that both Filipino transpositions of *Wuthering Heights* are influenced by American film narratives: *Hibintayin* by classic Hollywood melodrama conventions and *Promise* by MTV. Like in the case of other South Asian film industries (i.e. Bombay film), it is more adequate to talk about hybridity and how the film negotiates the foreign influence into the patterns of their own culture. When discussing the huge impact of foreign films and cultures over Filipino cinema, Capino explains that, although many films are "inspired" by Hollywood, they also include autochthonous elements. As a result, hybridity is an important feature in local films (33). Filipino film superheroine Darna (played nowadays by *Promise* leading lady Angel Locksin) is obviously based on American Wonder Woman, but appears in multi-genre films typical of Filipino cinema. The notion of appropriation is common practice in Philippine culture and cinema, usually involving a transaction, the "transplantation of foreign elements into the receptive soil of native culture" (Capino 38). Like in Bombay industry, intertextual references to American films are common in Filipino films. Capino explains that these references are recognizable for audiences, who have fondness for the original sources (38). The "dirty hands" scene in Cathy's room in *WH1939* is also recreated in *Hibintayin*, using a long shot including Gabriel, Carmina and Yaya Adora/ Nelly. This framing is recurrent throughout the film, and also one of Siguion-Reyna's aesthetic trademarks, directly influenced by William Wyler. Carmina is changing clothes (in preparation for Alan/ Edgar's arrival) when Gabriel enters, and she is contemptuous of his poor clothes. Carmina's point of view is emphasized via a voyeuristical shot (from toe to head) of Gabriel. While the violence from the hypotext was toned down in *WH1939*, in *Hibintayin* it is exacerbated. In the Hollywood version, Heathcliff just slapped Cathy's face for making a reference to his "dirty hands". In *Hibintayin*, Gabriel tries to kiss Carmina violently. She slaps him several times, and then he rips his shirt off and boxes against some wooden panels. This is an example of hybridity. Although modelled upon Hollywood characters, the actors show the performative style typical of other Asian film industries, like Bombay film. They are more passionate, venting their rage and frustrations in the open: many of the confrontations between the characters in this film end with them slapping one another. In a similar way to *Dil Diya*, *Hibintayin* makes the protagonists the sufferers of vicious violence, in order to make their bad choices justifiable to the audience and their antagonists (Milo/

Hindley and Alan/ Edgar) more unsympathetic. Although it is based on *WH1939*, the fury displayed by the characters in the dog-biting scene makes it more similar to *Dil Diya* (Mala's birthday). Like in the Hindi version, Milo/ Hindley is a guest at the Ilustres/ Linton's party (he is a rich *hacendado*), making a fool of himself (Gabriel and Carmina laugh at his failed attempts to chat girls). Like Ramesh, he reacts violently when Gabriel is discovered, but Milo is more brutal. He not only orders his two thugs to take the boy away and beat him to a pulp, but also urinates over him.

#### **7.6.1.5.2. Narrator and editing: the influence of *WH1939* and Wyler's style**

There is no flashback and no established narrator, although the point of view seems to belong to Yaya Adora/ Nelly (Vangie Labalan), "the only witness to the undying passion of Gabriel and Carmina" (Jheck). She is the one who sees the lovers' ghosts at the ending and smiles. The frame story from the novel has been suppressed (we have no Lockwood), but the film has a circular structure. Like *WH1970*, it starts and ends with a burial. In the beginning, it is the burial of Carmina and Milo's mother, who has died giving birth to a stillborn baby. At the ending, it is Gabriel's.

Siguion-Reyna is famous for flamboyant visual perspectives and flashy visual coups (Vera): Carmina and Alan's wedding is seen through the lens of one of the photo cameras recording the event. Another narrative device used in this transposition is parallel scenes (*WH1992* will make huge use of them as well). After Don Joaquin/ Mr Earnshaw's death, Gabriel is on his knees at the stable collecting manure. Milo/ Hindley observes from the door, standing (in a superior position). Milo throws his cigarette on the rubbish Gabriel is collecting, splashing him (like in *Promise*, male characters smoke when they are evil). After Gabriel has made his fortune and won Milo's house at cards, there is the reversal scene, with their positions switched: Milo collects manure at the stable, while Gabriel, smoking, observes from afar, although he does not throw any rubbish.

##### **7.6.1.5.2.1. Democratic point of view**

The aforementioned first stable scene shows Gabriel in the foreground, Milo in the midground, while Carmina, at the background, observes from the balcony (angry at her brother). She and Gabriel exchange close-ups. From now on, Milo is the obstacle between them. The use of long shot in *Hibintayin*, with events happening in every level of the frame, has obviously been influenced by the "democratic point of view" we analysed in *WH1939* (typical of the films directed by Wyler). This framing resembles a theatre staging, which has led to both Siguion-Reyna's and Wyler's direction to be frequently accused of "theatricality". The critic for Jheck Journals Online describes how *Hibintayin*'s character's movements within the frame (captured in long shot)

“seemed to be calculated. They moved from left to right to show their reactions and emotions. It seemed stage yet it was flawlessly captured on screen”. Another example is the scene in which Carmina goes to the mango field to apologize to Alan/ Edgar. The characters are framed in knee-shot (typical of Hollywood classical cinema), while the camera follows their conversation in dolly shot, without a single cut. The workers keep working in the background and crossing in front of them. The recurrent long takes show both foreground and background perfectly focused (the deep focus technique), while the camera follows the characters as they move and interact. There is almost no cut-crosscut. When characters talk, the frame shows the two of them together in the frame. In a scene equivalent to “make me decent, Nelly” (*WH* 96), Yaya Adora (working in the kitchen in the background) praises Carmina after she comes back from the Ilustres/ Lintons (a “princesa in a carruaje”). Gabriel, in the foreground, grumpily sharpens a huge kitchen knife because he feels he cannot compete with Alan/ Edgar. In the scene where Milo pressures Carmina to spend more time with the Ilustres, the characters’ positions mimic the adult characters’ presentation in *WH1939*. They are sitting at the dining table in the foreground (Milo drinks from a bottle) and Yaya Adora is in the background.

#### **7.6.1.5.2.2. Mirrors**

The influence of William Wyler is obvious again in the use of mirror symbolism, which substitutes the cut-crosscut. Director Siguion-Reyna’s trademark is images where one character is looking in a mirror while talking to another character (Jheck). Smelick (quoting Jost 28) calls this type of camerawork “spectatorial ocularization”. It carries the sign of an implied director, who creates a perspective directly addressed to the spectator (63): the mirror shots in *Hibintayin* are immediately recognizable by Siguion-Reyna’s fans. After the ball in *WH1939*, Cathy and Isabella quarrel in front of a set of little mirrors showing Isabella’s face. In *Hibintayin*, after she sees Sandra/ Isabella kissing Gabriel, Carmina talks to her in front of a mirror. At one point, Sandra (defiant like Isabella in *WH1939*) speaks on the left of the frame, while we see Carmina’s angry reaction through her reflection. The next scene also has the characters talking through a mirror. Like in *WH1939*, Carmina then goes to the Wuthering Heights equivalent to beg Gabriel not to marry Sandra. During their conversation, the camera shows Carmina, while the mirror on the car Gabriel is cleaning shows his bare-chested reflection. In other scenes, the characters do not look at one another while they speak, but stand side by side in front of their reflection in a mirror (i.e. Gabriel and Carmina’s confrontation in her room; or when Alan violently forces Carmina to dress for Gabriel and Sandra’s wedding). This positioning is also similar to the mirror scene in *WH1939*: Isabella looks at herself while Cathy stands behind.

### 7.6.1.5.3. Love archetype: the influence of the Hollywood version

The love archetype is very similar to the one in *WH1939*. Even in childhood, the protagonists are aware of social and economic barriers: they have a game of princes directly taken from the one in the Hollywood version. After Milo comes back and degrades Gabriel, we see the protagonists for the first time as adults in the cliff. The position of their bodies (lying down in a shot together) is similar to the scenes in Penistone Crag in *WH1939*, and also their dialogue: Carmina reminds Gabriel about when she used to be a “princesa”, promises to be with him “siempre” and they kiss for the first time. Like Cathy in *WH1939*, Carmina feels attracted to Alan for the riches Gabriel cannot give her. In a significant change from the hypotext, they have sex for the first time just before the dog-biting scene. While, in Brontë’s novel, this episode marked the ending of childhood (social and gender barriers were placed between them), in *Hibintayin*, like in *WH1939*, it seems to be more a case of choosing a husband who can provide economically. The lovers’ attitudes during the dog biting scene are similar to those of their counterparts in the Hollywood version. Carmina convinces Gabriel to spy on the Ilustres’ party from the top of a tree. She looks fascinated at the elegant dance, while he wants to leave. Instead of the dog, Carmina dances at the rhythm of the music and the branch breaks, injuring her ankle. When she wakes up in an elegant bed at the Ilustres, she is seen through the bars of the window, marking the beginning of her “entrapment” in the house. Alan helps her eat breakfast and she seems fascinated by his beautiful cutlery, while the music in the background marks their growing attachment. The scene when Carmina comes back home also mimics the one in *WH1939*: she arrives in Alan’s jeep (instead of a carriage), with a new dress she proudly shows to Yaya Adora. She hugs Gabriel despite him being sweaty and dirty, and then asks Alan to leave for laughing at him.

Despite the obvious influence of *WH1939* in the love archetype, there are elements which have been taken directly from Brontë’s novel, like the lovers’ mental connection. The scene after the dog-biting resembles the parallel delirium in *Dil Dija*: a shot of Gabriel on his bed at the stable, recovering from Milo’s thugs beating and thinking about Carmina, fades to her in a bed at the Ilustres’ *hacienda*, calling his name while she wakes up. Near the ending, at the same moment that Carmina, cornered by Alan in the bathroom, slashes her wrist with a razor, Gabriel awakes in his house, feeling something is wrong. He opens the door and finds a desperate Yaya Adora, who tells him Carmina is dying.

#### 7.6.1.5.3.1. The “I am Heathcliff” scene

The “I am Heathcliff” scene is also framed similarly to the one in *WH1939*’s. Gabriel appears at the staircase in the foreground, coming from below. The camera follows him, while he

hides under a wall to listen. Then, a pan to the right reveals Yaya Adora in the background. Carmina, very happy, crosses the frame from the left, and shows her Alan's engagement bracelet. Coherent with the influence of Wyler, there is not a single cut. Gabriel knocks an object, revealing his presence to the women (in the Hollywood version, it was the candles). Carmina chases him and ends in the cliffs at night (their private space). We see her tiny figure (in a white dress, to be easily identified in the frame) crying in long shot (emphasizing her isolation). Unlike the novel, she does not get a cold in the rain, but gives Alan back the bracelet and tells him she cannot marry him. She changes her mind after being almost sexually assaulted by one of the gamblers whose company Milo keeps (there are also prostitutes in the house). Like Roopa in *Dil Dija*, she marries Alan because of the degeneracy of her brother. While Cathy in *WH1939*'s dog-biting scene asked Heathcliff to leave and "bring her the world", in *Hibintayin*, Carmina shouts his name while the Ilustres take her away. She does not represent the "greedy woman" archetype; she just does not have many options in society to escape her brother's tyranny. Like in Bombay industry, being ambitious would not be acceptable behaviour for a Filipino film heroine, so the narrative emphasizes that she is forced by circumstances. While Cathy was perfectly integrated in the Grange after her marriage in *WH1939*, in *Hibintayin* it is the contrary: Carmina is walking in the beach, looking very sad, when she finds the rotten crown from their childhood games, symbolizing her broken dream and her pining for Gabriel. In a later scene, Carmina looks towards the beach cliffs from her marital bedroom (the wind shakes her hair), while Alan caresses her. It is obvious whom she is thinking about. The same scene will be recreated later in *Promise*, when Andrea/Cathy thinks about Daniel/Heathcliff while her husband makes love to her.

#### **7.6.1.5.3.2. Sex and desire: 1990s Philippines**

Both *Hibintayin* and *Promise* share the same commercial strategy. The promotion of the film emphasized the love and sex scenes and the possibility of romance between the stars (a fact highly exploited in *Hibintayin* when the leading actors actually became a couple). While in the hypotext Cathy chooses not to leave Edgar, in both Filipino versions she decides to divorce her husband, but he violently forces her to stay. Many scenes from this part of *Hibintayin*'s narrative are mimicked in the later version *Promise*. Carmina's possibility of getting a divorce is as scarce as for any Hollywood heroine of the 1930s. Alan assaults her viciously when she requests (the scene is very graphic): he drags her by the hair, locks her in a room, and shakes her, while Adora and Sandra bang the door outside, asking him to stop. The Philippines is a society in transition, between tradition and modernity. Although the law allows divorce in many modern Asian countries, it still remains a taboo subject. In an article written in 1993, Herrera and Dissanayake say

that “Philippine society marginalizes widows and separated wives, treating them like virgins who are defiled if they remarry” (222). Similar practices can be found in Hindi society.

Herrera and Dissanayake claim that Filipino melodrama represents women either as “objects of patriarchal desire” or as “icons of social disruption that threaten the stability of the social order” (219). This is coherent with the patterns of classic film melodrama and can be applied to *Hibintayin*. However, this hypertext also shows the evolution of the melodrama form in the 1990s, as it includes female desire. Like in the later version *WH1992*, the males are shown in a sexualized way. The audience in mind is a 1990s female, who is allowed to express her sexual desires, which would not be the case in the 1930s. Gabriel’s body is displayed quite voyeuristically for the pleasure of the females: Sandra/ Isabella looks at his arms while he mends the car (like her counterpart Monique will later do in *Promise*), like a predator. Carmina is coy (like a good country heroine is supposed to be), but has an active role in the sex courtship. She observes Gabriel shyly from afar at the stable. His body (in his Y-fronts, washing himself) is exposed to her eyes (and the audience’s) through detail shots. Playfully, she throws him a bucket of water and he chases her. She jumps to his mattress and they make love for the first time. While Hays code of censorship would have prevented Cathy from being physically unfaithful to Edgar, things are different in 1990s Philippines. Carmina and Gabriel have a sexual encounter after her marriage, which does not make them lose the sympathy of the audience. On the contrary, this is the iconic love scene at the cliff mentioned in the Mapua blog.

#### **7.6.1.5.4. Ending: a heavenly reunion**

The most violent episode in the film is the scene previous to Carmina’s death. While in the hypotext she died because of her self-inflicted illness, in *Hibintayin* it is a consequence of Alan/ Edgar’s violence (he wrongly suspects the baby she expects is not his). This scene and the next are a hybrid between the influence of the Hollywood version and the extrovert performative style of East Asian film industries (designed for the audience to empathize with the protagonists’ suffering). Like Roopa at the ending of *Dil Dīya*, feverish Carmina keeps saying she wants to go to Gabriel, while Alan (like Satish) restrains her by force. Their actions are as exaggerated as in the Hindu version: Carmina locks herself in the bathroom. While Alan furiously bangs the door, she sees blood, realizes she has miscarried and then cuts her veins. Carmina’s dying scene is visually very similar to the one in *WH1939*: Gabriel carries her in his arms towards the balcony, where the cliff is visible. She promises to wait for him there, and then dies. Even the framing, with both of them seen from behind, is similar. Alan (who is more passionate than Edgar in *WH1939*) screams and then lets himself slide to the floor.

The film's ending is similar to *Abismos* and *WH1970*, where Heathcliff is shot dead by Hindley over Cathy's tombstone. The idea of the male lover lying over the tomb of his beloved is a Gothic gesture, which already appeared in the hypotext and is recurrent in the transpositions (in *WH1992* and in *Onimaru*, Heathcliff opens Cathy's coffin to see her face). In *Hibintayin*, Gabriel is digging the earth in Carmina's tomb, like a desperate dog (detail shot of his hand), and does not even try to escape when Milo shoots him twice in the heart. On the contrary, he just looks at him, establishing his wish to die (like in the novel). Gabriel falls backwards, drags himself over Carmina's tombstone and dies touching it. A view of a calm sea chains to his burial (next to Carmina, like in the hypotext). Yaya Adora hears laughing and then she sees the lovers' ghosts running in the nearby jungle. Her voiceover is similar to Nelly's at the ending of *WH1939*: "they start to live now". There is a last shot of the protagonists hugging in the cliffs and then, a romantic ballad sounds over the credits. This restorative ending follows the patterns of modern commercial romantic films. The same last shot is used in *Promise*.

#### 7.6.1.6. *WH1992's* narrative

This transposition follows the patterns of the melodrama film genre, although updated to the 1990s. While classic Hollywood period transpositions were recurrently based on the theatre melodrama play of the novel, in the 1990s we have the reverse movement, with producers emphasizing that their transpositions were "based on the original novel", as a sign of quality. *WH1992* is very conscious about the source text, as we see by the presence of Emily Brontë as a character, or the discarded opening scenes at the Brontë Parsonage Museum. Contrary to the tendency in previous transpositions, *WH1992* includes the whole story depicted in the hypotext. The difficulty of condensing all the relevant events in 102 minutes is perceived in the final film. *WH1992* filmmakers seem to assume a previous knowledge of the hypotext, as some details are left unexplained and the audience is expected to fill the blanks: when Cathy the daughter meets adult Linton Heathcliff is the first time we know about Isabella's death (the scene of her escape was cut) and the existence of the boy. This transposition also uses several poems by Emily Brontë for the moor scenes between the two protagonists, which the hypotext does not describe.<sup>149</sup> The lovers' first dialogue in the dead solitary tree surrounded by rocks in the moors comes from the poem "Will the day be bright or cloudy?" (*CP* 32), while the poem "There are two trees in a lonely field" contains a reference to "breathing a spell" similar to Heathcliff telling Cathy in the hypertext "Let's send your spirit to that tree" (73). His reference to the ravens pronouncing Cathy's name

<sup>149</sup> Brontë's poems had been used before in Bernard Herrmann's musical opera of the novel (Stoneman [1996] 169) and in a stage play by Vince Foxhall in 1984 (207).



comes from the poem “Still beside that dreary water” (84). In the same scene, Cathy asks Heathcliff if he has ever seen the sea, which appears in the hypotext, although it is Cathy the daughter who asks this to Nelly (225).

#### 7.6.1.6.1. Circular structure: a narrative of doubles

The novel’s circular narrative structure is perfectly reproduced in this transposition. Practically all the film is structured around contrast and repetition. According to scriptwriter Anne Devlin, these techniques allow her to “comment on the characters and give the audience hints and clues about mood and character change” (*Study Film Education Guide*). The opening sequence and the final sequence in the film have a parallel structure; something the script itself recognizes (Devlin. “*Wuthering Heights* Script” 110 - 111). Authoress Emily Brontë begins the story and closes it at the end, followed by the same scene involving Lockwood at the beginning and the end, although from different points of view. The sensation of *déjà vu* is a characteristic of the Gothic, recalling Freud’s first notion of the uncanny (the double). Many scenes in this transposition parallel and reference one another, which is loyal to the hypotext’s structure. In their first scene as adults, Heathcliff helps Cathy get on her horse. They exchange affectionate glances. After, he looks longingly at her as she leaves. Later in the film, Hareton helps Catherine the daughter get off her horse and we have exactly the same interchange of glances. The purpose is to establish a parallelism between the two couples. This is a film in which everything seems to happen twice. The two births (Hareton and Catherine the daughter) have a similar visual design (the script recognizes this is deliberate; Devlin. “*Wuthering Heights* Script” 69): the father (Hindley first and Edgar second) looks in horror from the door ajar, while the mother screams in pain. Both are traumatic experiences, which end with the mother’s death. Like in the hypotext, death is omnipresent in this transposition, but also deeply linked to life. Barreca has pointed out that death and birth in Brontë’s novel are always happening at the same time, coherent with the repetition narrative structure (240, NOTE 2). The original ending of the garret scene, omitted from the final cut, showed the two protagonists hearing Frances scream during childbirth: Cathy was frightened (the scene prefigured her destiny), while Heathcliff smiled (his enemy Hindley was suffering).

In the same way that the beginning of the hypotext is archetypical of Gothic fiction, the opening scene of *WH1992* is archetypical of a horror film. During a stormy night, a man on horse (Lockwood), defined in the voiceover as “a stranger”, loses his way and arrives to the Heights. The spectators, aligned with Lockwood by means of subjective camera, are shown an uncanny reality (Freud’s third category: the *unheimlich*, finding yourself in an unfamiliar environment) which frightens them because they have the same restricted information he has. They are never told who

the house inhabitants are or the relations between them. As it is typical in the openings of both Gothic fiction and horror films, the unwelcoming behaviour of the house inhabitants gives clues that something bad happened there. The girl (Catherine the daughter)'s warning to Lockwood when he enters the room ("do not leave the candle next to the window") anticipates the danger to come. At the ending, we see the same scene again under the point of view of the inhabitants: the subjective camera focuses first on Catherine the daughter's point of view and later the ocularization passes to Heathcliff. The sequence is not terrifying any more, as the spectator knows now what happened in the house. Morgan explains that what produces horror is the irrational and the unexplainable, speaking to our fear of losing control of a situation. Horror is not provoked by what happens, but by the ambiguous way in which the reader or film spectator is allowed to access the events (203). In the opening scene, neither Lockwood nor the spectator can understand Catherine the daughter's cryptic warning. In the final scene, the spectator is aware that, by disobeying these instructions, Lockwood has attracted the ghost.

#### **7.6.1.6.1.1. Editing: dream and misperception**

Although this hypertext follows the conventions of invisible editing, the narrative depicts events in a more ambiguous way than *WH1939*. Unlike classic film melodrama, modern cinema narratives (from the mid- 1960s onwards) are more likely to incorporate dream and misperception. The film *Stage Fright* (1950, Alfred Hitchcock) received a high amount of protest because it included a flashback which turned out to be a lie. Following a non-written rule, if the character had just told his story, audiences would have been willing to accept the possibility that he was lying. As his story had been visualized on screen, audiences felt cheated. However, after the massive success of the Japanese film *Rashômon* (1950, dir. Akira Kurosawa) viewers became aware that maybe they could not always trust what they saw with their own eyes. In *WH1992*, the phantoms appear on the screen and the use of dream is recurrent. In the opening scene, Cathy's ghost seems real. We see the exterior of the house, with the candle light in the window very visible. By means of a tracking shot with subjective camera, we feel that somebody approaches the house. Then, the perspective changes to Lockwood inside: two branches (shaken by the storm) smash the window. When he grabs them, those branches suddenly become the hands of the ghost. After a close-up of frightened Lockwood, we have another of Cathy's face, asking to be "let in". When the same scene is recreated at the ending, Lockwood is shown asleep and there are ambiguous hints that he might have been dreaming: after all, he had seen elder Cathy's portrait when he entered, while he remarks that the ghost was similar to Catherine the daughter.

Dreamlike points of view are recurrent in this hypertext. In the scene of Cathy's delirium, she confuses Nelly with Heathcliff. However, he does appear on the screen, so the audience is aligned with Cathy's confused mind. Later in the same sequence, Cathy leans out of the window and invokes Heathcliff, whom she seems to be seeing. In fact, his image visualizes on screen, getting some water at a gypsy camp (he is eloping with Isabella). The scene is surely happening, but too far away from Cathy's field of vision. We can consider that she is delirious because of her illness, but there is no doubt about her role as a witness, because when Heathcliff and Isabella abandon the camp, Cathy calls him, desperate, and faints. This juxtaposed scene works as a proof of her spiritual connection with Heathcliff. It reminds us of Jane Eyre hearing Rochester calling her during the storm. Moreover, it resembles a sequence in *Abismos*, where Alejandro and Catalina look to the sky from the two houses while they think about one another. Just before the ending, we assume again the perspective of Cathy's ghost, peering at Heathcliff and Nelly at the Heights kitchen. The camera describes a horizontal pan, showing the characters, which gives the sensation that somebody observes. Only Heathcliff feels this presence. When Nelly turns to see, there is nobody. We could think that he is getting mad, but in later shots, the phantom is going to appear. These perspectives are very ambiguous. We do not know if they are real or a product of the characters' mind.

#### **7.6.1.6.1.2. Temporal continuity: suspense and ellipsis**

Time is similarly manipulated through the hypertext to convey ambiguity. Apart from the initial flashback, there is a flashforward during the letter scene. We see Heathcliff by the window (in the dark, by candlelight), apparently invoking dead Cathy. He repeats some of the words that he said before in the moor to her: "My life did not begin until I saw you face".<sup>150</sup> This is intercut with Catherine the daughter receiving his words in a letter and deciding to visit the Heights. The way the actions overlap (going back and forth in time) is deliberately done to provoke a reaction in the spectator (Is Heathcliff attracted to young Catherine because of her resemblance to her mother?). Only when the girl sets foot in the house the audience realizes she has walked into a trap. Heathcliff was actually dictating the letter to Linton in order to lure the girl into the house and force her to marry his son. This sudden realization of the facts (usually when it is too late) is typical of Gothic tales. In cinema, it is the suspense effect, frequent in directors like Hitchcock: the spectator is aware (but the characters are not) that danger is ahead.<sup>151</sup>

<sup>150</sup> In the hypotext, it is literally like that. His mock birth is seen from "over Miss Cathy's head" (77), so it would actually be her face the first thing he ever saw.

<sup>151</sup> In *Sabotage* (1936), the spectator has to witness, impotent, how the young boy strolls carefree across the city, ignorant that he carries a bomb in his bag.

As the events narrated in *WH1992* cover a period of around thirty years, there are three well-defined temporal ellipses. The first is after Mr Earnshaw's burial, when adult actors appear for the first time. This time lapse is expressed in quite a visual way, through a window. After Heathcliff child is sent to live in the stable, we see him working in the yard with Nelly. The point of view passes to the interior of the house, while Nelly enters and meets Cathy child, who is looking through the window. When we are shown what she is looking at, Heathcliff adult appears guiding a horse and looking to a point on his left. He crosses in front of the camera and then Cathy adult (it is her whom she was looking) appears. The second ellipsis comprises from Heathcliff's running away and returning two years later (three pass in the novel), during which Cathy and Edgar marry. In the hypotext, the ellipsis is done in a single sentence:

“[Edgar] believed himself the happiest man alive on the day he led her [Cathy] to Gimmerton Chapel, three years subsequent to his father's death” (129).

In the hypertext, we have an editing montage with Emily Brontë's voiceover: Edgar takes Cathy away from *Wuthering Heights* (she insistently looks back), while the voiceover explains that she removed herself from her former life. There follows a series of scenes of her apparently happy life at the Lintons', although the voiceover insists that her soul and Edgar's are as different “as moonbeam from lightning” (*WH* 121). Suddenly, there is another general view of the moors, in very cold colours, and then a vertical pan of a black figure on horse (Heathcliff), passing between the tombstones. The voiceover (“thoughts are tyrant that return again and again to torment us”) anticipates that something bad is about to happen. The third and final ellipsis in the hypertext happens after Cathy and Hindley's deaths and Catherine the daughter's birth. After Hindley's burial, there is a shot of a river in motion, a traditional image that symbolizes the passing of life. A grown up Catherine the daughter is watched from top of the hill by Heathcliff and Hareton adult, both of them dark figures on their black horses. A frightened Nelly observes her joining the two men and leaving with them. The voiceover informs us that eighteen years have passed. At the Heights, Catherine the daughter meets Linton for the first time.

#### **7.6.1.6.1.3. Ending: no punishment for the female**

The final sequence is a repeated, but shorter, version of the initial one (Lockwood's arrival), this time under the point of view of, first, Catherine the daughter, and then Heathcliff, awoken by Lockwood's screams about the ghost. The scene interrupted before by the flashback continues now, under Heathcliff's point of view. His ghost rejoins Cathy's by the bare rocks. Then, authoress Emily Brontë observes (or imagines) Catherine the daughter and Hareton riding happily. Despite being similar to the one in the hypertext, this is a straight happy ending, as both

couples get together. Coherent with film melodrama patterns, the social structures which had been shattered are restored. However, there is none of the Christian redemption associated to Cathy the daughter and Hareton's love in *WH1920*. While *WH1939* audiences would have regarded Cathy's death as "punishment" for her transgressor behaviour (Collick's "male- revenge fantasy" 37), in *WH1992* her death does not imply punishment. Cathy's death scene is the climax in previous transpositions (*WH1920* excepted), but here it happens in the mid part of the film. The emphasis is in her ghostly reunion with Heathcliff, shown in detail. Society and morals have changed, not only from the 1840s, but also from the 1930s to the 1990s. Although we cannot affirm that female sexuality is no longer a taboo, in the 1990s, a film character succumbing to sexual passion and desire no longer had to be punished by the narrative. Audiences were more willing to accept such transgressions. When interviewing Jane Campion, Furler confesses to have been pleasantly surprised by the happy ending in *The Piano* (92). In *Firelight*, the male protagonist gets away with the mercy killing of his wife, which allows him to stay with his lover at the end. While his actions would have been unchristian in the nineteenth-century period setting, they become more acceptable under a 1990s point of view (when issues like euthanasia are being debated). We said in Chapter 3 that period films from the 1990s onwards began to offer a critical, revisionist vision of history, under a late twentieth-century perspective. For Rizzo, these films tell more about modern society than about the historical period where they are set (104).<sup>152</sup>

#### 7.6.1.6.2. Love archetype: female desire

The aforementioned revisionist vision of history influences the love archetype. I have mentioned before that Barreca considers that the relationship between Cathy and Heathcliff in the novel has a very important sexual component (237). Despite insisting *The Piano* (1993) was not a transposition of *Wuthering Heights*, director Jane Campion felt "a kinship between the kind of romance" both texts portray. Unlike the commonly spread notion, this "romance" is "very harsh and extreme, a gothic exploration of the romantic impulse" (Urban 146). She also expressed her intention of investigating this notion of romance under the point of view of her own century. As she is free from the social constrains of Brontë's time, her exploration can be "far more sexual", "a lot more investigative of eroticism" (146). The sexual scenes in *The Piano* were not only explicit, but groundbreaking for the time. Films had been including nudity since the late 60s, but it

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<sup>152</sup> One of the films he discusses is the latest transposition of *The Scarlett Letter* (1995), which changed the novel's ending to a straight happy one: the Native Americans save the women whom the Puritans would have hanged for witchcraft (meaning the "savages" show more humanity than the "civilized" people). Hester and Dinsdale ride together into the sunset, while the voiceover of their adult daughter Pearl makes a defiant final speech, in which she puts the blame on the judgmental society, not on her parents ("They said it was a punishment. I only know they loved one another").

concentrated on the female body. *The Piano* was one of the first films focusing on male nudity (including Harvey Keitel's full frontal) as a source of erotic pleasure for the female viewer (Feldvoss 97 – 98 points this out). For Campion, her film was “the feminine description of a mythic love story”, in which “men are seen as objects” and it is the female character “the one who has an erotic temperament” (Ostria and Jousse 129-130). *The Piano* inaugurated a tendency followed by other period films (which target a female audience) from the 1990s onwards: both *The Scarlett Letter* (1995) and *Firelight* (1997) included scenes in which the female protagonist peered from afar to the naked male protagonist. *WH1992* (which has a U – suitable for all qualification) does not include nudity, but Ralph Fiennes (Heathcliff) and Jason Riddington (who appears shirtless as Hareton) are portrayed in a quite sexualized way. According to a statement by *WH1992* publicist, the promotional campaign for the film concentrated in making Ralph Fiennes attractive to the female audience. The film poster showed his face in close-up, with emphasis on his blue eyes (Devlin. *Study Film Education Guide*; Stoneman [1996] 208). This depiction is influenced by the change in women's sexual behaviour in the late twentieth century. The women of the 1990s are economically independent and it is socially acceptable for them to say that they have sexual desires. In *WH1939*, Heathcliff/ Laurence Olivier had to become husband material in order to be attractive to Merle Oberon/ Cathy (and to the target female audience). In *WH1992*, the emphasis is on Heathcliff/ Ralph Fiennes as possible sexual partner.<sup>153</sup> Barreca has pointed out that, in the hypotext, it is the women who actively chase the men (238). We have the same situation in this hypertext. Many scenes, even childhood ones, present Cathy looking at Heathcliff from afar (i.e. when he discovers his surroundings or during the ellipsis from childhood to adulthood). Hareton is also the object of Catherine the daughter's gaze from afar and it is her who approaches him (he just looks at her coyly).

1990s society is keener to accept a male – female relationship which escapes social definition than the society of the 1840s was. *WH1992* filmmakers are freer than Brontë was to express more openly the sexual undertones of Cathy and Heathcliff's attachment (which, nevertheless, remains quite innocent due to the U qualification). Their gestural language in the scenes previous to their encounter with the Lintons (holding hands, kissing and caressing) suggests sexual complicity. The “Awful Sunday” episode (*WH* 62) is played by the adult actors in the film, which makes some alterations necessary (if they threw Joseph's sermons on the floor, they would look ridiculous). In the hypotext, child Cathy complained about being forced to stay in the cold, while Hindley and Frances sat by the fire (the association fire and passion), and was ashamed

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<sup>153</sup> This is also the reason why Elizabeth Bennett's visit to Pemberley (and dreaming to be “mistress of the house”) in Austen's *Pride and Prejudice* was changed to the iconic “Mr. Darcy in a wet shirt” scene in the 1995 BBC transposition.

because they were “kissing and talking nonsense (63). In the film, they imitate what they have seen the elder siblings doing: Cathy and Heathcliff lie down together in the oak bedroom. They are playing a naïve sexual game (saying what their respective tact and smell resembles), which acknowledges the changes in their bodies because of puberty: Cathy says that Heathcliff’s cheek “feels like tree bark. Silver birch”. Their game is abruptly interrupted by a scandalized Joseph, who shouts at them: “think uh yer sows” (a sentence which, in the hypotext (63), referred to their lack of respect for Sunday).

The film’s tagline is “a passion that destroys everything”. Nothing seems to exist for these lovers apart from themselves, but they are unconscious about how many lives they do destroy in their will to hurt one another. Like in Brontë’s novel (but unlike *WH1939*), the repetition motif presents the protagonists in this hypertext sharing a similar mental state. When Cathy dies, Heathcliff says “I cannot live without my life, I cannot live without my soul” (he also does in the hypotext 204). In *WH1992*, Cathy repeats the same words, when she leaves Wuthering Heights after he escapes. Later scenes clearly depict the spiritual nature of their attachment. After Heathcliff returns, he confesses Cathy he loves her during a walk in the Grange Park. Cathy is unwilling to leave Edgar because she is afraid of another mental breakdown (“I cannot uproot myself again”). She asks Heathcliff to kiss her, as a symbol that they are “kissing goodbye their past.” This scene does not feature in the hypotext, but some passages might have suggested it. It is obvious that she would leave Edgar if Heathcliff asked her, so she begs him not to (“The best way to kill me is to kiss me again”). Like in *Abismos*, she feels is too late for them (we later find out she is expecting a child by her husband), but does not want to renounce Heathcliff completely. This idea is loyal to the “necessary” union from the hypotext. Like in Charlotte’s *Jane Eyre*, they know they love one another, but she asks him not to do anything about it, as she would be destroyed. The more scrupulous Rochester says he would have never forced Jane to be his lover. Neither would Heathcliff, but he wants her to suffer for that: like in the hypotext, he says that is his main reason for seducing Isabella (151).

As the second half of the novel is included, the topic of love after death is more developed. Heathcliff’s mourning for Cathy is fully shown. He trespasses in the Grange to hug her corpse and later opens her coffin, two episodes taken from the hypotext (205 and 319). In their encounter after death, Heathcliff and Cathy do not smile at any moment, but their faces express tension. It seems to recall Cathy’s words about her love for Heathcliff: “like the rocks beneath: no visible delight, but necessary.” In contrast, Catherine the daughter and Hareton do smile while they kiss.

### 7.6.1.6.3. Multiple narrators, multiple witnesses

*WH1992* flashback structure differs slightly from the hypotext. Despite starting with Lockwood's arrival, he is not the narrator, but a character more inside Emily Brontë's discourse, who narrates the story and appears as a character. Mr. Lockwood (Paul Geoffrey) in *WH1992* is a middle-aged, unattractive man who never meets Nelly (like in the 1979 and 1998 TV versions). Although he meets Catherine the daughter, he is never a love alternative for her. He is the catalyser of the story, which starts "in media res" with his arrival. Coherent with the Gothic influence, an event in the present triggers a repressed memory. The events happening to Lockwood in the opening sequence unleash the past, which will be told to us till coming back to the point of departure, closing the story.

Emily Brontë is played by Irish singer Sinéad O'Connor. She is dressed in blue, like Cathy and her daughter Catherine in this transposition. Producers Mary Selway and Ileen Maisel decided the whole story should be seen through her eyes (Devlin. *Study Film Education Guide*). Scriptwriter Anne Devlin justifies the use of Brontë as narrator because she wanted to contrast her mundane, quiet life at the Parsonage, with "the powerful, violent and dramatic life of the novel, emphasizing the wildness, the mythical aspects of her imagination". Devlin declares that the book gives "an interesting insight into the creative process". Brontë "did not live the wild Byronic life. Everything in the novel is lived through the imagination" (*Study Film Education Guide*). Coherent with this statement, Emily Brontë in the film is not presented as narrator, but as authoress. She walks in the moors (which opens and closes the film), finding inspiration and creating the story inside her own mind: "My pen creates characters from a world which could have existed. A world of my imagining", she states. Her sequences doing brainstorming recall a real-life episode, when Emily and Anne Brontë enjoyed themselves during a trip to York by pretending to be Gondal characters (Barker 451). Brontë's creator role is emphasized in the first scene of the hypertext, as she speaks for the characters before they speak. Parts of her voiceover correspond to some characters' dialogues in the novel. She warns the viewer "not to smile at any part" which, in the hypotext, Cathy said to Nelly before telling her dream (120). Brontë's final words in the film are Nelly's in the novel ("the country folks [...] swear on their Bible that he *walks*, 366). *WH1992*'s brainstorming structure makes the whole film visually similar to a dream, as it happens inside Emily Brontë's imagination. The different narrative voices retelling events made the hypotext equally elusive.

I have described the hypotext before as a world where passions run free underneath a quiet surface. *WH1992* scriptwriter Devlin, who wonders if the story is an outlet for Brontë's passions, describes how it is told "in and through silences" (the wind opening a door), emphasizing the quietness of her life (*Study Film Education Guide*). The silences Devlin refers to are reflected in this



hypertext by the scarcity of dialogues. Many scenes are silent, or the viewers are prevented from hearing what the characters say by assuming the perspective of a witness observing from afar (from a door frame or a window with a glass pane, which isolates them from what they see). When Catherine the daughter is trapped at the Heights, she observes, from a window on the second floor, Heathclif and Hareton's conversation with Nelly. The viewer identifies totally with the girl's perspective behind the glass, which makes the dialogue below inaudible, while the window's bars and some branches difficult the vision. This design also allows narrative economy: viewers can assume the contents of the conversation (gestural language is quite clear) and they can see simultaneously Catherine's reaction. This recurrent use of internal ocularization resembles the distanced narrator perspective from the novel. Subjective camera also keeps visually the multiplicity of narrative voices (which completes Emily Brontë's voiceover). The gaze is very important to establish the narrative point of view: the scene of Heathcliff at the cemetery opening Cathy's coffin is seen from the perspective of her corpse.<sup>154</sup> Apart from provoking claustrophobia, this scene prefigures Cathy's ghostly presence. The narrators from the hypotext (Nelly, Lockwood and several other characters) become witnesses to the events. The scenes we see under their perspective correspond to those they narrate in the novel. Nelly is the character-witness during Heathcliff's monologue in the moors (the Grange's garden in the hypotext, 204) after Cathy's death, and also during the conversation between Heathcliff and Hareton child at Hindley's burial (*WH* 222). Other examples of subjective camera involve windows (an important motif in the hypertext): Heathcliff seducing Isabella (observed by Nelly) or the conversation between Catherine and Hareton observed by Heathcliff.

### 7.6.1.7. *Promise's* narrative

Despite *Promise* being successful with audiences, critics were unenthusiastic. Salanga considers that the story is told in a "too melodramatic way". He is using the term not referring to a determinate type of narrative, but with the pejorative meaning "over the top". We have mentioned before the influence of the previous Filipino transposition *Hihintayin* over this one. However, some elements are directly taken from the hypotext: on the lighthouse floor, Daniel/ Heathcliff has marked with lines the days Andrea spends with Anton/ Edgar and with an X the days she spends with him. Like Cathy (109 – 110), she is not moved. If horror elements were not particularly strong in the film directed by Siguion-Reyna, they are practically non-existent in *Promise*: Andrea/ Cathy's ghost is a pleasant vision, not an uncanny one. She does not "haunt" Daniel/Heathcliff to death, but asks him to go on living so that he will "keep her alive in his

<sup>154</sup> To place the audience inside a coffin had been done in German Expressionist film *Vampyr* (1932).

dreams”. Besides, practically all the aggression and violence from the hypotext has been removed. Given that the target audiences are teenagers, it was necessary for the film to obtain a Universal (suitable for all) classification. An example of this sanitized depiction is the dog-biting incident. Like their counterparts in *Hibintayin*, adult Daniel and Andrea peek at Anton/ Edgar and Monique/ Isabella’s welcome party. The dog which bites Andrea got loose accidentally; it was not there to chase intruders. The de Veras/ Linton do not throw Daniel out, they just forget about him in their concern for the girl’s injury. Monique is even happy when she recognizes Daniel as her childhood playmate. Like *Hibintayin*, *Promise* only depicts the first half of the story. There is an established narrator, but it is not Lockwood. The film starts with some children at the beach, who ask “lolo”<sup>155</sup> about the story of the lighthouse. We will know later that “lolo” is Daniel/ Heathcliff in his old age. He tells the group of children the story in flashback (although it could be argued that some events are not suitable for children so small).

*Promise* shows many traits of the Filipino film hybridity. First, it has an English title (as many Filipino films do, Capino 34). Like *Hibintayin*, *Promise* is a melodrama, although it follows the patterns of the “teen film” subgenre. The Filipino teen film arose in the 1980s to overpower the popularity and ubiquity of American “Brat Pack” films and sex comedies at the local box office. While in that decade, Filipino teen films were multi-genre (like Bombay ones), Capino explains that in the last two decades they feature fewer characters and more streamlined plots (35). Nevertheless, *Promise* includes mixed genres (whose coexistence in the same film Capino describes as hybridity, 35): apart from melodrama (in the *hacienda* bit), there are hypermasculine fisticuffs and gunfights typical of the Filipino action film (the scenes in the city, which resemble *Fight Club*) and musical sequences, which look like video clips. Finally, we have discussed how contemporary Filipino films tend to include more sexual content, which the publicity emphasizes. The vast majority of films released by Regal Productions are patterned after Hollywood teenage films. They follow what is known in Filipino cinema as “kilig loveteam” formula: they are romantic, light stories about adolescent characters with comic undertones. They could also be compared to “college” love films in Bombay popular cinema (i.e. *Mohabbatein*, 2000). Richard Gutierrez and Angel Locksin’s previous films together, which catapulted them to stardom, followed the usual “killig loveteam” formula. Regal Productions described *Promise* as a transition for the two “young showbiz icons” towards “serious and daring roles”, a project “more ambitious”, “more solid and mature” (Martinez Belen). This is similar to AIP productions using Brontë’s novel (a classic) to make a “prestigious” project with *WH1970*. Another proof of the hybridity that characterizes Filipino cinema is what Capino calls “industrial hybridity” between film and television (44). The

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<sup>155</sup> A treatment of respect, loosely translated as “old grandpa”.

two media are not competitors in the Philippines, but work as an extension of one another. Financers, actors, directors and crews work for both industries: *Promise* leading actors are also TV idols and they use their popular TV alter egos as promotion for this film. In the “making off” DVD featurette, Richard Gutierrez and Angel Locksin greet the audience as if they were Captain Barlett and Darna, the superheroes they play on Filipino TV.

#### 7.6.1.7.1. Editing: the influence of MTV

We have talked before about the influence of the MTV version *Wuthering heights*, *CA* (2003), especially evident in the narrative aesthetic style. The love sequences at the lighthouse between Daniel and Andrea are shot in video clip style, in quick editing while a love ballad sounds in the background. Coherent with the hybridity of the film industry, the duet “I promise you I’ll never say goodbye” is sang in English and “You’re all I dream about” in Filipino. Of course, the soundtrack is part of the film’s merchandising. The passing of time is also elliptically shown by means of musical montages: Andrea’s stay at the Grange is shown via editing shots of Anton/Edgar and her together (he plays guitar to her, she brings him a drink while he boxes, they walk...) with a calm music in the background. Later, shots of Andrea and Anton’s wedding are intercut with Daniel in the city, falling into a life of crime. When their marriage is falling apart, we have some montage shots of Andrea, locked in the house, refusing to look at Anton. What we understand as “MTV aesthetics” originated in television, concretely in the twenty-four-hour all-music cable channel MTV. The term refers to a series of stylistic conventions based on music video ones, where editing follows the tempo of popular music. It is characterized by continuous and quick cut-crosscut, disruption and speed. This type of montage, which broke the norms of classical Hollywood narrative, is now a powerful influence on recent mainstream cinema (Chaudhuri 10): e.g. *Romeo + Juliet* or *Moulin Rouge!*, both directed by Baz Luhrmann, use MTV aesthetics.

#### 7.6.1.7.2. Love archetype: “Romeo and Juliet” lovers

Like in *Hibintayin* and *WH1939*, the love relation between the protagonists is established before the dog-biting scene. The first time adult actors appear (at the lighthouse) is also their first love scene, which follows all the patterns of the “teen” subgenre: a playfight ends in (accidental?) kissing. Daniel carries Andrea upstairs on his back, a private gesture repeated through the film, which resembles Gabriel rising Carmina by the waist in *Hibintayin*. This is a more conventional love story than the one depicted in Brontë’s novel: in the next scene, the two teenagers hide and kiss while cutting sugar cane (with romantic music in the background).

Like in *WH1939*, Andrea dreams of being a part of the de Veras/ Linton fancy world since childhood, while Daniel is sceptic. However, like Roopa in *Dil Diya* and Carmina in *Hibintayin*, Andrea is not the “ambitious woman” archetype, but a victim of circumstances. The lovers’ separation is not provoked by her attraction to the *hacienda* world, but by Jason/ Hindley’s vicious threats. The excessive violence of these scenes recalls the emphasis on emotion we observed in Bombay cinema, which is common to Asian film industries. The death of their parents Gustin and Nena/ Mr and Mrs Earnshaw (their protectors in childhood) is intercut with Andrea and Daniel (who have just become a couple) watering flowers at another location. When the parents’ car crashes, Andrea drops the bucket, thus prefiguring the tragedy to come and the ending of their happy life together. There is a cut to the white coffins at the burial, and the appearance of evil adult Jason. He beats both Daniel and Andrea and throws the boy out of the house, pistol in hand. Jason plans to use his sister as a pawn to get a better job at the *hacienda*. It is him who convinces Anton/ Edgar that Andrea has feelings for him and they both agree to a marriage without consulting her. He threatens to shoot Daniel unless she complies. Then, the protagonists of this transposition are depicted as Romeo and Juliet –like lovers, which is evident in the gesture to which the title makes reference. In one of their scenes as children, Daniel and Andrea join palms and promise never to be apart: “Promise? Promise”, they say. Touching palms to seal a promise (which they repeatedly do in thorough the film) is a reference to the “pilgrims’ kiss” speech in Shakespeare’s play during Romeo and Juliet’s first encounter.

The scene which most closely resembles the “I am Heathcliff” one is Andrea’s birthday party at the de Veras *hacienda*. With Jason watching closely (he has previously threatened her), Anton/ Edgar makes Andrea confess that she loves him, but she is looking at Daniel while she says, “I love you”. Like in *WH1939*, Daniel runs away before he can hear Andrea asking for “time to think over” Anton’s marriage proposal (the flawed distribution of information in melodrama). Despite the clear influence of the Hollywood and MTV versions, the aesthetics and motifs also come from Asian film industry: Daniel shouts Andrea’s name from the top of a cliff while the waves break. The image of a lover venting frustration in front of a furious sea (or river) appears in *Dil Diya*, *Hibintayin* and *Ölmeyen*. Another similarity to the Bombay transposition is the love token as a metaphor for their relation. Daniel gives Andrea a simple necklace with a photo of them inside and she promises never to take it off. The gift has no counterpart in Brontë’s novel (or in *Hibintayin*), but resembles the glass bangles Shankar gives Roopa in *Dil Diya*. While both heroes humbly acknowledge they “could not afford anything more expensive”, both heroines say they like the gift because it is from the one they love. Their attitudes are typical of the “pure” heroes and heroines of Asian melodrama forms. In *Dil Diya*, the bangles are contrasted with Satish/ Edgar’s

diamond engagement ring. In *Promise*, Anton gives Andrea an expensive necklace for her birthday and throws Daniel's on the table. However, she grabs it. When she thinks her only option is to marry Satish, Roopa leaves her bangles by the statue of god Vishnu (she must repress her true feelings from now on). After her marriage, Andrea hides Daniel's necklace in the false bottom of her jewellery box. The love token also plays a relevant role in the final scenes in both films, as a symbol of enduring love. In *Dil Diya*, Shankar and Roopa collect the bangles from the statue. In *Promise*, old Daniel dies at the top of the lighthouse, holding the necklace in his hands.

### 7.6.1.7.3. A redemptive ending: Andrea's death

Despite omitting the second half of the story, *Promise* producers confessed that they aimed to make the ending "somewhat happy" (Martinez Belen). After Daniel returns, the film follows closely the events in *Hibintayin*. Like Carmina, Cathy/ Andrea is violently prevented by Edgar/ Anton to leave him and elope with Heathcliff/ Daniel. In both Filipino transpositions, the brutal reaction of the Edgar figure (beating and locking their wife) is provoked because (like in classic Hollywood melodrama *Written on the Wind*, 1956), they feel their masculinity is threatened: Alan suspects Carmina's baby is not his, while Anton knows he is infertile. In contrast to the sanitized depiction of the most brutal episodes of the hypotext, violence is extreme in the final scene of *Promise*. It resembles the ending in *Hibintayin*, although there are several significant changes. Andrea's death is not self-inflicted. A furious Anton (he calls her "shameless whore") beats her, making her miscarry, while she defies him proclaiming her love for Daniel. Curiously, Anton and Daniel's actions during this scene are reversed from Brontë's novel. In the hypotext, Cathy and Heathcliff had a violent conversation in her bedroom and Edgar came at the ending, when she was about to die. In *Promise*, Anton hurts Andrea in the marital bedroom and Daniel comes after (alerted by Monique, the "mental connection" from *Hibintayin* is missing here). On the other hand, Anton says to Andrea "we will both die here", which Cathy said to Heathcliff in her death scene in the hypotext ("I wish I could hold you [...] till we were both dead!" 195). These changes are coherent with the extremely positive portrait of the protagonists in this film: in order for Daniel to follow the patterns of a Filipino teenage hero, all his bad qualities are passed to Anton (and Jason/ Hindley).

In *Hibintayin*, Carmina died in front of the balcony, viewing the sea (recreating the scene from *WH1939*). In *Promise*, an agonizing Andrea asks Daniel to carry her home. He stands in front of the sea, with her in his arms, their positions mimicking the ones of their counterparts in the previous Filipino version. What follows is totally opposite to what happens in the hypotext. Andrea/ Cathy's fury and anger while dying has been removed. She reproaches nothing to Daniel,

but tells him he was “the only joy of her lifetime”. She does not want to “haunt” him to his death, quite the contrary. When he says “he will die without her”, she makes him promise he will live so “both of them will live in his dreams.” This seems the direct influence of Catholic religion mixed with paganism (which is the way vast majority of Filipinos view religion): suicide is a sin and the spirits of your beloved ones are supposed to protect you, not to torment you. It is also coherent with the idea of classical film melodrama as a path to redemption. According to Capino, many Filipino films (especially action ones) use these melodrama devices to appeal “to its ‘Christian’ spectators (or more precisely, to self-righteous censors)” (35). Redemption is the core motif of the closing scene. Back in the present, old Daniel (“lolo”) tells the little children that Daniel lived many years with Andrea “because she was still alive in his heart”. He then climbs inside the lighthouse to die (“At least we will be together again, Andrea”). The final scene shows both protagonists, dressed in white like ghosts, running and embracing on the seashore, young again. The title song sounds over the credits. Like *Hibintayin*, this “final kiss and a song” structure is typical of modern commercial romantic films, representing an updating of the restorative classic melodrama pattern.

## 7.6.2. Surrealist transpositions’ narrative

### 7.6.2.1. *Abismos*’s narrative

In a conference at the University of Mexico, regarding the subject of film transposition, Buñuel subscribed to the Surrealist belief that literature is of dubious significance: “What is the use of all this visual ornamentation,” he asked, when condemning Neorealism, “if the situations, the motives animating the characters, their reactions, and the very subject matter are all based on the most sentimental, most conformist literature?” (Matthews 146). This negative view may explain why he was only interested in a transposition if he could transform it to serve as a vehicle for his own ideas, his own individual vision. Sometimes he was just attracted to a detail of the story (i.e. the fetishism of the boots in *Journal d’une femme de chambre*). When shooting a transposition, Buñuel got what he liked about the source text, together with what the conditions of production would allow him to do. This style shares a similar tactic to B-movies filmmakers: to take maximum advantage of all the elements, even if they go against their original intentions (i.e. *Abismos*’ impossible cast). Nevertheless, while in B-filmmaking this tactic is motivated by budget, in Surrealist filmmaking practice, it aims to shock the spectator. In contrast to the emphasis on fidelity (transpositions like *WH1920*), Monegal postulates that the transpositions directed by Buñuel should be precisely analysed in relation to the deviations from the original text (99). Therefore, *Abismos* should be regarded as “a dream you had after reading *Wuthering Heights*”. The

Surrealists considered the moment of reading, not the one of a hypothetic automatism in the creation, is the one which reveals unconscious contents (Monegal 99). This is the postulate which animates Jacques Rivette's transposing "book in hand" method, as we will see in the corresponding section. It also explains why the meaning of symbols in the films directed by Buñuel is so open to interpretation (in any case, he denied there was any).

The attraction of Buñuel for the unconventional was already in Brontë's novel which, we must remember, was considered a scandal when first published. Middle-class bourgeois were the main readers of Brontë's work. They were quite unprepared for the subversive potential of her plot, which is precisely what interested Surrealist Buñuel. *Abismos* is a symbiosis between the "spirits" of Buñuel and Brontë. According to Popkin, it is "a metamorphosis of a work of art through the dual catalyst of the adaptor's mind and the nature of his medium" (quoted in Hughes 126). In the transpositions Buñuel directed, fidelity is not understood as reproducing situations or events, but in maintaining the cosmovision of the source text. Durgnat explains that under no circumstances would he betray his moral position (116). As we have seen, setting is changed in *Abismos* and a great part of the plot left out. However, the idea of a destructive love which challenges any social rule (which is the aspect which interested Buñuel) is maintained. This transposition opens with a disclaimer, in which the filmmakers express their wish to be faithful to the hypotext:

"Ante todo se ha procurado respetar en esta película el *espíritu* de la novela de Emilia (sic) Brontë" (my emphasis).

The disclaimer also pseudo apologizes for the violence to follow, which works both as a warning to the audience and a way to avoid censorship:

"personajes a merced de sus propios instintos y pasiones".

"seres únicos para los que no existen las llamadas conveniencias sociales."

While the two previous versions *WH1920* and *WH1939* made a point about reducing the violence from the hypotext, this transposition depicts it explicitly: a pig is killed, a toad is burned alive and Ricardo/ Hindley mistreats his child. Violence is accompanied by sarcastic humour, also a recurrent feature in the films Buñuel directed (Aub 387): e.g. the card game players in *Abismos*, who compare Isabel/ Isabella to a hunter's prey while they try to grope her. Nonetheless, Monegal points out, quite rightly, that the cruelty details in Brontë's novel surpass any of the images that gave Buñuel the reputation of cruel (207): Lockwood rubbing the ghost's wrist against the smashed glass, Hindley throwing the baby down the staircase... *Abismos* includes the episodes of Edgar crying the night after Heathcliff's return (138) and Heathcliff's digging up Cathy's body (319), which do appear in the hypotext but, as Hughes (131) indicates, would have not been

tolerated in previous transpositions. While *WH1939* and *Dil Dija* tried to give a more sympathetic view of the characters, Hughes considers that *Abismos* expresses contempt for society (114). Neither Brontë nor Buñuel shy away from alienating the audience. Brontë, who had to be persuaded into publishing by her sister, was quite unaware about the opinion of her audience or how harshly could they judge her. Buñuel is just following Surrealist postulates in order to disturb and shock the audience. It cannot be said that *Abismos* gloats in the violence. The pig-killing in *Abismos*, like the casual mention of little Hareton hanging puppies in the novel, are common events in a nineteenth-century farm. For Aranda, Buñuel presents objects and situations quite realistically, just as they are, which is paradoxically where the element of surprise and contradiction resides. He shows violence like a document, with discretion, in brief shots, which never linger over details. He just refuses to embellish reality or make it more optimistic (49).

*Abismos* has the shortest timeline of all the film versions. It only transposes the middle chapters. There are no childhood scenes and the Lintons and Earnshaw parents are supposed to have died before the film begins. We do not see the protagonists' first meeting and we do not have evidence that the dog-biting episode ever happened. Catalina/ Cathy mentions that her father brought Alejandro/ Heathcliff to live with them as children, but circumstances are not explained. The hypertext opens with Alejandro's return and finishes with Catalina's death. This is the most violent point of the relation between the two leading characters, when they are bent on hurting one another and everybody else in the process.

#### **7.6.2.1.1. The influences on *Abismos*' narrative**

The narrative in *Abismos* is a mixture of many influences. Pérez and Hernández cite dramatic strategies typical of the Romanticism: the chaining of fatal omens (the crows at the beginning), a "more sinister than Gothic" iconography, the dramatic use of nature and the "sick melodies" of *Tristan and Isolde*. They consider this atmosphere reproduces Freud's uncanny, because beauty is not "in the lovely and harmonious", but in things that "send shivers towards the spine of sensitivity", which is a link to the aesthetics convictions of the director. Following Hoberman, Hughes compares *Abismos* narrative structure to pre-Christian popular ballads and folk tales (126). Haggerty identifies the same two influences in Brontë (11). Brontë was acquainted with folk literature through housekeeper Tabby, especially the ballad of "James Herries", "The Daemon Lover" and "The Carpenter's Wife", where a charismatic lover, sometimes unhuman, returns to entice his former love from her husband. The union ends in death (Hughes 126). These ballads resemble the part which *Abismos* transposes, including the association of Alejandro/ Heathcliff to a demon.



### 7.6.2.1.1.1. A Surrealist melodrama

As we explained in chapter 2, during his Mexican period Buñuel was forced to follow the conventions of the industry within which he worked, which favoured melodramas with contemptible plots, usually derived from the *folletín* tradition. The melodramas he directed do not imply a rejection of this form, but a rearrangement. In fact, he has been compared to Hollywood directors like Hitchcock (de Prada 40). Pérez and Hernández affirm that Buñuel adapted quite comfortably to the South American melodrama genre and plots dictated by the industry, but tried to synthesize his Surrealist conventions in the *mise-en-scène*.

The melodramas Buñuel directed during his Mexican period differ slightly from the patterns of classical melodrama, although the same archetypes are used. The problematic of his melodramas is linked to desire, which is a capital topic (“a cinema of passions”, according to Pérez and Hernández). In classical melodrama, we have an “injured” hero or heroine, defined by a deficiency (called *hamartia* in Aristotle’s poetic) that prevents them to consummate their passions. This hero/ine is a suffering being who strengthens him/ herself accepting fate with resignation. On the contrary, in the melodramas directed by Buñuel, the heroes and heroines rebel against their own passions and are unable to repress them. In *Abismos*, Catalina and Alejandro are such flawed heroes. They cannot live separated and they are unhappy as they cannot reach what they love. However, there is no sensation that being together would bring them any happiness (Buñuel defined the film as “a story of hate”, after all). Moreover, classical melodrama is a road to purification, while the ones directed by Buñuel show a sardonic humour and heroes are ridiculed (it is neurosis instead of catharsis): Alejandro/ Heathcliff displays childish behaviour in *Abismos*, trampling over objects when wronged. The ending in classical melodrama implies the restoration of the moral world, while the ending in Buñuel’s melodrama is a recreation on chaos, ambiguous and upsetting: the final scene in *Abismos* (which resembles the ending in *WH1970*) is totally amoral. Ricardo/ Hindley shoots Alejandro dead, but he is a violent drunkard who will be free to keep imposing his tyranny. Moreover, these endings can mean exactly the contrary of what they seem: the restoration of the bourgeois family at the ending of *Susana* is followed by a flock of sheep crossing in front of the camera. Such ironic twists make the audience doubt about the veracity of what happens on the screen.

Finally, the melodramas Buñuel directed avoid the emphasized camerawork typical of this form. Pérez and Hernández comment on the scarcity of close-ups, and the lack of musical score. The only soundtrack used in *Abismos* is the already existing opera *Tristan and Iseult* by Wagner. Using *Susana* (1951) as case study, Losilla describes how the subtexts and the linking between scenes have a powerful suggestive capacity. When Alejandro seduces Isabel in *Abismos*, the image

of them embracing fades to a shot of Eduardo/ Edgar's butterfly collection (like the insects, Isabel is now "trapped"). Losilla postulates that this is not realism or surrealism, but a crossing which creates a new, unified way of looking. The typical realism of film melodrama is full of symbols and allusions, but they acquire a too evident tone, as if the camera tried to underline artificially everything it films. In *Abismos*, Alejandro breaking the lock of Catalina's tombstone with a stick has obvious phallic connotations, emphasized by the use of close-up. Losilla adds that the apparent naturalism of the action on the screen is invaded slowly by an oneiric atmosphere which transforms it in a nightmare. This mixture of reality and surreality is evident in the opening scene: the presentation of the bourgeois family unit Catalina, Eduardo and Isabel (we do not know their surname in this transposition), especially in comparison to the same scene in *WH1939*. The film directed by Wyler shows Cathy and Edgar discussing home improvements and Isabella wondering about her future marriage, exactly what would be expected of a bourgeois family. In *Abismos*, they calmly discuss about their different ways of killing and caging animals. It is the naturalness with which they discuss the topic what shocks the spectator, thus creating the "surreal" effect. The dialogues in the hypotext had the same wilderness and violence, something the hypertext retains, even if they do not reproduce the exact words. Cathy's rejection of Heaven (121) finds its equivalent in *Abismos* when Catalina says: "Quiero a Alejandro más que a la salvación de mi alma".

#### 7.6.2.1.1.2. A Hispanic theatre melodrama: the *folletín*

It is possible to link the melodramas Buñuel directed during his Mexican period to a Hispanic tradition of theatre melodrama. Catalina agonizing in her lover's arms and her husband entering with the pistol would not have been out of place in a *folletín* by Spanish playwright José Echegaray (1832 – 1916).<sup>156</sup> The *folletín*, in his literary form, is the Spanish equivalent of the romance and "sensation" novels (descendant of "Newgate"), being also published in a serialized form (authors like Benito Pérez Galdós, whose novel *Tristana* Buñuel directed for cinema). Echegaray was one of the most popular and prolific authors of the *folletín* theatre form, which followed the same patterns of the nineteenth-century English theatre melodrama. Like many other popular theatre playwrights, Echegaray had great audience success, but critics of the time accused him of lacking literary values (he himself was quite dismissive of his work). In a famous sonnet, Echegaray exposed his theatrical poetics, which revolved around "choosing a passion" and building characters around it "till it explodes like dynamite". The building of the narrative in the melodramas Buñuel directed resembles this poetic, as they focus on passion and its repression.

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<sup>156</sup> The link was suggested by José Luis Garci in the TV programme "Qué grande es el cine" during the debate following the screening of *Abismos* (5<sup>th</sup> Nov 2001).

Pérez and Hernández mention other common elements with the *folletín* tradition, like “black humour, *sainete* (farce), *picaresca*, Carnavalesque, even popular music”. These typical nineteenth-century Spanish genres become hybrids with the indigenous Mexican cultural identity.<sup>157</sup> The influence of the *folletín* is not surprising, given Buñuel’s Surrealist background. The newspaper serials or *folletín* novels became the bases for the silent 1920s French film serials precisely called *feuilletons*. Like the emphasis on emotion found in melodrama theatre plays, a *folletín* aims to touch the sensitive nerves and make audiences participant in the hardships of the protagonist. *Folletín* plots are usually a descent into Hell, following a character who has fallen in a physical and moral abyss (Pérez and Hernández). In *Abismos*, the influence of the *folletín* can be felt in the atmosphere of doom and the feeling that the characters are trapped by their destiny. These elements can also be linked to another important influence, which is the horror tradition.

### 7.6.2.1.1.3. A Hispanic Gothic tradition: Mexican vampire subgenre

We can find in *Abismos* traits from the horror film genre: i.e. the wind opening windows, with rain in the background. The final scene, with the opening of the tombstone and the kiss to the rotten corpse resemble films like *The Body Snatcher* (1945) and also Edgar Allan Poe’s short stories (*Berenice*). I have mentioned the influence of the Expressionist film *The Three Lights*. Typical in a Surrealist, Buñuel did not like it, but was impressed by some of its elements, especially the idea of man unable to triumph over death (Aub 57). This idea is very much present at the ending of *Abismos*, which does not include the typical “heavenly reunion” from the Classic transpositions, but revolves around the Gothic topic of necrophilia (novels like *The Monk* by Matthew Lewis, admired by Buñuel, who wished to transpose it to the screen, Pérez Turrent and José de la Colina 88). This topic already appeared in the hypotext: Heathcliff enters the Grange to see Cathy in her coffin (205) and later exhumes her body (320). Even “civilized” Edgar keeps visiting his wife’s grave at intempestive hours (219). Both *Abismos* and the later transposition *Onimaru* give prominence to necrophilia: Alejandro and Onimaru/ Heathcliff open their beloved’s coffin and seem fascinated by her dead body. The fascination – repulsion for a putrid body is a recurrent motif in the films directed by Buñuel, which he relates to a childhood remembrance. He saw a dead donkey being devoured by vultures and dogs and felt attracted and repelled at the same time (*Mi último suspiro* 19). The image of a dead woman being unburied by her lover so that he can “see” her appears in many Romantic novels. It is the beginning of *Camille* (Alexandre Dumas fils, 1848). It also appears in José Cadalso’s serialized novel *Noches Lúgubres* (1789 - 1790). It was nineteenth-

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<sup>157</sup> The farcical representation of a popular Mexican *pastorela* (a Christmas play) in *La ilusión viaja en tranvía* (1954) was, according to Buñuel, an accurate depiction of one he had seen in real life (Pérez Turrent and José de la Colina 88).

century novels like these which influenced the Surrealists, especially the idea of impossible love (*l'amour fou*), but also their favourite topic of evil and violating a taboo. The necrophilia motif has its roots in the Middle Ages, when a mortuary art was developed in which the marble statues on the tombs were the visible image of the corpse inside the coffin. This reflected a fascination with death, not only as the spiritual journey of the soul, but also the rotting of the body (Morgan 50).<sup>158</sup>

Similarly to the setting, the plot in *Abismos* can be related to the literary tradition of Hispanic Gothic writers, especially Uruguayan Horacio Quiroga (1878 – 1937), considered “a South American avatar of Edgar Allan Poe” (Castillo XXII). Catalina in *Abismos*, who fades away slowly in a large manor, trapped in a tepid marriage, resembles young bride Alicia in Quiroga’s short story *El almohadón de pluma*. Alicia has her life sucked from her by a parasitic, grotesque creature with hairy legs hiding under her pillow (Quiroga 97 – 102). Moreover, Quiroga’s writings shared many common topics with the Surrealists: the obsession with death, fear, human weakness, and emphasis on bizarre situations. Often in his stories the protagonist is struck down by a fatal accident or fights against nature, whose will cannot be opposed (Castillo XXV – XXVI). Like Emily Brontë and the Surrealists, he considered nature a hostile element, which man cannot control.

*Abismos* not only influences later Mexican melodramas, but is also a predecessor of the Mexican vampire films subgenre<sup>159</sup>, which would have its heyday in the late 50s – early 60s. Silver and Ursini relate the appearance of Surrealism (and also Expressionism) to the blossoming in the depiction of vampiric themes in art. Surrealism provides a natural opening for the kind of fantasy treatment vampirism is associated with (i.e. paintings like Edvard Munch’s “The Vampire” or Max Ernst’s “Une semaine de bonté”) (48). The Mexican vampire film subgenre cycle (which starts in 1957 with *El vampiro*) carries on “the eclectic and extravagant expressionism of Universal studios”, but “freely recruit elements from the catalogue of both sublime and ridiculous genre conventions” (76). Huge manor houses surrounded by inhospitable nature (like in *Abismos*) were common locations. Count Duval in *El Vampiro* is depicted as “a blood-sucking gigolo” who uses his erotic appeal to captivate and live off a maiden (76), exactly like Alejandro does to Isabel in *Abismos*. He kisses her (but not Catalina) in the neck, as if he wanted to suck the blood from her. Alejandro’s return (like a spectral apparition, breaking a window in the storm) to enact revenge on those who wronged him resembles Count Swobota in *World of the Vampires* (1960), who pursues the

<sup>158</sup> We have an example of this mortuary art in Buñuel’s film *Tristana*, where the protagonist looks enthralled at the realistically depicted sculpture on the dead bishop’s tomb.

<sup>159</sup> The idea was suggested by Juan Miguel Lamet in the TV programme “Qué grande es el cine” during the debate following the screening of *Abismos* (5<sup>th</sup> Nov 2001).

descendants of the family who persecuted his ancestors.<sup>160</sup> This idea of a family feud was usual in Gothic fiction (the aforementioned contagion): Heathcliff wants to revenge also in the second generation children. Finally, some of the visual imagery in *Abismos* follows the standard traits of the vampire subgenre: a shot of restless Catalina chains to Alejandro peering in the garden. Soon later, he enters Isabel's room to convince her to elope with him. He is visually similar to Christopher Lee seducing the innocent maiden in countless *Dracula* Hammer films. The associations of Heathcliff to a vampire which we could find in the hypotext (Nelly said "is he a ghoul, or a vampire?" 359) are emphasized in this transposition. Catalina is obviously depicted as a vampire in the last scene, in which she is the personification of death.

### 7.6.2.1.2. *Depayssement* editing: dream and reality

Like Brontë's novel, *Abismos* has a circular structure, as it begins and finishes with a gun being shot. First, it is Catalina, firing at the buzzards<sup>161</sup> and, at the ending, Ricardo shoots Alejandro. I mentioned that (contrary to the postulates of the classic model) endings in the melodramas directed by Buñuel are ambiguous and unsettling. Similarly, beginnings can be terrifying: *L'âge d'or* starts with a scorpion surrounded by fire, committing suicide with its own sting (Fuentes 61). The opening of *Abismos* is equally shocking. Catalina's first shoot disturbs and reveals the buzzards in the tree. Her violent act parallels Alejandro breaking the window, thus defining both characters as the disturbing elements in this universe. Monegal identifies a pattern of repetition mechanism throughout the whole film, which is by no means random (210): Alejandro repeatedly breaks barriers to trespass (the windows, the lock at the ending...). Repetition has always been a recurrent topic in the films directed by Buñuel (Pérez Turrent and José de la Colina 126)<sup>162</sup>. *L'âge d'or* contained a series of repeated leitmotifs that maintained the unity of dream and reality (Kyrou. "L'âge d'or" 157), some of which can be related to Brontë's novel: e.g. the scene with Lya Lis dreaming in front of the mirror, which we have linked to Cathy's delirium. In fact, mirrors (reduced to that single scene in the hypotext) are a relevant motif in practically all the film transpositions: they are important in *Hurlevent*, while Kinu in *Onimaru* delivers the "I am Heathcliff" speech when looking at her reflection. Other repeated image in *L'âge d'or* is fingers in motion. In the hypotext, the hand is a recurrent symbol, starting with Cathy's ghost's hand through the window (67), which is the final image of *Hurlevent*. Isabella scratches Cathy's hand

<sup>160</sup> For more about the Mexican vampire subgenre, see Silver & Ursini 76-78.

<sup>161</sup> It is said that this scene comes from a personal remembrance of Buñuel, when he went shooting vultures with his brother and Pepin Bello at Gredos inn in 1936 (Sánchez Vidal, *Enigma sin fin* 28).

<sup>162</sup> *El ángel exterminador* (1962) deals with the essential theme of the mirror, parallel worlds and déjà vu. The characters, as if they were in a Moebius ring, get free only when they repeat their initial actions (Kyrou. *Le surréalisme au cinéma* 264).

(145), like Isabel does to Catalina in *Abismos*. Together with repetition, the films directed by Buñuel are based on oppositions and doubles (like the mannequin in *Ensayo de un crimen*, 1955, a perfect replica of the female protagonist), which is another common trait with Brontë. For Sánchez Vidal, the richness of these films resides precisely in the dialectic of opposites (“Buñuel and the Flesh” 221). *Abismos* reproduces some opposites from the hypotext (like the two houses) and gives a new dimension to others, like the contrast between wilderness and civilization: Eduardo’s “civilized” way of killing butterflies for his collection (a bourgeois pastime for a gentleman) contrasts with Catalina’s “uncivilized” way of shooting wild birds (an activity not expected from a nineteenth-century lady).

In contrast to the invisible editing technique used in Hollywood, *Abismos* provokes an unsettling effect in the spectator. This is not achieved by elaborated camerawork which, as we have mentioned, is deceptively simple. Unsettling is produced by the passionate characters, whose agitation sweeps the audience. Identical to nineteenth-century melodrama and Bombay popular cinema, this is a world of stressed emotions. The characters’ words are charged with violence, which is more disturbing because of the matter-of-fact way in which they speak: Catalina openly tells her husband that she loves Alejandro, refuses to feel guilty about that and laughs at her husband’s despair. In the hypotext, Cathy was angry at Edgar for crying when she praised Heathcliff (138). Alejandro laughs at Isabel while threatening to trample her “like a spider under a stone”. In the hypotext, he wanted to paint “the colours on the rainbow” in her “waxen face” (145).

Like Jacques Rivette, Buñuel never prepared a shooting script, but frequently improvised on set, always choosing the simplest or easiest solution. Carrière describes how he arranged the actors and the extras very carefully, but he did not trouble much about the details of the background. He did not give the actors any direction before the run-throughs, merely placed them and corrected as they went along. He believed a moving camera, even if the movement is minute, created a sort of hypnotic effect, so he gave his cameraman very simple, but very precise directions (93). The type of framing does not differ so much from the one used in American classic cinema. The difference is the way in which it is used. The melodramas Buñuel directed in Mexico rely extensively on heads-to-knees group-shot (which the French call *le plan Américain*), favoured by Hollywood because it permits “the fastest possible flow of actions and reactions within a scene”, while keeping it a unity in the spectator’s mind (Durgnat 116). As I studied in the *WH1939* section, Wyler also grouped characters in long shots, making them interact within the frame without cutting. While all the elements in the frame had an assigned meaning in Hollywood films, it is the contrary in Buñuel’s Mexican melodramas. In “La Granja” (*Wuthering Heights* equivalent

in *Abismos*), tools are scattered everywhere, but they do not serve any function in any scene. The rare close-ups mainly appear at great moments of epiphany on the part of previously deluded characters (Mellen. "Overview" 20): the close-up of Alejandro before being shot in the face marks his sudden realization that Catalina's ghost is Ricardo/ Hindley. Unlike the invisible editing in the Classic transpositions, some things in the films Buñuel directed are deliberately left unexplained (Carrière 92). This approaches him to Rivette and Yoshida, who also use the *depayssement* technique. Editing breaks the link joining the objects to their habitual environment, in order to redefine their identity in another context through strangeness and the technique of the Surrealist collage (influence of Gomez de la Serna), proposing to do unusual dissociations and associations (Sánchez Vidal. *Enigma sin fin* 98). The Christian crosses in the doorframes at La Granja/ Wuthering Heights are not there because this is a Catholic household, but because José/ Joseph wants to exorcize it from Alejandro's "demonic influence". The *depayssement* technique is regular in the films by Buñuel: *Un chien andalou* is based on a principle of free, irrational association (Matthews 90), *Ensayo de un crimen* is structured around the idea of chance (150), while later films, like *Belle de Jour*, mix reality with surreality, being impossible to distinguish. Buñuel's use of this technique has attracted the interest of many critics, especially psychoanalytic ones. Their attempts to analyse those details according to Freudian patterns often provoked the director's contempt. He was adamant that their single purpose was to enrich a scene which could have been monotonous (Pérez Turrent & José de la Colina 87). That is what he says about *Abismos*' spider scene. He denied the existence of any hidden symbolism and insisted that the spectator is free to choose any explanation. Buñuel's assertion reminds about the futility of trying to rationalize reality.

Buñuel is reported to have said; "If the film is too short, I will insert a dream". Dream and irrational elements are always present in his work. The melodrama form is made to serve as a window on the surreal. Buñuel declared to be interested in a subject if he could rework it, introduce – by means of a dream – some irrational elements, but never anything symbolic (Matthews 140). He rejected the commonly accepted notion of realism and firmly declined to depict this "limited" convention in his films. That is why he took a stand against Neorealism, because it lacked the essential characteristics of the cinema: mystery and the fantastic. For Buñuel, reality is multiple, it can have many diverse meanings and it is only complete when it incorporates dream, the marvellous world of the unknown (140). This is characteristic of Gothic fiction, but it is also the main goal of Surrealism, called the "integral vision of reality": the same object can provoke different reactions in the people looking at it, depending on their affectivity. Nobody sees the object as it is, but as their wishes or animic state make them want to see it (Monegal 98). That is why Buñuel was so sceptic about the "hidden meanings" in films. His intentions were totally the

opposite. He exploited to the full the natural ambiguity of the cinematic medium, its ability to depict all events as equally real (Everett 150). In *Abismos*, the real and the supernatural seem to be integrated. The final scene with Catalina's ghost is a prominent example. *WH1970* and *WH1992* are examples of other transpositions with dream sequences. However, these films use techniques (like slow motion and diffuse lightning) which make the spectator aware that we are in an oneiric dimension. On the contrary, in *Abismos* (despite some use of slow motion in the final scene), dream sequences are shot exactly in the same style as the rest of the film. This is the technique later followed in *Hurlevent*. *Abismos* can be defined as an oneiric film. The setting is shown in deep focus and explored in detail by the camera. Tracking shots are especially used in reduced spaces: when Eduardo finds fainted Catalina, there is not a single cut, but the space in the frame is constrained by the doorframe. Totally coherent with Surrealistic aesthetics, the hypertext has a dreamlike quality, even if characters are not dreaming. Catalina's death scene resembles a nightmare. After Alejandro leaves, Eduardo drops the pistol on the floor in close-up. The camera remains with the pistol insert, while we hear Catalina crying in pain. Then, it goes up to the window and we see the hills before fading to black (together with Catalina's life). The next shot is her coffin with candles.

For Pérez and Hernández, the depiction of imagination as real is linked to the Romantic Movement (especially Byron and Shelley). It also perfectly merges with the postulates of psychoanalysis, which reformulates scientifically the exploration of Romantic irrationality and set the bases of Surrealist revolution. I have analysed that "lack of realism" and oneiric sequences are features of Bombay popular film. However, the objectives are different. Bombay filmmakers try to sweep the spectators into the mood of things (become part of the dream), but Surrealists filmmakers want to perplex them. Even if the audience accepts that they must not try to look for rational explanations, they remain alienated and unable to totally identify with the cinematic world.

### **7.6.2.1.3. Love archetype: Wagner's *Tristan and Iseult***

The majority of the films directed by Buñuel contain no soundtrack music, as he disliked it. In *Abismos*, we only have the *Liebestod* from Wagner's opera *Tristram and Iseult*, which had already been used as soundtrack for *L'âge d'or* during the garden love scene. Buñuel justified his choice of Wagner for this transposition because he recovered "his state of mind of 1930" (when he first planned to transpose *Wuthering Heights*), when he was "an incorrigible Wagnerian" (Bazin and Doniel Valcroze 32). The use of pre-existing musical pieces is an example of the *depayssement* technique. Wagner's opera is transposed to a different context where it acquires a new meaning. Monegal postulates that *Tristram and Iseult* works in *Abismos* "not only as music", but also "as



indicator of certain relevant cultural coordinates”, which remit to “Romanticism on one side and, on the other, to the legend in which Wagner’s work is based, making concur these connotations in the reading that Buñuel gives to *Wuthering Heights*” (121).<sup>163</sup> In “Buñuel’s Heights”, I compared the pattern of romance in the legend *Tristan and Iseult* (which established the very notion of love in the Occident) to the love archetype in Brontë’s novel (29). Like Cathy and Heathcliff’s, the love between Tristan and Iseult is a passion which can only subsist by placing obstacles, the biggest of which is death itself. It is not by chance that the *Tristan and Iseult’s Liebestod* had been used before in *L’âge d’or* and *Un chien andalou*, two stories of *amour fou*.

*Abismos* shows the lovers spiritually connected, which is evident during the juxtaposed scene at the balconies. Alejandro (at La Granja/ *Wuthering Heights*) and Catalina (at the Thrushcross Grange equivalent) look towards a cloudy sky, figuratively looking at one another. There is a similar scene in *WH1992* during Cathy’s delirium (with Cathy at the window and Heathcliff at the gypsy camp). As he understood Brontë’s was not a novel about love, but about hate, Luis Buñuel decided not to include love scenes in the hypertext (scriptwriter Julio Alejandro, in conversation with Aub 390- 391). Alejandro and Catalina in *Abismos* seem to care only about hurting one another. For Baxter, the few love scenes we have “are impregnated of the same savagery which marks the relation of man with nature” (279). *WH1920* had also been described as “a story of hate”, but the ending showed the redemptive power of love. On the contrary, the love archetype in *Abismos*, like in the hypotext, is a curse (which, let’s remember, is the aspect which attracted the Surrealists). In their interview to Buñuel, Pérez Turrent and José de la Colina consider this hypertext less academic and cold than *WH1939*. In the film by Wyler, we do not feel the doomed aspect of that love, which opposes not only to the period conventions, but also to God, and destroys the protagonists. In contrast, in *Abismos*, love is a “cosmic rebellion, a blasphemy”. Buñuel answers it is mad love, which devastates everything (85-86). *Abismos* transforms Cathy and Heathcliff’s attachment into a depiction of *amour fou*, a powerful, irresistible, all-consuming force which undermines all the foundations of society.<sup>164</sup> Coherent with Surrealist postulates, Buñuel considered desire the force that moves the world. According to Fell (quoted in Hughes 125), the obsessive power of human desire and the inhibition of society is the vision which dominates the films he directed. That is what attracted him to the hypotext.

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<sup>163</sup> In my article “Buñuel’s Heights: *Abismos de Pasión*”, I argued that the *Liebestod* was used excessively through *Abismos* and ended “lacking meaning” (29). Buñuel himself agreed. He did not control the final cut and always regretted that the producer inserted Wagner “even when actors were simply drinking a cup of coffee” (Pérez Turrent and José de la Colina 85). My idea was disputed by Catania (2008), who describes the inclusion of the *Liebestod* in the most climatic scenes.

<sup>164</sup> According to Sánchez Vidal, *l’amour fou* in *Abismos* recalls not only *L’âge d’or*, but also Buñuel’s script for his (undone) film *Goya (Enigma sin fin* 144-145).

### 7.6.2.1.3.1. *L'amour fou: desire and violence*

Since *Un chien andalou*, the films by Buñuel depict the topic of *l'amour fou* as an avant-garde variant of the Romantic love. The auto destructive lovers Alejandro and Catalina are a perfect example. They mirror Bataille's ideas about love, eroticism and death, which I identified in the beginning of this chapter. Pérez and Hernández postulate that, in *Abismos*, Buñuel goes back to his youth's favourite topics: a universe invaded by primary instincts, with the eighteenth-century dialectic between nature and ethical-social conventions, influenced by Sade. This dialectic is present in the collision between freedom and possession that threatens Catalina and Alejandro's love story. Everything is violence, uncontrolled passion, and fiery primary instincts, but this "irrational" behaviour hides two powerless beings in need of love. We find a similar animalistic passion in the protagonists of *L'âge d'or*, whom I linked to Brontë's lovers in Chapter 2. In the garden scene, they greedily bite one another's fingers, a gesture which features in the sex scene in *Onimaru*. Hammond compares this scene in *L'âge d'or* to entomologist Fabre's insect courtship, "the sadism of the female and the masochism of the male during copulation" (49). Richie explains that animals in the films by Buñuel are reminders of the humans' animal beginnings. Fulfilment cannot lie through church, society, family (as they deny humanity), but from the ability to love, which is precisely what separates us from the animals. The solution (which Richie calls "Romantic") is, then, to "retain the innocence and assurance of the beasts", disregard "all inhuman constructions and delusions – church and state" and "realize ourselves through a love which may take almost any form" (114). This is the idea which attracted the Surrealists to Brontë's novel: as social institutions like organized religion keep repressing our true desires, to follow our true impulses is rebellion. It implies returning to a primigenial state, a premoral universe in which humans are totally free. Sex, being the most primitive impulse, clearly defies the rigid conventions of society. Richie considers that love is "firmly planted in lust" in the films Buñuel directed. It grows from "various fixations and compulsions", it may be only partially achieved, but "it is all that matters". For Richie, this is why "the lovers in *L'âge d'or* have such difficulties, and why Buñuel has for so long been fond of *Wuthering Heights*, that story of an unfulfilled and powerful love" (114). In Buñuel's work, desire can be destructive, cruel or lethal (Aub 471). It goes always linked to frustration and lack of fulfilment, which provokes violence. *Abismos* "reveals the pulsion of desire with a violence never seen again in Buñuel's films" (Monegal 207), but the link was already present in Brontë's novel. Sexual passion and the dangers of repression were also capital topics in Gothic fiction (Davenport - Hines 183), especially in Buñuel's favourite novel *The Monk*.

This uncontrollable passion can easily become jealousy and insecurity for the male. The desire for the loved one is also a desire to possess her. In films like *Tristana*, *Viridiana* or *Belle de*

*Jour* this kind of love turns into explicit sexism, as it is a feeling provoked by male's fear of the woman's power, which derives in frustration when he is unable to control her (Seijo –Richart. "Sex in Buñuel" 6). In *Abismos*, Alejandro is sexist to his wife Isabel (when she wishes to leave him, he commands her to stay and "cook and wash for him"). In contrast, faithful to Brontë's novel, his relation with Catalina is played in more equal terms. However, the inability of Alejandro to let go of her can be related to this obsessive passion, which always ends in tragedy. Unlike *WH1939*, *Abismos* goes deep in the demonic aspect from Brontë's novel. For Pérez and Hernández, by depicting only the middle chapters of the novel, the part when conflict explodes, this film makes the past (only alluded in the dialogue) act as a latent bomb. This is the aspect which links Surrealism with the genuinely Romantic topic of the lethal power of imagination. Catalina and Alejandro end destroying themselves because they insist on keeping an attachment restricted to their childhood remembrances and the dark corners of the imagination.

#### **7.6.2.1.3.2. The "I am Heathcliff" scene: "celos de mi misma"**

There is no exact counterpart of the "I am Heathcliff" scene, but parts of Cathy's speech are distributed in several sequences. Some of the things the lovers say at the opening of this hypertext (Alejandro's return) resemble this speech. They were both feeling exactly the same, despite being far away. Catalina says she sometimes felt cold during summer and wonders if Alejandro was "in a snowy country". Alejandro says "he felt lazy while working", because probably at the same time Catalina had a lazy day. Their words are totally loyal to the relation of oneness from the hypotext. Catalina and Alejandro are depicted as one, reflections of one another ("Son tal para cual", Ricardo says). Moreover, they do not care that Eduardo and Isabel are witnessing their mutual declaration of love. Eduardo shouts, "¿Se te ha olvidado que eres mi esposa? Comportate con decencia", to no avail. Their love goes free, voluptuous and untamed (as it is recurrent in the films by Buñuel). It can barely fit into the standards of conventional marriage, as this is a social contract which has nothing to do with love.

Other parts of the "I am Heathcliff" soliloquy appear in the ironing scene. Catalina says to María/ Nelly and Isabel, "Our love [hers and Alejandro] is not of this world", "I love Alejandro more than the salvation of my soul". When Isabel asks why she did not marry him, Catalina replies "they would have made beggars of us". She says similar words in the hypotext (122), but her reply also recalls "It would degrade me to marry Heathcliff" (121). Some other sentences are pronounced during Catalina and Eduardo's scene in their bedroom: she says she loved her husband "in a different way" to Alejandro, whom she describes as "more than a brother". The way in which she talks about her attachment to both men does not reproduce her words in the

hypotext, but expresses similar ideas: she is adamant that Eduardo can reproach her nothing, because “she has been a good wife and is giving him a child” (what bourgeois society expects from her). She defiantly says that her love for Eduardo will end with death, but she would go on loving Alejandro even if Eduardo killed him (as he threatens to do). Like in the hypotext, it is not the possibility of a physical relation between the lovers what scandalizes society, but the strength of their mental attachment (“You cheat on me in your thoughts”, Eduardo complains). We also have the sensation that their desire is kept alive precisely because it remains unfulfilled: like she does with her caged bird, Catalina refuses to elope with Alejandro, as “all I need is to have you near”. In a later scene in the garden with Isabel, pregnant Catalina says that being jealous of Alejandro would be like “being jealous of herself” (“tener celos de mi misma”). Like Cathy in the novel, she regards her lover and herself as one. This mental attachment could already be found in the lovers in *L'âge d'or*, who were mirror images of themselves; their identities were reflected in one another. The film showed them in parallel (Lya Lis in front of the mirror, Modot in the street), feeling exactly the same. As Linda Williams (1992) explains, there are narcissist mechanisms in their union, which she compares to the mirror stage. This stage creates an “illusion of unity”, as the desire for the loved one is just desire for one’s ideal ego (146). Cathy’s “I am Heathcliff” speech can be compared to the mirror stage, according to which the “I” does not exist prior to its construction through the identification with the Other. Nevertheless, this identification can be delusional, as proved by Narcissus’ myth: he drowned mistaking his reflection for his beloved twin sister. At the ending of *Abismos*, Alejandro dies because he confuses Ricardo with Catalina’s ghost (Heathcliff in *WH1970* suffers a similar delusion). Narcissus’ myth proves that “mirrors, like seduction, are always deceptive, and seduction is always self-seduction” (Colville 175).

*Abismos* does not reproduce many iconic scenes from the novel, like Heathcliff’s escape. However, there is a remembrance of the day Alejandro left, on the top of the hill scene. Alejandro tells Catalina he knew she was there, looking at him, but he never looked back. While he kisses Isabel, Catalina observes them amused. Their attitudes are completely loyal to Cathy and Heathcliff’s stubbornness and wishes to hurt one another.

### 7.6.2.1.3.3. The ending: love and death (the *Liebestod*)

While death is the ultimate obstacle to Cathy and Heathcliff’s desire, it is paradoxically the only logical conclusion. The very nature of *l’amour fou* implies that it is uncompromising and cannot be fulfilled because of cultural inhibitions. The opening credits of *Abismos* clearly state this:

“El amor de Alejandro por Catalina es un sentimiento *feroz* e *inhumano* que solo podrá realizarse con la muerte” (my emphasis).

Despite omitting the second part of Brontë's novel, the topic of a love that endures beyond the grave is implied in this transposition. The equation love – death is obvious in the last scene, when Alejandro (like Romeo at the ending of Shakespeare's play) enters Catalina's tomb, while Wagner's *Liebestod* sounds in the background. Artela Lusuviaga, who confesses to dislike *Abismos*, thinks that the final scene at the cemetery makes the film worth watching (in conversation with Aub 473- 474). Buñuel declared the ending had been suggested by Heathcliff wandering around Catherine's tomb in the hypotext (Pérez Turrent and José de la Colina 86). According to Monegal, this sequence makes converge what is dispersed in at least three separate fragments of the hypotext (136 – 137). The first is Heathcliff's entrance in Thrushcross Grange to hug Cathy's corpse, through a window which Nelly left open on purpose. The second is when he unearths her coffin to see her. Finally, it references Heathcliff's self-inflicted death, provoked by his wish of reuniting with Cathy, and the suggestion that he perceives the presence of her ghost (Alejandro sees Catalina's ghost calling him).

Buñuel's passion for opera as an art form is evident in the goodbye scene between Catalina and Alejandro, influenced by *La Traviata* (Verdi, 1853)<sup>165</sup>. Catalina asks María/ Nelly for her make-up bag, so she can make herself beautiful before receiving her lover. In contrast to the recurrent long shots in the hypertext, this intimate scene is framed in medium shot and close-ups. Unlike Alejandro's "vampiric" kisses to Isabel, he and Catalina kiss in the mouth and he kisses her eyes. There is total fidelity to the hypotext, both in their dialogue ("Mi vida. ¿Por qué has vuelto tan tarde?", "No te vayas, no te separes más de mí") and their attitudes. They show as little concern for convention as in the opening scene. Catalina and Alejandro kiss for the last time in front of her husband, who holds a pistol to them. Like in the hypotext, Alejandro asks Eduardo to attend her first ("A mi puede encontrarme allá fuera cuando quiera"). Catalina's death is the climax of the film, but it happens around fifteen minutes before the ending. The narrative structure in *Abismos* resembles Hitchcock's *Vertigo* or *Psycho*, as the female protagonist dies halfway and then it is necessary to construct another dramatic narrative line: Alejandro's mourning. After María announces him Catalina's death, Alejandro (walking next to the wall in the shadows) begs his beloved to haunt him (with *Tristan and Iseult's Liebestod* as soundtrack). The wind blows, shaking a tree, and he is suddenly illuminated. The scene chains to Catalina's burial in a typical Catholic cemetery. The mourners pass under the twisted branches of a tree, which comes from a childhood remembrance from Buñuel's village (*Mi último suspiro* 19). It provides further proof of how the director integrates his personal obsessions into the source text.

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<sup>165</sup> The idea was suggested by José Luis Garci in the TV programme "Qué grande es el cine" during the debate following the screening of *Abismos* (5<sup>th</sup> Nov 2001).

*Abismos* highlights the necrophilia motif from the hypotext and associates it to desire, which is frequent in Buñuel. Hughes cites *Viridiana* or *Un Chien Andalou* (with the lovers buried in the sand) (125). The Spanish director once declared that the two basic instincts of his childhood were “a deep eroticism” and “a permanent conscience of death” (Sánchez Vidal. *Luis Buñuel* 59), which are inseparable. The ecstasy of pleasure is strangely similar to the ecstasy of death (i.e. the Duke scene in *Belle de Jour*). Alejandro’s descent to Catalina’s tomb can be interpreted as a sexual act. In an expressive close-up, he breaks the lock with a long iron stick (a phallic symbol) and penetrates into the crypt. For Julie Jones, the womb-like crypt symbolizes a return to origins, reflecting Alejandro’s nostalgia for his childhood with Catalina. As it is impossible to recover the past, the only “logical outcome” is death (161). The putrefaction of the dead body is not an obstacle to passion (as it will not be for *Onimaru*). For Buñuel, Alejandro’s kiss to Catalina’s corpse (like the man who kisses his cholera afflicted lover in *Nazarin*) represents a love that “reaffirms itself over everything else” (Pérez Turrent and José de la Colina 109). *Abismos*’ final kiss is shot in a subtle, restrained way, as the face of the dead girl is not shown. The emphasis is on Alejandro’s desperation, not the morbidity of the situation (like in *WH2011*).

The hardship of *Abismos* universe, in which poetic justice does not exist, is not so dissimilar from Brontë’s. Coherent with the postulates of Surrealism, the ending in this hypertext seems deeply pessimistic. First, it denies the hope that the union between Hareton and Catherine the daughter offered in the hypotext. Catalina dies giving birth to a son, which makes a relation impossible according to the patterns of nineteenth-century literature and 1950s Mexican melodrama. Second, Hughes points out that the vision of death in *Abismos* is different to the hypotext. Cathy’s wishes to abandon “this shattered prison” of the body (*WH* 196) define death as liberation. All the major characters in the novel express a belief in some kind of life beyond death. In *Abismos*, there is nothing after death (125). After Ricardo/ Hindley shoots him in the face, Alejandro’s dead body falls heavily over his beloved one. The word ‘Fin’ superimposes to the close-up of the tombstone falling down. There is not a single hint about an “afterlife reunion”, which is the tendency all the subsequent Surrealist transpositions follow (Seijo- Richart. “Buñuel’s Heights” 32). The characters in *Abismos* move in an atheist universe, in which they are not even given the hope of redemption. Paradoxically, the pessimism of *Abismos*’ conclusion defines it as a “happy ending”, according to Surrealist patterns. The lovers have not submitted to social pressures and choose to destroy themselves instead. The return to chaos at the ending of the melodramas by Buñuel (contrary to the classic pattern) is consonant with his Surrealist ideas. They prevent him from restoring a social order he so firmly despised. The ending also proves the irrepressible force of desire. Despite receiving a bullet from Ricardo (near the heart), Alejandro keeps descending the

narrow staircase inside the crypt. He is bent on reaching Catalina and nothing will stop him (Pérez & Hernández). The lovers' death implies at the same time the final triumph of desire.

#### 7.6.2.1.4. Narrator: the entomologist point of view

The flashback structure of Brontë's novel is simplified in *Abismos* to a lineal narration. Mr Lockwood does not appear and María/ Nelly does not have a narrator role. Despite this, Williams Evans (82) and Fuentes (59) talk about the great importance of perception, the gaze and point of view in the hypertext. Things and characters are presented from the distance and suddenly the camera focuses on an object, like the scene of Ricardo with the spider. In *WH1939*, characters were recurrently seen from a low angle in order to emphasize their importance. We find the opposite perspective in *Abismos*, where we observe them and the setting from above, as one would observe an insect. Buñuel confessed he preferred to observe reality under a sadistic point of view, instead of being forced to assume a Neorrealist or mythic one (Baxter 256; Matthews 147). In *Abismos*, the characters are seen from a distanced point of view, frequently in long shot, as little elements in a desolate landscape. The camera adopts the perspective of an entomologist, contemplating their decay in the distance without taking part for any of them (Seijo- Richart "Buñuel's Heights" 30). The entomologist Fabre was a great influence in the objective and merciless way in which Buñuel depicted reality. Characters in his films are allowed to decay and suffer without the intervention of any redeeming power (e.g. *Los Olvidados*). Buñuel's atheism makes him depict humans as little elements of the universe (Rubio 32). Consequently, their point of view represents only an insignificant part of reality. This influences the *mise-en-scène* in his films, where there are multiple points of view but we do not really identify with any character. This is a similar perspective to the one Brontë adopted: we never witness any of the lovers' private conversations (although we do in *Abismos*, like in the vast majority of transpositions), but we must rely on what the multiple narrators retell.

There are only two instances in which the camera assumes the gaze of a character. At the beginning, we see the action from the eyes of Alejandro and Catalina, just before seeing them both. The first shot in the film is Catalina's point of view, shooting and killing buzzards. In the next scene, we have Alejandro's point of view, approaching the house in the rain. These occasional characters' points of view were always restricted in the films directed by Buñuel to those characters for whom he feels a little sympathy. Although we are in an amoral universe, it is the rebel lovers who emerge as less deserving of contempt or laughter. Nevertheless, it is questionable that the intention is to align the audience with them, as those points of view appear before the characters'

faces have been shown for the first time. Like in the case of *The Maltese Falcon*, framing prevents identification. The spectators feel shocked and puzzled instead (who shot? who is coming?).

### 7.6.2.2. *Ölmeyen's* narrative

This hypertext, like Brontë's novel, has a circular structure. The credits roll over a frozen image of the leading actors, recreating the same position they had in the film's promotional poster: Ali/ Heathcliff is standing on top of the rocks near the shore, holding dead Yýldýz/ Cathy by the armpits. This is also the last scene in the film. It seems the filmmakers had no concern about spoiling the ending for the audience, which is coherent with the aims of "arthouse" cinema, but not standard by the patterns of commercial one. There are no childhood scenes and only the first half of the hypotext is taken into account. The soundtrack is based on a melody with cord arrangements (possibly a lute). It also includes the tune by Fausto Papetti's "Un premier amour." The hypertext opens with the burial of Muharrem Solmaz/ Mr. Earnshaw. Loyal to Brontë's novel, this is also the day when Ethem/ Hindley establishes class division in the household by sending Ali/ Heathcliff back to the stables (Çelenligil).

It was not uncommon for 1960s Turkish filmmakers to be associated with "subversive" film movements and work within Yeşilçam at the same time. This was the case not only of director Metin Erksan, but also of Ertem Eğilmez, writer and producer of *Ölmeyen*. He was also a director of stereotypical melodramatic comedies for Yeşilçam. His case illustrates the hybridity which characterizes Turkish cinema. The films he directed followed Hollywood narrative logic, but had an exclusively indigenous quality, being considered "folk films". They were vivid illustrations of the life of the Turkish lower middle class, who were the main audience. The films by Eğilmez also illustrate the reliance of the industry on transpositions and remakes (both within Yeşilçam and outside). He directed a transposition of *Pygmalion* (*Surtuk/ Streetwalker*, 1965), a blockbuster which he himself remade in 1970 (Erdoğan & Göktürk 557). *Ölmeyen* is both a melodrama and a transposition, but according to the patterns of the "subversive" *Yeni Sinema*.

#### 7.6.2.2.1. Turkish melodrama

Like Bombay industry, Yeşilçam film was mainly a "cinema of attractions", a formula established in the 1940s by filmmakers like Mushin Ertuğrul, representative of the cinema of the newly founded Republic. He favoured multinational productions, colour films and transpositions. Turkish films of the period also showed the influence of the very popular Egyptian and Western films. Even if tastes changed by 1948, Turkish films still relied heavily on fight and chase scenes which scarcely served the plot, while posters show that the performances of belly dancers and



orchestras were given special credit, promising entertainment (Erdoğan & Göktürk 535). Like in the case of 1950s “Golden Age” Mexican melodramas, Yeşilçam films were made in a rush to meet a continuously increasing demand. They were called *Konfeksion* films, a name which suggests a Hollywood-like standardized mode of production, with established genre conventions and a formula to follow. Together with a system of stars, genre templates were characteristic of Yeşilçam, in order to “set a horizon of expectations for its audience”, guarantee commercial success and form well-established conventions of storytelling. These conventions only collapsed in the mid-1980s, with the emergence of the *auteur* directors (of whom Metin Erksan is a predecessor), who attempted to institute their own individual style (Erdoğan & Göktürk 536). In a similar way to *Abismos*, *Ölmeyen* is apparently a melodrama, but the aesthetic choices and elliptic narration challenge the expected rules of the genre.

Melodrama is one of the most popular and powerful genres of Yeşilçam film industry. It can be said that the melodramatic mode runs across almost all genres (Erdoğan & Göktürk 536), where the basic plot “boy meets girl, they unite, they split, they reunite” is recurrent. Like in 1930s Hollywood melodrama (as we observed in the *WH1939* section), the upper class is portrayed as the ideal which the protagonists (especially the female) hope to achieve (Erdoğan. “Narratives of Resistance” 234). On the contrary, *Ölmeyen* works as a twisted version of that plot: the upper classes are not an ideal, but degenerate and corrupt. Ethem/ Hindley is a gambler who pimps his wife. Like Shankar in *Dil Diya*, Ali/ Heathcliff becomes morally corrupt after earning his fortune. However, he is neither regretful nor he tries to redeem himself. Yeşilçam melodrama mirrors the patterns of Bombay film industry, as the class conflict is articulated around binary oppositions, which underline socio-cultural conflicts: lower class/ rural equals East/ local culture, which struggle against upper class/ urban, identified with West/ foreign culture. Erdoğan explains that immigration from rural areas to big cities is still a social phenomenon in Turkey with significant economic and cultural consequences. It brings the possibility of crossing from one class to another, providing the ground upon which melodrama plays and activates its machinery of desire (“Narratives of Resistance” 234). Some of these binary oppositions appear in *Ölmeyen*, especially the contrast between countryside (where the benevolent elders Yusuf/ Joseph and Yadigar/ Nelly provide advice) and the dehumanized city setting. However, the dichotomies in this transposition are not so categoric. Unlike in *Dil Diya*, Ali and Yıldıız are not “pure” heroes, and characters cannot be divided according to “good” and “evil”.

Like Bombay film, Yeşilçam melodramas focus on the family, which is the main audience. In both film industries, we find the same association of “Western” to degeneracy and rejection of moral and family values. In 1940s and 1950s Hollywood melodrama, the rise of the capitalist

society is represented by the disappearance of traditional patriarchal authority and the appearance of competitive individualism, a phenomenon closely linked to the transition from traditional to modern urban society. However, family and community/ district (*maballe*) were considered as the moral foundation stones of the Ottoman and Turkish societies. The rise of individualism was seen as a threat, as it implied a rejection of the past. In the early twentieth century (the intense nationalistic years beginning with the young Turk period) it came to be associated with anti-nationalism, moral corruption and even treason (Gurata 249). Yeşilçam film remakes differed from their Hollywood sources, as they portrayed characters receiving “corporatist solidarity” from their local community (*maballe*) or friends, ready to defend them against the individualistic modern society (250). We find a similar cosmovision in Bombay popular films, which emphasize the moral degeneration associated to material ambition. The required “happy ending” is only achieved when the hero realizes that family and love are more important than wealth (like Shankar does in *Dil Diya*). Despite being centered on the family, such “corporatist solidarity” is totally absent from *Ölmeyen*, where there is not even a hint of final reconciliation. The typical melodrama formula of disequilibrium – equilibrium is absent from the film. It resembles more Buñuel’s notion of melodrama, as social structures remain shattered at the ending, which brings no closure.

In the same way as European art cinema developed as a resistance to the increasing domination of Hollywood, Turkish *Yeni Sinema* group (aiming for a cinema representative of national identity) defined Yeşilçam as the first obstacle to be tackled (Erdoğan. “Narratives of Resistance” 231). *Yeni Sinema* (New Cinema) and Yeşilçam can be defined in opposition to one another, but the barriers between them are more blurred than what it would look like at first sight. *Yeni Sinema* is art cinema modelled on the European one, while Yeşilçam is popular cinema modelled on Hollywood. *Yeni Sinema* follows the *auteur* policy (with the director as creator) and employs alternative modes of production, targeting festivals and competitions. Yeşilçam is based on the star system and follows a capitalist mode of production (production – distribution – exhibition) (232). New Cinema has a social dimension usually absent from Yeşilçam. *Susuz Yaz/ The Dry Summer* (1964), directed by Metin Erksan (which won prizes at major festivals), illustrates the harsh circumstances of rural life stricken with poverty, absurd moral values and oppressed individuals (233). Nevertheless, as Erdoğan points out, some Yeşilçam directors produced popular, successful films hailed by the cinemathèque group. On the other hand, a new generation of young filmmakers sought recognition from international art cinema institutions, but they made films within Yeşilçam (232). Metin Erksan was one of them. Besides, there have been critical voices about to what extent “arthouse” *Yeni Sinema* is more representative of Turkish national culture (as they presumed to be) than “popular” Yeşilçam. In accordance to what I outlined in Chapter 4,

Erdoğan points out that the New Cinema assumed the point of view of European art cinema in that it produced representations of Turkey either as an ‘impenetrable other’ or as a fantasmic Western country, while recent Turkish films have been described by British critics as “pretentious allegories drawing on influences from Buñuel to Bergman” (“Narratives of Resistance” 233). A vicious circle is created, in which the *Yeni Sinema* filmmakers try to prove their Turkish identity “by plunging deeply into local tradition, myth and folklore”. Erdoğan recognizes that the result is often “ambiguous” and “too complex in form for local audiences” and “too esoteric in substance for Western spectators” (“Narratives of Resistance” 233). Some of the aesthetic decisions in *Ölmeyen* might look puzzling and shocking for the spectator, but this transposition was not aimed for a big audience.

#### 7.6.2.2.2. Editing: a hybrid style

*Ölmeyen*’s visual style is a hybrid between Yeşilçam conventions and European art cinema, together with Surrealist techniques. This transposition is structured in a series of long shot sequences, with the camera following the characters and not cutting. The use of long shots reminds us of Wyler, but this framing is typical of Turkish cinema. In trying to meet the aforementioned demand for 200 films a year, Yeşilçam productions had to run at great speed (from the 1940s dubbing was standard practice, while screenplays were written in a rush just before shooting started). To save time and money, shot/ reverse shot and other point-of-view shots were avoided as much as possible. To avoid changing lightning and camera set-ups, every object in the studio was given the same amount of light. This quite flat lighting made the image to lack the dialectics of figure-background and visual depth (Erdoğan & Göktürk 536). This meant the domination of front shots: when conversing, characters did not face each other, but mostly performed facing the camera and did not turn their backs to it. This made full identification impossible and gave way to empathy instead (Erdoğan. “Narratives of Resistance” 235). In *Ölmeyen*, Yıldıız/ Cathy emphatically faces front when speaking. When Lüftü/ Edgar asks her for marriage, we see her face frontally reflected in a mirror. This allows the spectator to empathize with her state of mind (she is being coerced into the marriage). Besides, the frame in *Ölmeyen* is frequently divided in two levels, with one character in the foreground and another in the background, both visible while they talk (i.e. when Yıldıız tries to warn Mine/ Isabella about Ali). Yeşilçam visual conventions are hybrid in nature, a compromise between the tradition of two-dimensional Turkish miniatures or shadowplay and the Western regime of perspective (Erdoğan & Göktürk 536). According to Erdoğan, such distinctive technical and stylistic devices make it difficult to sustain the accusations of plagiarism which Yeşilçam has suffered (“Narratives of

Resistance” 235). The films by Erksan show many examples of such hybridity. *Sevmek Zamam/ Time to Love* (1965) is an allegorical study of the image/ referent distinction, a very commonly used concept in the esoteric teaching of Sufism. Nevertheless, it also includes fetish objects, obsessively enjoyed by men (Erdoğan & Göktürk 552). This type of fetishism, common in the films Erksan directs, approaches his style to Surrealist filmmaking.

Some scenes in *Ölmeyen* remind us of Buñuel’s Mexican melodramas. Like in *Abismos*, we find examples of *depayssement*. The films directed by Luis Buñuel are well-known in Turkey: *Kupa Asi Maça Kızı/ Queen of Spades* (1971) is a parody of *Belle de Jour*. Ali and Mine/Isabella’s wedding reception looks like a funeral (like Miss Havisham banquet in *Great Expectations*). Aesthetically, it looks Surrealist (like the dinner scenes at Thrushcross Grange in *Abismos*). There is a long table. Ali sits down (in frontal shot), smoking and drinking impolitely. Next, there is another frontal shot of Mine, who sits opposite, coyly (Hollywood conventions would have cut crosscuts of the characters’ side). Ali asks the servants and the orchestra (who surround them very silent) to sit at the table, as no guests have attended. The editing is quite brusque: the servants are standing, suddenly all of them are sat down and there is a zoom. Like in *Abismos*, there are few close-ups in this transposition and they are reserved for the lovers. Suddenly, Yıldıız arrives and Ali invites her to dance, both of them framed in close-ups. They caress and smile, while Mine watches, on the verge of crying. Like in *Abismos*, the lovers are unconcerned about conventions.

The aesthetic choices for Ali’s return scene would also not have been out of place in a film directed by Buñuel. There is a frontal long shot of the desolate plain. In the recurrent sequences when the characters run across, the camera tilts (as if they were climbing a slope, maybe to emphasize their suffering). In this scene, the camera remains horizontal. An elegant limousine, driven by a uniformed chauffeur, advances slowly. It belongs to Ali, now a rich man, but he is not sitting inside. On the contrary, he walks in front, with an arrogant, cocky demeanour (like a bullfighter doing a *paseillo*), emphasized by the soundtrack music. He now has a handlebar moustache and smokes with a cigarette holder. Instead of looking elegant, he looks ridiculous. His hat is too small for his head and he carries his jacket on one shoulder. His fancy clothes are out of place in the countryside and the huge car is not practicable in that terrain. Everything in this scene seems forced and visually striking, producing an effect of shock in the viewer, which is coherent with Surrealistic aesthetics.

The scenes which follow resemble their counterparts in *Abismos*. This is the case of Ali and Yıldıız’ reencounter (although it is less violent). Ali does not break a window to enter. Instead, his silhouette (influence of the aforementioned Turkish shadowplay tradition) is visible through the door panel before Auntie Yadigar/ Nelly opens the door. Like Catalina, Yıldıız smiles openly and

they run to one another's arms. Like Isabel, Mine observes them smiling coyly. Yýldýz invites Ali for dinner, in defiance of Lüftü/ Edgar. Next, like in *Abismos*, Ali and Yýldýz are seen wandering together through their private space (the rocks with the ruins behind them). They walk together by the shore, standing side by side, not touching, not looking at one another, not smiling. They will adopt the same position in the final scene. Then, like Alejandro and Catalina did, they throw pebbles in the water, which is a recurrent action in this transposition. Meanwhile, Mine waits for them (like in the novel, she has been asked to leave them alone), leaning gloomy against a tree. A character clinging to a tree is a very important motif in this transposition. First, it is related to the narrator.

Like in *Abismos* and later *Hurlevent*, the multiple narrators from the hypotext have been substituted by a lineal narration, not attached to any character in particular. Nevertheless, the motif is somehow maintained by placing characters behind trees spying what others do: Yýldýz peers on Ali and Mine/ Isabella (on the veranda at the hut) from a tree below, looking jealous. The only instance we have of a character – narrator happens after Ali/ Heathcliff's absence, which lasts seven years in this version, instead of three like in the hypotext. The passing of time is indicated by several views of the houses, now empty of people, and also by water in motion (a symbol similarly used in *Dil Diya*), by means of a view of the seashore which features as the lovers' private space. Ali reencounters Uncle Yusuf / Joseph, his friend and mentor in this transposition. Like the messenger in a Shakespeare play, and like Dr Kenneth in *WH1939*, Uncle Yusuf tells Ali (and the viewers) the events which happened during his absence. They talk about Yýldýz, who is then seen dressed in elegant clothes, with a melancholic expression, going to the rocks by the sea. Then, Ali and Uncle Yusuf revisit the dilapidated hut where he lived. They are seen from the inside of the house, with the window bars looking like a jail (symbolising entrapment).

### 7.6.2.2.3. Transpositions and remakes

Transpositions and remakes were a crucial part of Turkish film industry from the very beginning. Turkish silent films were “mostly adaptations from stage or literature”, with amateur stars or players from theatre (Erdoğan & Göktürk 534). Nevertheless, transposition preceded cinema in the country. The way in which literary works were translated throws light about how remakes are understood by the industry. Gurata establishes a parallel between these remakes and the first literary translations (*tercüme*) of European literature (mainly popular French plays and novels by Fenelon and Victor Hugo), which appeared in the nineteenth century in the Ottoman Empire. The dominant technique of translation was “naturalization”, which took many forms, from paraphrasing to abridgement. Usually the original story (*telif*) was transposed into an

Ottoman setting, and the characters made to behave in accordance with locally acceptable custom (244). Like their filmic counterparts, these “translations” did not only imply change of language, but also of social context. This technique was described as “translation in accordance with Turkish customs and morals” (*Türk adat ve ahlakına tatbikan tercüme*) (245). These free translations also took extensive liberties: omitting or adding parts, changing the title, or transforming a prose work into verse. Their aim was to achieve what Jameson describes as a formal compromise between “the abstract formal patterns of Western novel construction” and “the raw material of local social experience”, which was highly unstable. Shayegan calls it “cultural schizophrenia” (quoted in Gurata 245).

Producer Nusret İkbâl suggests Yeşilçam industry relied on remakes and transpositions to save time on scriptwriting, in order to maintain the amount of production of over 200 films a year. First they imitated German and Arab films and then American, Italian and French cinema, a practice which he himself describes as “plagiarism” (while the industry calls it “influence”) (quoted in Gurata 244). Especially in the 1950s – 1960s, almost 90 per cent of the Yeşilçam movies being made were based on novels, plays, other films; or even reviews or publicity materials of foreign films (242). The practice of remaking and transposition in Turkish cinema resembles very much the one in Bombay popular cinema. The notion of copyright is alien to both industries, so the source material is barely ever acknowledged. On the other hand, the way in which these sources are transformed and rearranged in the resulting film makes them difficult to identify. Then, filmmakers feel unnecessary to secure copyright legally. A common tactic in Turkish cinema to avoid plagiarism accusations was to claim the remake paid “tribute” to the source film.<sup>166</sup> The showing and distribution of foreign films (the ones possibly being remade) and national films (the remake) is also similar both in Bombay popular cinema and Turkish film industry. Gurata points out that foreign films (which had limited screenings) and their Turkish remakes (which were distributed widely everywhere) appealed to different socioeconomic groups. It was unlikely that the same audiences saw the original and the remake. Second, there was usually a gap of ten to twenty years between the two releases. Most of the remakes were shot in 1960-75, whereas the “originals” are from the 1940s and 1950s (243).

Turkish remakes illustrate the “cultural schizophrenia” described by Shayegan, as they try to shape the foreign influence (especially notions of modernity) into a national context. They show the same “negotiation” we find in Bombay and Philippine popular cinema. They have an

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<sup>166</sup> Gurata quotes director Aram Gülyüz, who considers his movie *Gariban* (1966) a “sign of appreciation” of the original (René Clair *La Porte des Lilas*, 1956) and compares it to painters not being ashamed of replicating masterpieces. “No one asks for royalties or rights, so why should one hide it? If we hide it, then it would be stealing. But if we reveal the fact then this would be an indication of our appreciation” (243).

intertextual and hybrid nature. The twenty year gap between source film and remake is very relevant. While 1940s Hollywood melodramas might be ridiculed by 1960s Western audiences, their moral values were still applicable in 1960s Turkish society (scriptwriter Bülent Oran, quoted in Gurata 243). Moreover, these remakes did not simply assimilate or reject the modern worldview of the source film, but transformed it into an alternative version, in accordance with local custom (252). Like in the case of Bombay popular film, the material civilization of the West was praised, but there was resistance to the social individualism it implies. Communalistic and patriarchal values were defended instead. Transpositions and remakes were by no means exclusive of Yeşilçam, but were also produced by *Yeni Sinema*. Nevertheless, intentions were different. *Yeni Sinema* filmmakers used transpositions to give quality to their films (in the same way the producers of *WH1920* used Brontë's novel). In 1962, just four years before *Ölmeyen* was produced, the cinema started to attract the interest of well-known writers in Turkey. The film *Yılanların Öcü* (*The Revenge of the Serpents*), transposed from Fakir Baykurt's novel and directed by Metin Erksan, became the event of the year. Because of its realistical approach, it was hailed as a successful example of "film and literature" relations ("A chronological history of the Turkish cinema 1914- 1988").

#### 7.6.2.2.4. Love archetype: *l'amour fou* in Turkish society

*Ölmeyen* has been described as one of the most passionate love films in Turkish cinema (Çelenligil). Like in the hypotext, the obstacle to the relation between the protagonists is their own pride and stubbornness. When trying to (unsuccessfully) convince Ali/ Heathcliff to show his feelings, Uncle Yusuf/ Joseph says in desperation: "You're a picture of each other [Ali and Yıldız]" (Çelenligil). *L'amour fou* is a recurring topic in the films by Metin Erksan, especially from the mid-60s onwards: *Sevmek Zamani/ A Time to Love* (1965) is "the story of a passion or of an *amour fou* with purely national elements" ("A chronological history of the Turkish cinema 1914- 1988"). Moreover, Erksan's style contained highly charged eroticism: i.e. the controversial *Kuyu /The Well* (1968), described as "the story of a tragical passion", "full of violence" ("A chronological history of the Turkish cinema 1914- 1988"). *Ölmeyen* contains many examples of violence and passion. In the first half, Ethem/ Hindley tries to kill Ali with a rifle, as he (correctly) suspects he is the reason Yıldız refuses to marry their rich neighbour Luftü/ Edgar. Yıldız grabs a rifle herself and defends Ali.

The whole concept of *l'amour fou* is quite subversive within the context of Turkish society. We have commented that, for the Ottoman Empire, community and family had complementary functions. Historian İlber Ortaylı suggests: "Events such as birth, marriage and death concerned the whole community and invoked solidarity" (Gurata 249). Consequently, a love which confronts

any social convention, a desire which knows no boundaries, is not an idea easily accepted. We find the same complementarity between community and family in Hindi society (as I explained in *Dil Diya* section). In a similar way to the “arranged love marriage” in Bombay popular cinema, Turkish film remakes depict love as a conscious choice between two individuals who, nevertheless, seek (and invariably achieve) the crucial consent of their families. However, as Gurata points out, in real life love marriage was rare and particular to urban culture. In early twentieth-century Istanbul, although some sort of love relationship under the guidance and sponsorship of families was becoming more widespread, the *idea* of love carried an implicit threat to the family. The so-called love-marriages and the portrayal of emancipated women in films should be read as a reflection of the social transformations taking place in 1960s Turkey (250). Like 1930s – 1940s Hollywood melodramas, Turkish remakes served as a wish-fulfillment fantasy, but remained ideologically ambivalent, like Bombay popular films.

Coherently with the patterns of *Yeni Sinema*/ New Cinema, the love between Yýldýz and Ali in *Ölmeyen* challenges what was expected in Yeşilçam. Their love might not be sanctioned by society, but it is by the benevolent elders Uncle Yusuf/ Joseph and Auntie Yadigar/ Nelly. However, neither Yýldýz nor Ali care for or seek any parental approval. In fact, they stubbornly refuse to confess their true feelings despite the elders advising them to do so. This is totally faithful to Brontë’s novel, especially because we have no indication that they would have been happy together. Like in the case of *Abismos*, this is “a story of hate”. The fact that *l’amour fou* remains unacceptable for Turkish society may also account for the lack of concern about *Ölmeyen*’s promotional poster giving away the ending. Like in Bombay popular cinema, adultery could not go unpunished. Although in classic Hollywood melodrama, the male character (but not the female) can survive adultery, this is prohibited for men as well in Turkish cinema. This pattern recalls English Victorian society, where young girls were expected to remain virgins and boys were encouraged to struggle against temptation (Stoneman [1996] 84). Like Bombay film heroines, the heroine of the Turkish remakes is able to protect her virginal innocence under all conditions. Metin Erksan experienced problems when remaking *Love Me or Leave Me* (1955) as *Dağlar Kızı Reyhan* (1969), in which the audience was forced to believe that the gangster villain and the heroine (his moll for around ten years) had never consummated their relation (he would not take her by force), so that she could reunite her true love at the ending (Gurata 248).<sup>167</sup> Given this context, it must have been obvious for Turkish audiences that the relation between Ali and Yýldýz was doomed from the beginning. There is no reason to believe that Yýldýz’s marriage remains unconsummated (like in the hypotext, this is not even relevant, Figs 146). On the other hand, like

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<sup>167</sup> This emphasis on virginity can also be found in 1950s Mexican melodramas and South American soap operas.



in Bombay film, a heroine getting divorce or remarrying after widowhood was not an acceptable narrative solution.

#### 7.6.2.2.4.1. Censorship

Like *Dil Diya, Ölmeyen* contains no kissing (both versions were released exactly the same year, but offer completely opposite interpretations). This is probably because of censorship, which is quite strict in both countries. In fact, the censorship patterns followed by Turkish film industry are very similar to the ones we observed when analyzing Bombay popular film. From the very beginnings of Turkish cinema, the industry has suffered the interference of the state. Although there was no law until 1932, the city governors of the Ministry of the Interior felt to be fully authorized on matters of censorship. In 1934, the Regulation on the Control of Films and Film Screenplays was formulated, and applied with minor revisions until 1977 (Erdoğan & Göktürk 539). The Censorship Board examined screenplays prior to production, which they might authorize, ban or request revisions. Censorship requested films to avoid “degrading an ethnic community or race, ‘hurting the feelings’ [sic] of fellow states and nations”, propagating religion, political, economic and social ideologies “that contradicted the national regime”, contradicting “national and moral values”, denigrating the “dignity and honour” of the military forces, “provoking crime and criticizing Turkey” (540). These draconian restrictions (virtually untouched till 1985) prevented filmmakers from promoting challenging ideas or developing any explicit social or political critique. Alternative routes were submitting a screenplay specifically prepared for the Board and produce their film based on a different one, hoping that the Board would not check (540).<sup>168</sup>

Censorship is only a partial explanation for the lack of love scenes in *Ölmeyen*. Such scenes, so customary of the melodrama genre, have been replaced by hate scenes between the two leading characters. Smouldering Ali and Yýldýz have a series of angry conversations, in which they appear enraged, circling one another as two dogs about to jump at one another.<sup>169</sup> In the first half of the film, after Yýldýz has defended Ali with the rifle, both of them talk next to the irrigation system, walking side by side (as it is recurrent in Turkish film, their conversation has no shot – reverse shots). Ali sits in the wooden bridge and Yýldýz stands. He affectionately holds her legs, but she seems unmoved. They quarrel and shout at one another. She runs away while he grabs a tree and screams in anger. The aforementioned visual motif of clinging to a tree or pillar is a metaphor for the characters’ rage (as we will see in Chapter 8). In the second half of the film, after Mine/

<sup>168</sup> We find similar practices in other industries, like Spanish cinema during the dictatorship.

<sup>169</sup> Apart from the characters’ attitudes, dogs do not appear in this transposition, but this is not surprising, as dogs have negative connotations in a Muslim context.

Isabella's death, Ali's limousine crosses paths with Yýldýz's car. They get off and she confronts him. The scene looks visually like a duel from a western. There is a long shot from afar, with both cars on opposite sides of the frame, facing opposite directions. The camera remains perfectly horizontal, like in the shot of Ali's return. There are close-ups of both characters, in order to emphasize their expressions while they shout and curse one another.

Like in many other transpositions, Yýldýz's pregnancy is suppressed. She dies from a heart ailment, a new idea which the hypertext makes totally faithful to the hypotext. After Ali returns, Uncle Yusuf/ Joseph tells him about Yýldýz's heart condition and adds: "It was her love for you that kept her alive". Ali ironically wonders if she has a heart. Consequently, Yýldýz suffers a fatal coronary attack when she realizes the impossibility of having Ali.

#### **7.6.2.2.4.2. "I am Heathcliff" scene: Yýldýz's wedding**

Unlike her counterparts in *Dil Diya*, *Hibintayin* and *Promise*, Yýldýz does not feel forced by circumstances to marry Lüftü/ Edgar. Although her brother's violence plays a role, she also feels frustrated by Ali's attitude, exactly like in the hypotext. The gravity of her decision is emphasized by the camerawork. After their quarrel by the river, Yýldýz is shown in close-up, with her eyes closed. She opens them and we realize she is in front of a mirror. The reflection shows the staircase on the background, from which descend Ethem and the Ersoys/ Lintons. Yýldýz (holding a column and with a serious expression) announces she has decided to marry Lüftü.

The sequence previous to the wedding works as the equivalent of the "I am Heathcliff" scene. At the hut, Uncle Yusuf advises Ali (who clings to a tree) to go to Yýldýz. He obstinately refuses. In a parallel scene (coherent with the idea of the lovers as a unity, mirror images), at the Solmaz house, Aunt Yedigâr/ Nelly does the same with Yýldýz (who has her wedding dress on). The lovers' stubborn attitude resembles *Abismos'* scene at the hill (Catalina: "I saw you leaving, but I never called you"/ Alejandro: "I knew you were there, but I did not turn my head"). Yýldýz escapes in her wedding dress with Aunt Yedigâr, but stops behind the trees next to the hut and decides against going to Ali. Her brother Ethem arrives, grabs her by the arm and takes her to the wedding party (emphasized by a tracking shot of the guests seen from below). Like in the hypotext, where it is said that Edgar "led her [Cathy] to Gimmerton Chapel (129), Ethem seems to be leading her to her fate. Yýldýz keeps looking back during the ceremony, but says "Yes" ("Evet"). Later, Ali spies the wedding dance leaning against a tree, in a fit of rage. He escapes running across the desolate plain (seen from afar, which is recurrent) and swears to take revenge ("I'll be back... I'll be back... I'll be back...").

### 7.6.2.2.5. A sadistic ending

The ending follows the patterns of Surrealist melodrama, because it is not restorative and social structures remain shaken. Like in the hypotext, Ali becomes owner of the Solmaz household (sold in auction because of Ethem's gambling debts). Yýldýz gets up to confront him, and suddenly faints. Ali holds her in his arms and takes her inside the house, finding very weak opposition from her family: Aunt Yedigir and Uncle Yusuf restrain Lüftü/ Edgar (who embraces a tree in frustration), while Ethem/ Hindley just lies in foetal position on his chair.

The next morning, Ali is smoking in the garden, when Aunt Yedigir calls him because Yýldýz is dying (in the hypotext, Nelly came to announce her death, 202). The following scene resembles Heathcliff and Cathy's final conversation in the hypotext, although both Uncle Yusuf and Aunt Yedigir stay as witnesses. Ali and Yýldýz's love – hate is clearly expressed: they have a raged conversation, attacking one another, but remain in an embrace in the bed (cheating censorship). The dialogue, similar to the hypotext, suggests that her death serves to reinforce the attachment she has to Ali:

Yýldýz: "Write on my grave-stone: 'She loved Ali and died'. After I've died I will fall in love with you again. Please tell me too that you love me."

What follows is the strangest scene in the hypertext. Ali commands Yýldýz to get up and stand, as he has no intention of letting her die in the house. She does it, despite being in pain. He does not help her, he just shouts at her when her forces fail. Ali's frankly sadistic actions provoke shock and unsettlement in the viewers, intensified by the odd behaviour of the other characters: Ethem and his wife remain passive, while the elders take Ali's side. Uncle Yusuf aims at Lüftü/ Edgar with a gun when he tries to oppose. Lüftü bangs his fists on the chimney in frustration. Yýldýz (in a long white gown, agonizing) and Ali (in a black suit, with an angry expression) walk on the desolate plain, next to one another. She keeps falling to her knees, but he keeps commanding her to get up. Both look like spectral apparitions. The same cord arrangement which sounds during all their scenes together keeps sounding during this sequence. They reach the rocks by the sea shore (their private space), in the same usual position (both looking at the sea, he behind her, with space between them, not touching). Yýldýz drops dead. Ali holds her by the armpits (same position as in the credits) and shakes her while screaming at the same time. The word "son" ("the end") appears. This abrupt, sadistic ending approaches this transposition to Surrealist film aesthetics.

### 7.6.2.3. *Hurlevent's* narrative

At around two hours long, *Hurlevent* is a relatively short film within Jacques Rivette's filmography. Contrary to the conventions of Western cinema, the length of his films makes Bombay popular cinema look tame in comparison. *L' amour fou* (1968) lasts four hours, *Celine et Julie vont en bateau* (1974) lasts three, while the now legendary *Out 1: Noli me tangere* (1970) lasts thirteen hours.<sup>170</sup> *Hurlevent* cannot be described as a "genre" film. It belongs to what we know as European *auteur* cinema, which does not follow genre conventions explicitly, while spectators are unaware of what to expect. Moreover, Rivette is quite a personal director. He works with low budgets and frequently receives government finance, so the commerciality of his films is not a main concern. He has never abandoned the conventions of the *nouvelle vague* films he shot during his early years. Even nowadays, he rarely uses established stars (the actors in *Hurlevent* were unknowns), his plots do not follow a classic beginning – middle – ending structure and editing becomes confusing. Films like *Celine et Julie vont en bateau* (1974) are considered examples of Surrealist filmmaking. In *Hurlevent*, Cathérine/ Cathy keeps asking Roch/ Heathcliff "a quoi tu penses?" throughout the film, an action which resembles an automatic writing game, a favourite for the Surrealists. The influence of Surrealism on *Hurlevent* seems to be clear even for the filmmakers themselves. When talking about the inspiration for this film, scriptwriter Pascal Bonitzer describes *Abismos* as "l'adaptation surrealiste de Buñuel" ("*L' amour par terre*").

We have talked before about how the *feuilletons* influence Rivette's narratives. In the films he directs, he builds an enigmatic filmmaking style, called his "House of Fiction", which involves improvisation, ellipsis and considerable narrative experimentation. Since his debut with *Paris Nous Appartient* (1960), plots commonly include paranoia, mysteries and conspiracy. For Rosenbaum ("Inside the Vault" 4), Rivette's use of this motifs is rooted in the "seductively coded messages, erotic intrigues, and multiple counter-plots" of *Spione*, a German Expressionist film (1928, dir. Fritz Lang) also influenced by Louis Feuillade.<sup>171</sup>

#### 7.6.2.3.1. The notion of transposition

Many of the films directed by Rivette are transpositions from or influenced by a literary text. However, Eisenschitz et al. point out that they are not transpositions in the strict sense (46). Quintana distinguishes two types (he uses the term "adaptation"). On the one hand, we have films where the literary work is a pretext to build the plot. Only some motifs and elements from the

<sup>170</sup> It was made for French TV in 1970 but never broadcast; then edited to a 4-hour feature and retitled *Out 1: Spectre* (1972).

<sup>171</sup> Rosenbaum also compares Rivette's plots to writer Thomas Pynchon's (*Gravity's Rainbow*).

source text appear. One example is *La bande des quatre* (1989) in relation to *The three Musketeers* by Alexandre Dumas. This film, set in the present, follows four female drama students (modern D'Artagnan and the musketeers), whose teacher is called Constance (like Dumas' heroine), who try to solve an unexplained conspiracy involving a key. On the other hand, there are films more loyal to the source text, which is very relevant to the construction of the plot (i.e. *La Religieuse* [1966], based on Diderot's novel). Following these patterns, it could be argued that Rivette has transposed the novel *Wuthering Heights* twice to the screen. His film *L'amour par terre* (1984) belongs to the first type of transposition in relation to *Wuthering Heights*. Following the tendency described in previous chapters, this film mixes details from the Brontës' lives with elements from their fiction. It has intertitles influenced by *Un chien andalou* ("Parfois, le Dimanche soir"). There are two female leads called Charlotte (Geraldine Chaplin) and Emily (Jane Birkin), who have an alcoholic male partner (a Branwell-like figure). They are a troupe who does theatre in natural locations and keep insisting about the impossibility of distinguishing reality from dream. They are hired to go to a mansion to perform a dramatic piece (still unfinished when they start rehearsing), in which they are supposed to play the real life roles of the director and his friends. Charlotte, like Jane Eyre, decides she will sleep in "la chambre rouge" and gets involved with M. Roquemont, who seems to be based on Mr Rochester. He is the man who hired them ("the master of the game") and compares himself to Bluebeard. Like Rochester, there is a secret involving his previous partner, as his lover Beatrice (a reference to Dante's *The Divine Comedy*) has disappeared. On the other hand, Emily (like both Catherines) is rebel and disobedient, curious and inquisitive. Just as the protagonists of *Wuthering Heights* escaped to the moors, Emily is always taking refuge in the garden. She gets involved with Paul (real name)/ Pierre (character name), who is the man whose role she plays. Like in *Wuthering Heights*, the lovers are mirrors of one another.

*Hurlevent* is based upon the second concept of transposition. Although the dialogues from the hypotext are respected, the situations or the characters saying them are not. Scriptwriter Bonitzer declares that in his work with him, Rivette abandons the improvisation which had characterized his previous films. The actors in *Hurlevent* were commanded to respect the dialogues, but these were written the previous day during shooting, so they did not have time to assimilate them ("Entrevista"). This method is what Fillol calls "shooting book in hand" and states that Rivette prepares his scripts in two phases. The first one is a very elliptic description of the story; in the second, he develops it in collaboration with the actors. The sequences in *Hurlevent* have an intentional theatrical conception. While the use of long shot reminds us of Wyler, there is also the (deliberately) artificial way of acting. We do not seem to be watching characters, but actors re-

enacting scenes from the hypotext. The inclusion of a theatre play being performed within the film is a trademark of Rivette's work (*Paris Nous Appartient, La Bande des Quatre, Va Savoir...*).

### 7.6.2.3.2. The influence of Balthus paintings

The camera recurrently follows the actors instead of cutting, as if they were a series of "tableaux vivants". This is a reflection of Rivette's theatrical influence, but also of Balthus' drawings. Scenes are composed as long shots with depth of field, and some of them resemble moving reproductions of the *Wuthering Heights*' illustrations. Nevertheless, the influence of Balthus is not constraining and not all of the drawings are reproduced in this transposition. Some characters, like Frances and baby Hareton, who do not appear in the film, do in the illustrations: Frances in n. 4 ("Tirez-lui les cheveux en passant...") (Illustration 15) and n. 10 ("Je ne resterai pas ici pour qu'on se moque de moi") (Illustration 11). Baby Hareton in n. 12 ("D'un moment instinctif, il l'arrêta au vol") (Illustration 16) and n. 13 ("Cela me dégraderait de me marier maintenant (Heathcliff saura-t-il jamais combine je l'aime)") (Illustration 17). In other scenes, the actors are in different positions to the drawings. Balthus depicted the dog-biting episode (in n. 8 "Le demon l'avait saisie par la cheville!") (Illustration 18) very faithfully to the novel, with Cathy fallen on the floor and Heathcliff upset. In the film, Cathérine is standing, her foot gets caught in a trap (not by the dog), and neither she nor Roch get especially disturbed about this fact. When she is attended by the Lintons, Cathy sits in a chaise longue surrounded by the family both in the illustration (n. 9 "Cathy comforted by the Lintons after the Dog had Bitten Her") (Illustration 19) and in the film, but their positions are different.

Two of the drawings used in this transposition were later developed into paintings by Balthus. The first is drawing n. 5 ("Parce que Cathy lui enseignait ce qu'elle apprenait...") (Illustration 20), later developed into the painting "Les enfants" (Illustration 21) (in which the subjects were real life brother and sister Hubert and Thérèse, children of a neighbour, Leymare 27-28). The second is drawing 11 ("Alors pourquoi as-tu cette robe de soie?") (Illustration 8), which served as basis for "La toilette de Cathy" (Illustration 9). At the beginning of the film, Guillaume/Hindley finds Roch and Cathérine in the library, in a similar position to drawing n. 5 (Illustration 20). However, she has the position of the boy in the drawing, while Roch sits opposite to her on a chair, apparently listening. Guillaume shouts "Are you still playing teachers?", which is coherent with the illustration's caption. In the drawing, young Cathy is kneeling on the floor, totally concentrated in her writing. According to Knoepfhammer, this was a posture that Emily Brontë frequently adopted (122). She does not pay attention to Heathcliff, who looks at her while leaning



Illustration 15: "*Hurlement*: Balthus n. 4

("Tirez-lui les cheveux en passant...")

Illustration 16: "*Hurlement*: Balthus n. 12

("D'un moment instinctif, il l'arrêta au vol")



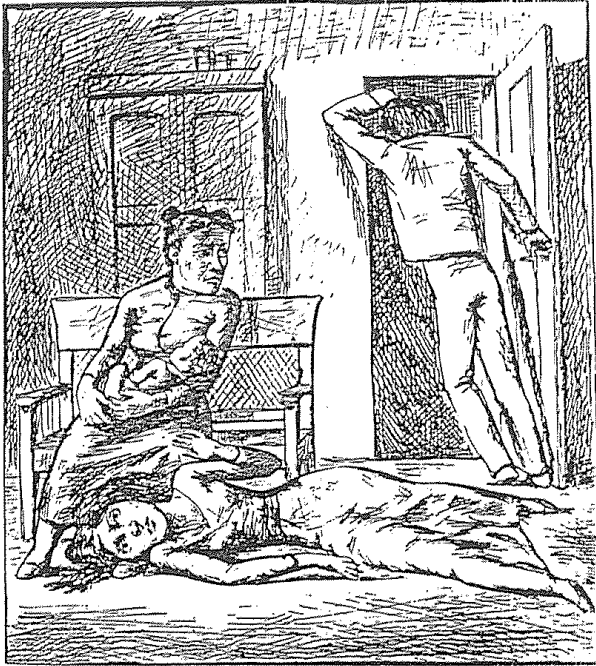


Illustration 17: “Hurlevent: Balthus n. 13 (“Cela me dégraderait de me marier maintenant (Heathcliff saura-t-il jamais combine je l’aime)”).



Illustration 18: “Hurlevent: Balthus n. 8 “Le demon l’avait saisie par la cheville!”



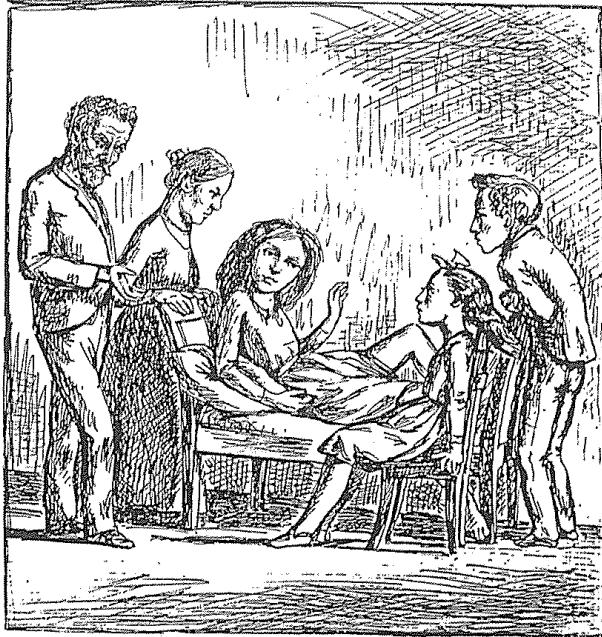


Illustration 19: "*Hurlevent*: Balthus n. 9 "Cathy comforted by the Lintons after the Dog had Bitten Her"



Illustration 20: "*Hurlevent*: Balthus n. 5 ("Parce que Cathy lui enseignait ce qu'elle apprenait...")



Illustration 21: Balbus "Les enfants"

against a chair. His tight breeches reveal the shape of his legs. In the film, it is the other way around. The way in which Cathérine sits down reveals her bare legs, a recurrent motif through the film. In the rest of the illustrations, Heathcliff's clothes conceal his body, while Cathy's display hers. Much emphasis is made on her legs. However, Stoneman (1996) points out that the display of Cathy's sexuality in Balthus illustrations always shows her in an active, powerful position (124). This is especially evident in drawing 11 ("Alors pourquoi as-tu cette robe de soie?") (Illustration 8). Heathcliff, looking at her from below (he is sitting on a chair), seems to reach to her, but she ignores him, while Nelly combs her hair. Cathy's clothes stick to her body, emphasizing her breasts and the contour of her leg. The emphasis is more striking in "La toilette de Cathy" (Illustration 9), the painting which developed from this drawing. Heathcliff is self-concealed; he grumpily lowers his head while Cathy indifferently looks outside. She is naked, with an open robe revealing her body. The hypertext recreates this painting in a scene in which Cathérine tries on dresses in preparation for Olivier/ Edgar's arrival. Roch/ Heathclif tries to enter the room and she throws him out. Apart from feeling ashamed for the first time of her semi-nakedness (unlike in the painting, she wears a gown), the scene marks her selfishness and self-absorption: she wants to impress Olivier and does not have time for Roch's reproaches. This scene comes from the hypotext (when Heathcliff pointed out he had marked the days Cathy spent with him and the ones she spent with the Lintons), but also appears in *WH1939* (although with the sexual undertones less obvious) and in *Hibintayin*.

#### 7.6.2.3.3. Love archetype: "Je suis Roch"

Rivette had directed a film called *L'amour fou* in 1969. He declared he took the title from André Breton's book, which he read at age sixteen - seventeen. For him, love is "l'amour fou, l'amour totale, l'amour absolu ou l'amour devient malade, drole" ("Histoires de titres"). Frodon explains that the characters' love story in the hypotext is one of passionate love, the world of desire at its purest state. However, at a determinate moment, Cathy feels attracted to another world of order, bourgeois love. This attraction is transformed in betrayal towards her own desire. There is a constant interplay in the hypotext between the world of reason and the world of desire, dionisiac world and appollineous world. The appollineous captures and perverts the dionisiac, a topic that is culturally universal.

Hunter said that this transposition worked on the same concept as Brontë's novel, as it concentrated on "a formula of denying passion until it exploded." Despite being a story of passion, the film depicts it in a totally passionless way. As it is common in Rivette's cinema, there is no emphasis, no shock, nobody gets altered for anything. Like in the hypotext, there is plenty of

violence in *Hurlevent*, but it leaves the characters unmoved: Guillaume/ Hindley attacks Hélène/ Nelly with a knife (it is like a sexual attack), but she remains calm, exactly like she does in the novel (114). Like the summer storm motif suggests, this is a world where passions run underneath an apparently calm surface. Hunter also praised the erotic tension between the two leads, which, like in Brontë's novel, is an intense, "irresistible force". Like in *Abismos*, there is absence of sex scenes between the lovers. Although there are physical elements in their relation, they do not kiss in the mouth. In contrast, their respective relations with the Lindons/ Lintons have an important sexual element. Like Heathcliff, Roch never asks Cathérine to leave Olivier. Their relationship resembles more mutual dependence than conventional love. The "I am Heathcliff" scene follows closely the dialogue in the hypotext, including the bit about Cathy's dream and the idea that marrying Roch would be "degradation". Nevertheless, Cathérine confesses that what she feels for him is "deeper than love":

"Je ne peux dire que j'aime Roch. C'est plus profound que ça. Je suis Roch. Il est toujours present pour moi".

The frame shows Hélène and Cathérine separated by a wall from Roch. In Balthus drawing of this scene (n. 13 "Cela me dégraderait de me marier maintenant (Heathcliff saura-t-il jamais combine je l'aime)") (Illustration 17), Cathy lies on the floor while Nelly looks in Heathcliff's direction. He gives them the back, obviously hurt by her words. The position of both women in the film (Hélène sitting down and Cathérine kneeling, with her head on her lap) is more similar to a preliminary study of characters for this drawing (Illustration 22).

#### **7.6.2.3.4. Editing: a "work in progress"**

We have commented before that the script for *Hurlevent* was not written beforehand. The filmmakers had a copy of Brontë's novel with them and each scene was developed the day before shooting it (Fabre). Rivette's working method encourages improvisation. Actors actively collaborate in the creative process. Films are regarded as "work in progress", as it is "the actual *process* of this work" that interests him, more than the "product" that results from it (Rosenbaum. "Introduction" 2). The method derives from French director Renoir, following a conception of cinema which "does not impose anything, where one tries to suggest things, to let them happen, where it is mainly dialogue at every level, with the actors, with the situation, with the people you meet, where the act of filming is part of the film itself" ("Introduction" 11). This emphasis on the creative process recalls the postulates of Surrealism. Rivette confessed to find unsatisfying and boring the method of traditional cinema (finding a good story, developing and scripting it; finding



Illustration 22: "Study of Characters". Hélène sitting down and Cathérine kneeling, with her head on her lap. (verso).



Illustration 23: Balthus 17 ("Catherine's arms had fallen relaxed, and her head hung down").

actors who suited the characters and then shoot it), so he stopped using it after his first films. Instead, following the precedent of Rouch and Godard<sup>172</sup>, he prefers to find a “generating principle”, which will develop itself “in an autonomous manner” (Eisenschitz et al. 43).

Music is used in *Hurlevent* exclusively in relation to the two lovers. There is no soundtrack; only *Le Mystère des Voix Bulgares* is played in the moors scenes (the lovers’ private space), when Roch leaves and also during his final dream (the songs used are “Pilentze Pee”, “Strati na Angelaki”, “Polegnala e Pschenitza”). This music works in a similar way to *Abismos*’ use of Wagner’s *Tristram and Iseult*. Both are pieces of pre-existing music (not composed for the film), which the director liked and thought would suit it. Like Buñuel, Rivette usually uses already existing pieces that are related to the film’s atmosphere (Aumont et al. 26).

There is no flashback and Lockwood does not appear. The narrative complexity of the hypotext is reduced to a lineal and objective narration. The camera always assumes the perspective of somebody observing from afar (like in *Abismos*), especially in the scenes involving the lovers. In the first half, Guillaume peers on Roch and Cathérine. Later, we follow Héléne’s point of view while he scolds them. While Roch and Cathérine talk in the garden after his return, their conversation is witnessed first by Olivier and then Isabelle/ Isabella. The audience is put in the same position as these two characters, too far away to hear what they say. The real action happens in the background, while there are open doors or archways in the foreground, as if in a painting frame: Héléne finds Roch and Isabelle kissing in the archway; Cathérine locks herself in her room (seen from the door frame). This distanced perspective is faithful to the hypotext, where the majority of scenes between the protagonists happen offscreen or are viewed from a distance.

#### **7.6.2.3.5. Dream and realism: the three oneiric sequences**

The films directed by Rivette are quite peculiar, even within French film industry. They do not follow a traditional plot structure. On the contrary, they have digressive narratives, which seem to go nowhere. In fact, Rosenbaum considers that some of the finer moments in Rivette’s work tend to take the form of spontaneous digressions (“Introduction” 7). Unlike in Hollywood classic cinema, where all the elements are there for a reason, some details are not reused or given a particular significance (i.e. the billiard table). On the other hand, dream is presented as part of reality. Unlike *WH1970*, we cannot distinguish dream sequences from real ones in *Hurlevent*. Like in the case of Buñuel, Rivette’s cinema is not very rational and it introduces the spectator in an oneiric, fantastic dimension even when it treats serious or historical topics. For Bonitzer, the films

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<sup>172</sup> Jean Rouch (1917– 2004), one of the founders of the *cinéma-vérité* and the *nouvelle vague* in France. Jean-Luc Godard (1930), one of the most famous *nouvelle vague* directors. Rouch pioneered the editing technique of jump cut popularized by Jean-Luc Godard.

he directs do not work because of their plot, but because of their charm, his very personal way of grasping things. His world can be puzzling, but fascinating. This is a world impregnated with reality, but at the same time different from it (“Entrevista”). Rivette declared he was interested in combining prefigured elements with unpredictable and uncontrollable ones, to see what happens. As a consequence, his work displays his own uncertainties about the story, which become the spectator’s (Rosenbaum. “Introduction” 2). This technique resembles the Surrealist *depaysement* and achieves a similar effect. There is also mixture of realism and anti-realism. In *Hurlevent*, the natural locations contrast with the hieratical actors. While Bombay cinema narratives aim to trap the spectator within the fantasy, in *Hurlevent* we are constantly reminded that this is a performance. Like the Surrealists, this transposition depicts the fantastic inserted in the quotidian.

The mixture between dream and realism is obvious in *Hurlevent*. The first intertitle says that this transposition follows “les premiers chapitres de *Wuthering Heights*”, but the time span actually covers from the mourning for M. Sevenier/ Mr Earnshaw’s to Cathérine’s death (a little more than four years). *Hurlevent*’s narration is structured around three oneiric sequences, whose ending is marked by a clock chiming. This is a narrative device Rivette used again in *The Story of Marie and Julien* (2003). There is one dream at the beginning, in which the dreamer is Guillaume/ Hindley; another in the middle (Cathérine’s dream); and one at the end (Roch/ Heathcliff’s dream). According to Rivette, starting a film with a dream is something he borrowed from Buñuel (“Interview”. *Histoire de Marie et Julien* DVD). The hand (a recurrent motif in the hypotext) appears in the three oneiric sequences: in the first, we have Guillaume’s hand between the rocks; in the second, Roch blindfolds Cathérine with his hands and both appear covered in blood; in the third, Roch is unable to reach Cathérine’s hand (which is at first a tree branch, like in Lockwood’s dream) through the window. Hazette says that the blood in the hands during the second dream is similar to stigmata, although Rivette denies it was done consciously. It also resembles the hand with the ants in *Un chien andalou*. The gesture of the hands covering the eyes appears in other scenes: Cathérine blindfolds Olivier, and later Roch blindfolds Isabelle. Blindfolding is also a motif in the 1998 TV version. In the hypotext, Cathy the daughter says she and Nelly used to play “blind-man’s buff” (280). In addition, some symbols related to vision are also important: the final scene is viewed through a window, while in several occasions characters say their lines while looking at their reflection on a mirror.

There are no childhood scenes. Rivette decided to dispense with the whole prologue about the protagonists’ childhood and open the film with Guillaume/ Hindley’s dream, which supposedly takes place after the father’s death. The first scene, based on Balthus drawing 6 (“Mais c’était un de leurs grands amusements de se sauver dans la lande”. Illustration 3) looks like the

*Genesis* and prefigures the characters' destiny. Cathérine and Roch are kissing on the ground on top of the rocks (their positions recreating the drawing), like Adam and Eve. Cathérine says: "Rien pourra nous separer", but Guillaume peers from afar, crawling like the snake (we first see his hand). He is about to throw them a stone, when the ghost of his father appears (like God or the Archangel) and his severe gaze prevents Guillaume from harming them. Suddenly, Guillaume wakes up at the kitchen table. We realize then he has been dreaming. Unlike *WH1970*, there is no slow motion, nothing to indicate the viewer that this was an oneiric sequence or a remembrance from the past. We are informed that the characters are mourning M. Sevenier's death. In the following scene, they talk about when their father brought then three-year-old Roch to live with them, but circumstances are not explained. According to Bonitzer ("*L'amour par terre*"), the first oneiric scene places Guillaume as a voyeur (he is not included in Balthus illustration).

The second oneiric sequence happens in the middle of the hypertext. After Roch escapes, Cathérine gets a cold chasing him in la "garrigue" and is sent to bed by Héléne. When she wakes up, Roch is there and blindfolds her with his hands, while *Le Mystère des Voix Bulgares* soundtrack plays in the background. She then realizes that both his and her hands are bleeding. Roch drops dead on the floor. Then, Cathérine wakes up. We realize that three years have gone by, she is already married to Olivier and living at the Grange. Like in the hypotext (where it is said "he [Edgar] led her [Cathy] to Gimmerton Chapel" 129), she seems to have been lead to her destiny, her choice not a real choice.

Loyal to the hypotext, *Hurlevent* has a circular structure. Bonitzer ("*L'amour par terre*") explains that Cathérine's abrupt death closes the film<sup>173</sup>, which finishes like it starts, with a dream sequence, in which the same motif is repeated. If the first image is Guillaume's hand, the last is Roch's hand through the broken pane. The violence and dialogue of Cathérine's death scene are similar to the hypotext. Balthus drawing 17 ("Catherine's arms had fallen relaxed, and her head hung down". Illustration 23), the last one, shows a very distressed Heathcliff standing with dead Cathy in his arms. Nelly cries in the background while an open door reveals Edgar, frowning. On the contrary, the hypertext presents the two lovers alone. Cathérine dies on a couch (like Emily Brontë in real life). Roch leaves, unchallenged by a (too) passive Olivier/ Edgar, while it is Héléne who says the last words over her dead body. The ending is extremely pessimistic (common in the Surrealist tendency transpositions) and leaves lots of untied endings, which habitual in the films directed by Rivette<sup>174</sup>. *Hurlevent* does not have a clear conclusion. In the scene before the last, Guillaume peers at Roch from the distance with a pistol, like a predator. It is obvious he plans to

<sup>173</sup> Remember Rivette himself acknowledged that her demise was too sudden, as her pregnancy was suppressed (Hazette).

<sup>174</sup> At the ending of *Celine and Julie*, the film starts again, this time from the perspective of the other girl.



kill him. The last dream scene seems to set the stage for Lockwood's appearance. It is like the beginning of the hypotext, with Roch in the bed instead of Lockwood: the wind blows, a branch breaks the window glass and we see the hand of Cathérine's ghost. Roch cries because he is unable to reach her. *Le Mystère des Voix Bulgares* (their private music) sounds in the background. According to Bonitzer ("L'amour par terre"), the lack of the second generation implies the lack of hope (like in *Abismos*). He considers that the hand of the dead Cathérine through the glass pane is "un moment mélancolique". Frodon adds that after Cathy's death, after the tragedy, only the ghosts are left. In Rivette's cinema, they exist alongside the living.

#### 7.6.2.4. *Onimaru's* narrative

Japanese film industry is structured by vertical integration, which ensures that the three big studios (Toho, Sochiku, Toei) tightly control exhibition and distribution (Davis 193). Toho is the distributor of *Onimaru*. Although Japanese movie-goers constitute the second-largest market in the world, they mainly go to Hollywood films<sup>175</sup> (197). Many Hollywood classic melodramas, including *WH1939*, were released in the country after the war. They included topics which had strong parallels with Japanese cultural motifs: the subjection and punishment of incontrollable women and the image of the doomed lovers whose transgressive love disrupts the social order (Collick 36). By the time these topics appeared in *Onimaru*, Japanese society and cinema had experienced a radical change. Yoshida and his *nuberu bagu* contemporaries react against the patterns of 1940s – 1950s Japanese classic melodrama genre (influenced by Hollywood). The threat that Kinu represents and the conception of love show more the influence of Buñuel. Nevertheless, *Onimaru* retains some typical Japanese melodrama traits, together with aesthetics from Noh theatre and elements of *jidai-geki*, the Japanese epic genre (*Onimaru/ Heathcliff* is a samurai).

##### 7.6.2.4.1. The *jidai-geki* genre

The *jidai-geki* are swordfighting period dramas, referring to feudal-era stories before 1868. Some scenes in this transposition (like old Takamaru battling the soldiers) are reminiscent of epic films like *Ran* and *Kagemusha* (both directed by Akira Kurosawa), released early in the 1980s. Authors like Burch talk about the strict genre classifications in Japanese film industry since the 1930s, which is as rigorous as "the periods of their history or the many natural seasons of the year", although "categories are purely descriptive, not hierarchical". First, a distinction must be made between *jidai-geki* (period play) and *gendai-geki* (modern play), while *meiji-mono* deal with the

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<sup>175</sup> American blockbuster *The Last Samurai* was the biggest financial success in Japan in 2003.

period in between (151). Davis describes some autochthonous genres: the aforementioned *jidai-geki*, gangster pictures (*yakuza*), melodramas, and comedies (*keigeki*) (194). Toho, the company which distributed *Onimaru*, was precisely known for its *jidai-geki* films. In the same way that Hollywood studio film production collapsed after the 1950s, Japanese rigid genre categorization was in disarray by the 1970s. This decade also marked the decline in popularity of the *jidai-geki*, which used to be the dominant local mega-genre (*yakuza* films took over). The *jidai-geki* genre continued life on television, while the richness of narrative material (“a popular action-suspense tradition”) provoked continuous revivals of the genre, which was not limited to Japan (197). Earlier in the 1960s, the samurai films of directors like Akira Kurosawa (internationally acclaimed) were “imitated and recycled”, not only in America, but in Italy (spaghetti western) or Hong Kong (198).<sup>176</sup>

Regarding subject matter, *Onimaru* could be classified as a *chambara eiga* (“swordplay film”), whose traits can be traced back to the poetry of the Heian period (794 – 1185 AD) and almost every Japanese artistic practice (Burch 152). *Chambara* films (like those of the *yakuza* genre) contain pure action sequences: e.g. *Onimaru* swordfighting the bandits which invade Nishi-no-shou/ Thrushcross Grange. They are centered on personal revenge, which was a main motif in Brontë’s novel. Climatic vendettas would be carried out “after a series of escalating humiliations” in those films, despite the presence of the *bushido*-warrior (samurai ethical code) (Davis 201). Like his counterpart in the hypotext, *Onimaru* calmly takes revenge on Hindley/ Hidemaru and all those who previously humiliated him. The revenge extends to Kinu/ Cathy who (like in the hypotext) dies cursing *Onimaru* (“You have killed me” 195) and haunts him to death. Her haunting is depicted with all the aesthetics expected in a horror film (i.e. lightning when *Onimaru* looks in shock to her decaying corpse). As McRoy explains, genres and subgenres in Japanese cinema are “slippery and frequently hybrid constructions”. Representations of fear, horror and monstrosity can be found in many different film traditions, and the *chambara* is not an exception (“Introduction” 2). It is also not unusual for *jidai-geki* to include elements of melodrama (Davis 199), which was the case in prewar films such as *Humanity and Paper Balloons* (1937), or Mizoguchi’s *Sansho the Bailiff* (1954). There are also examples in recent Japanese cinema, like *Twilight Samurai* (2002) or *The Sea is Watching* (2002, based on Akira Kurosawa script). These films emphasize the human element over the fighting.<sup>177</sup>

<sup>176</sup> Kurosawa’s *The Hidden Fortress* (1960) was the acknowledged bases for the *Star Wars* trilogy (George Lucas had wanted Toshiro Mifune to play Obi-Wan-Kenobi), Sergio Leone’s *For a Fistful of Dollars* is a transposition of *Yojimbo* (1961). Remember also that Kurosawa’s *Seven Samurai* not only had a Hollywood remake (*The Magnificent Seven*), but influenced Bombay film blockbuster *Sholay*.

<sup>177</sup> A different tendency in modern *jidai-geki* is represented by films like *Azumi* (2003), which are action-packed and use CGI.

#### 7.6.2.4.2. Japanese melodrama

*Onimaru* shows this mixture of *jidai-geki* and melodrama. The plot centers on the Yamabe/Earnshaw family and the conflict derives from Kinu/Cathy's decisions about marriage and motherhood. Melodrama is a common genre in East Asian cinema, but it has been adapted to express the region's cultural particularities (Chaudhuri 95). The class struggle topic so typical of Western melodrama has been an integral part of Japanese films since the silent era. Burch talks about the appearance of *keiko-eiga* ("tendency film") towards the end of 1920s, which reached peak in 1932 (152)<sup>178</sup>. Japanese melodrama flourished with directors like Yasujiro Ozu, whose films depict quite realistically the struggles of the working class (153). On the other hand, Japanese melodrama shows a similar moral background to Bombay cinema and Yeşilçam. It rejects the individualism of the Hollywood form and focus on the family as a unity. It also includes a "Confucian emphasis" on filial obligation, with the tension between "changes wrought by rapid societal modernization" and traditional values as a major theme (Chaudhuri 95) (i.e. Yasujiro Ozu's *Tokyo Monogatari*, 1953). However, filial obligation does not seem to be a priority for the characters in *Onimaru*, who stubbornly stick to their own choices, even if they imply self-destruction. This is coherent with the values of the *nuberu bagu*, which questioned the traditions of previous Japanese films, in the same way the young French *nouvelle vague* filmmakers rejected the so-called "cinéma de papa".

#### 7.6.2.4.3. Noh theatre (ghost theatre)

We have mentioned before that the narrative in the novel *Wuthering Heights* can be compared to a *bildungsroman*, as it is structured as a journey. This idea is also present in Noh theatre. Every play begins with the idea of a spiritual quest for something we lost. The high point is the moment of realization ("opening the eyes of the spectator"), when the full emotional implications of the story are made clear. In the East, there is a strong tradition of using the story form as a means of revealing the truth. If passion is the main motivation in Brontë's novel (and in the Gothic), these moments of intense recollection constitute the dramatic justification of Noh theatre (Plowright 11), a rare moment of enlightenment which fuses fact with fiction and the personal with the impersonal (12). In *Onimaru*, the first opening of Kinu's coffin works as one of those "moments of enlightenment". Her body covered in maggots makes Onimaru realize, in the most shocking way, that his beloved is dead and he has lost her. Like in Noh theatre, the gory

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<sup>178</sup> This was the first genre to reflect class struggle rather than the "unanimist" ideology of traditional Japan. The films were set in modern times (consequently *gendai-geki*) and developed as an effort to master and to *naturalize* the codes of social cinema of Europe (with ideas from the West as "democracy", "socialism" and even Marxism) (Burch 152).

detail of the scene makes the spectator an active participant in his shock. In the hypotext, Heathcliff is similarly “enlightened” by Cathy the daughter’s and Hareton’s eyes resemblance to Cathy’s (353).

If some viewers find *Onimaru* slow and still (even alienating), so is Noh art. This theatre form is austere and minimalist, and has a complex structure closer to a religious rite than a conventional form of entertainment (Plowright 13). The slow tempo of Noh drama partakes of and is part of eternal time and eternal space. The matters portrayed on the stage are of the eternal world of nature. Noh theatre is often called a symbolic art, which becomes effective only when the audience and the actor become perfectly united. As I said, the Noh stage has no curtain and barely any scenery, so it forces its way out into the audience, who interpret the symbolism which the actor weaves upon the stage (Nakamura 53). Keeping the interest of the audience depends entirely on the artistic ability of the *shite* (leading actor), whose heart and mind “must be working at full capacity”, even “during periods of no outward physical movement”. This is “movement in stillness”, an important aspect of Noh (52). Subjects covered in the repertoire of Noh plays include filial pity, love, jealousy, revenge and *samurai* spirit. All of these elements can be found in *Onimaru* and (except maybe for the *samurai* spirit) they are not alien to Brontë’s novel. A performance of Noh drama presents a sequence of five plays, selected from the five categories of the repertoire respectively.<sup>179</sup> *Onimaru* shows the influence of category IV: *Kyojo-mono* (“mad woman plays”) or *kurui-mono* (“frenzy plays”). This group includes subcategories such as *shunen-mono* (“revenge plays”) and *kyoran-mono* (“insanity plays”) and centre on heightened emotion, whether in the form of hatred or ecstasy. *Shunen-mono* features ghosts who seek vengeance on those that wronged them in life (Hand 20). This category has obviously influenced the development of Kinu’s character (representative of the “demonic woman” archetype), who haunts *Onimaru* to death. I analyse this archetype in Chapter 8. In the *kyojo-mono* formula, a female ghost unburdens a painful memory to a priest in a dream (Plowright 26). In *Onimaru*, the blind priest/ Lockwood unwittingly unchains the drama when his friends desecrate Kinu’s tomb. Group V: *kirino-mono* (“concluding plays”), also known as *kichiku-mono* (“demon plays”) has influenced the character of *Onimaru*. In these plays, the leading role (*shite*) appears in human form in the first scene. Then, in the second scene, he reveals his true identity, which is not that of a god, but rather a demon, *tengu* (hobgoblin), or other such monster (Hand 20). In the film, *Onimaru* gets his name because Kinu points out his physical resemblance to an *oni* (an evil genius, or a demon). Moreover, he becomes progressively more dehumanized and beastly-like. Like in the case of melodrama, Noh plays finish when order is restored. Closure is given to these performances with the human triumphing over

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<sup>179</sup> For a detailed account of the different types of plays (and also of Kabuki), see Hand 21-22.

the supernatural (Hand 20). The final defeat of tyrant Onimaru by legitimate heir Yoshimaru/Hareton can be analysed in this way.

Noh theatre provides the roots of Japanese horror film. The genre relies on the traditions and mechanisms of Western horror, but also draws on the storylines, structure, performance practice and iconography of traditional theatre. Noh and Kabuki contain the uncanny and the horrific as recurrent motifs: the supernatural domain of gods, demons and ghost, or the emphatically earthbound world of killers, bandits and their victims (deserving or otherwise) (Hand 22). Both domains appear in *Onimaru*. Many Noh plays are structured around the idea that “someone appears”, who, many times, is a character from the other world, a spirit. This type of play is generally referred to as Phantasmal (*mugen*) Noh or *shura-mono* (ghost play). Its structure includes a climax in which the ghostly character dances (Nakamura 30). The appearance of Onimaru (considered a supernatural being) provokes the drama in the hypertext, while the climax happens just after he performs the snake domination ritual dance. The narrative traits of Noh theatre have resemblances to Gothic fiction and, through this influence, to the plot in Brontë’s novel. The central motivation of most Noh plays is longing and the power of ghosts which cannot be appeased. They cannot forget their past even at the risk of losing their souls, so they return continually to haunt a scene of former passion and relive moments from which they cannot escape (Plowright 11). This plot is similar to Cathy’s haunting of Heathcliff in the novel, and it is also reproduced in *Onimaru*.

#### 7.6.2.4.3.1. A Noh ending: unfulfilled revenge

There is no feeling of absolution or justice in Kinu’s haunting, just the fulfilment of her curse before dying. While revenge dramas are often constructed to place the audience in the position of the avenger in the West, this is not necessary the case in Japan. Audiences might derive satisfaction from seeing revenge suffered even by a sympathetic character, while revenge is not about an individual deserving of justice, but about “the gears of the social machine turning” (Hantke 59).<sup>180</sup> This lack of poetic justice is already present in Noh drama, which has little to do with right and wrong. According to Plowright, the ideal concept of beauty in the Noh derives from the ghosts’ “sense of being utterly forsaken”, which has “a chilling purity”, rendering conventional divisions of right and wrong “superfluous”. The final absolution of the priest at the end of the *kyojo-mono* play is eclipsed by the dramatic impact of the wronged ghost (11). This is what happens at the ending in *Onimaru* (and Brontë’s novel): the hope of regeneration offered by

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<sup>180</sup> Sadako in *Ringu* attacks indiscriminately. The protagonist does not survive by trying to appease her (by rescuing her bones), but by chance (she made a copy of the tape).

the second generation is shadowed by the remembrance of the ghosts of the first. One-armed Onimaru (with Kinu's coffin over his shoulders) observes Yoshimaru and Kinu the daughter from the top of the volcano (11). This is a pessimistic ending. Despite losing his arm (and his patriarchal power), Onimaru does not die and his threat still exists. Unlike transpositions like *WH1992*, the final union between Yoshimaru and Kinu the daughter does not imply the restoration of order. Coherently with Surrealist transpositions, the social structures remain shattered.

#### **7.6.2.4.3.2. Editing: Japanese traditional theatre and *nuberu bagu* filmmaking**

The aforementioned influence of Noh theatre in this transposition can be observed in the narrative technique. The opening scene shows a blind *biva boshi* monk (Lockwood's counterpart) who visits the graveyard to pray for the soul of Takamaru/ Mr. Earnshaw. His travelling companions are grave-robbers, who decide to ransack Kinu's tomb despite warnings that a spell will come on them if they do it. Immediately after, Onimaru appears (for the first time) and kills them with his *katana* for daring to look inside his beloved's coffin. This is coherent with the idea of "someone appears" which structures Noh plays. Narrative modes in Japanese tradition are radically different from Western ones. First, it would be pointless to try to assign a symbolism to every element of the frame. We have described how in classical Hollywood and nineteenth-century theatre melodrama, every element aims to help the narrative progress and express something. Burch explains it is the contrary in Japanese arts. Noh theatre is "an almost purely lyrical form", in which the narrative (which deals with a semi-legendary past) is reduced to a commentary on some theme or conflict drawn from a fund of folklore and old chronicles. Through the Noh, this material passes to Kabuki (69). In Kabuki and doll theatre the primary narrative dimension is isolated, set apart from the rest of the theatrical substance, designated as one function among others (98). The emptiness of the volcanic slopes and the interiors in *Onimaru* give the sensation of the story happening in an atemporal dimension. When seen in long-shot, the characters do not blend in the scenery. Their bright kimonos contrast with the dark brown rooms and black slopes. Consequently, the human figures strike out, forcing the viewer to concentrate on them.

The viewers of *Onimaru* are like spectators in a Noh stage, observing the events from a frontal or a side perspective (as I explained in Chapter 6). The vast majority of dialogue scenes (like the opening one between the *biva-boshi* and Sato/ Nelly) show the person speaking in frontal view, and then the back or shoulder of the one spoken to. There is almost no cut-crosscut in the hypertext. Instead, characters talk side by side, not looking in the eyes, as the etiquette of Muromachi period required (e.g. when Takamaru/ Earnshaw presents child Onimaru to the family, or later when Kinu the daughter goes to live to Higashi-no-shou and talks to Onimaru).

The flat frontality of the shots in *Onimaru* is characteristic of Japanese films, like those directed by Yasujiro Ozu. As Burch explains, the use of long shots and medium long-shots has been overwhelming in Japanese cinema since the 1930s. Directors like Mizoguchi acknowledged the influence of Hollywood for their use of this framing (276).<sup>181</sup> In contrast, there are barely any close-up and reverse-field figures. A basic trait of Japanese cinema in general (usual in Mizoguchi and Shimizu) is that the camera is nearly always placed further from the characters than in Western cinema and often held there (193). Many scenes in this transposition open with the close-up of an inanimate object (recurrently an alight candle) in the foreground, while characters interact in the background. During the fight scene in the city, the camera remains static, assuming the point of view of somebody at the beginning of the street, while the confrontation between Onimaru and the villagers happens at the back. The fight moves to a side street on the left, but the camera remains where it is (Onimaru finishes off his attackers offscreen). The frame remains empty for a few seconds; till Kinu appears running and they embrace. This is the only example in *Onimaru* of the use of “empty frame” (shots of empty rooms or inanimate objects). Burch talks about the systematic use in Japanese films (especially those directed by Yasujiro Ozu) of “empty frames” (also called “pillow-shot”) for “a variety of effects strange to Western eyes”, but “mainly as transition between scenes” (193). The “empty frame” is not exclusive of Japanese cinema, but can also be found in European silent cinema (especially German, in films like *Mabuse*). Nevertheless, while Western cinema codified the use of the vacuum as suspense (especially in horror films), in Japan, this willingness to stress the existence of a frame, to leave the shot uncentered, is related to aspects of traditional painting (194). Empty frame does not imply an ellipsis. For most Japanese artists, representational space/ time is an association of fullness and void, of event and non-event. The empty frame procedure demonstrates the cultural concern with objects and environment, which is also obvious in the long shot framing (especially in the 1930s) (195).

The absence of traditional “empty frames” in *Onimaru* is not surprising, given that Yoshida was a member of the Japanese 1960s *nuberu bagu* which, similarly to its French equivalent *nouvelle vague*, reacted against the traditional aesthetic and narrative patterns of their predecessors in the industry. Burch describes how, as early as 1950, Marxist critic Imamura Taihei criticized Ozu’s “pillow shots” as “example of passivity towards the real”, “an escape from society into nature” and stopping the plot. Imamura Taihei’s criticisms must be seen within the context of the class struggle in the Japan of the late 1940s (279). Ozu and his contemporaries represented a “bourgeois” way of filmmaking, which Yoshida and his *nuberu bagu* companions regarded as conformist and old-

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<sup>181</sup> The long take in *The Life of Oharu* was stimulated by his having seen films of William Wyler (perhaps *The Little Foxes*, *The Best Years of Our Lives*).

fashioned. The members of the movement reinterpreted French *nouvelle vague* and *cinéma vérité* techniques for a Japanese context: hand-held cameras, jump-cuts to introduce a new irrationality (an anti-narrative mode of construction) to stories of rebels who are far from sympathetic heroes (Bock 321). Violent Onimaru is an example of these unsympathetic heroes. The intellectual and political climate prevailing among 1960s Japanese urban youth contributed to the codification of *sheishun-eiga* (films like Oshima's *Diary of a Shinjuku Thief/ Shinjuku dorobo nikki*, 1968), which have been referred to as "imitation" of Jean-Luc Godard (Burch 339). The contents of these films related more directly to the lives of the postwar baby boom generation, enhancing the political overtones. Yoshida and Nagisa Oshima attacked all of the Japanese "master directors" (including Kurosawa and Ozu), for their reliance on big budgets and their failure to bring real sociopolitical issues into their films (Bock 348). The *nuberu bagu* films were independent productions, as their radical topics would have found no backing from any studio. Making films outside the established commercial system is more difficult in Japan than in any other advanced industrial country (Burch 346). Like the *Yeni Sinema* filmmakers, many *nuberu bagu* directors from the 1960s began with a major company and turned independent, hoping for greater ideological and artistic freedom. The price was severe budget constraints. I explained before that *Onimaru* was partially financed by France, a country where director Yoshida is popular, while he remains associated to the arthouse cinema market in Japan.

Burch discusses Yoshida's stylistic devices (he describes him, together with Nagisa Oshima, as one of the most important directors to appear in the late 1950s- early 1960s) (346), which show a postwar assimilation of Western style with local visual codes (i.e. *Akitsu Spa/ Akitsu onsen*, 1962). *Decoupage* is "radically disjunctive", with shots which almost never match directly and are never repeated, which create an added element of "distance" (350). His "masterpiece" *Eros + Massacre* (1969) manipulates narrative space – time. There are sequences which mix dream and reality, past and present, in which no hiatus is perceptible at the narrative level (348). Similar techniques can be found in *Onimaru*. In the same way as the Surrealists, camerawork renders dream and reality undistinguishable: the shocks received by Onimaru when seeing Kinu's corpse (emphasized by thunder and lightning) take the spectator inside his deranged mind. Temporality is also unclear. Similarly to *Hurlevent*, there are some abrupt ellipses: after adult Onimaru carries the coffin home on his horse in the opening scene, we pass directly to old Takamaru riding (mimicking Onimaru's position) on the day in which child Onimaru (who walks next to the horse) arrived to the Sacred Mountain. This is no established flashback; we do not know who narrates. *WH2011* shows the same sudden opening: adult Heathcliff remembering his lost love abruptly chains to his arrival to the house as a child. More significantly, we do not know the time span



between Onimaru's escape and Kinu the daughter's birth. Both scenes happen immediately one after another. This was deliberate (Okumura 132), so spectators would have doubts about the baby's legitimacy. The only (very) subtle indication of the passing of time is the decay of Kinu's corpse each time Onimaru opens the coffin (first, she is being eaten by maggots, the second time she is a skeleton). Authors like Sato point out that, in the films he directs, Yoshida likes to leave things deliberately ambiguous and include surrealistic elements (95).

#### 7.6.2.4.3.3. Narrator: the *obayashi* and the *biwa-hoshi*

The film's narrative structure is totally loyal to Brontë's novel, although it has been rearranged according to the patterns of Japanese storytelling. The hypertext starts soon after Kinu the daughter has moved into Higashi-no-shou/ Wuthering Heights. The old servant Sato/ Nelly (the main narrator in the hypotext) opens the film. She explains to a blind *biwa*-player monk (whom we can identify as Lockwood) the events which happened before. As I said, unlike other transpositions, there is no voiceover linking to a flashback to establish any of these two characters as narrators. Sato's status as narrator is defined because she appears dressed (in this scene only) as an *obayashi*, with long, loose white hair and spinning a weaver. The *obayashi* is the traditional narrational figure in Japanese ghost stories from the medieval period. Sato also has her archetypal rasping voice. A similar figure appeared at the beginning of *Throne of Blood / Macbeth* (1957), portraying the three witches from the play. She is seen from a frontal perspective, coherent with Noh aesthetics. The use of an archetypal Japanese *obayashi* as narrator for Western story *Wuthering Heights* is an example of hybridity. For Brophy, it is a proof of how "the spectre of Japan's unnerving isolationism governs Japanese aesthetics". Transcultural occurrences like the Gothic are "not blended but mutated" (151).

The blind monk/ Lockwood is visiting the house because Old Takamaru Yamabe/ Mr Earnshaw (whom he refers as "Taisama/ Your Highness" and "dearest person") was his old mentor, who sent him to learn to play the *biwa* in the city. The fact that the monk is a *biwa-hoshi* defines his narratorial position. Noh theatre adopted the *biwa-hoshi* as the narrator, but they derive from a story-telling tradition of blind wandering minstrels, which still continued during the Muromachi period (Plowright 11). Because they were blind, the *biwa-hoshi* were thought to possess mystical powers and were used as mediums to converse with the dead (83, NOTE).<sup>182</sup> The blind monk/ Lockwood resembles one of the two actors around whom all Noh plays pivot: the *waki*. In contrast to the *shite* / principal actor, the *waki* is never masked and only portrays one of three distinctly "earthly" categories: officials (*daijin-waki*), priests (*so-waki*) and common men (*otoko-waki*)

<sup>182</sup> In the folk tale "Hoichi the earless", included in the film *Kwaidan* (1964), the *biwa hoshi* is such a medium.

such as warriors or villagers (Hand 19). Most Phantasmal Noh plays have a *so-waki* (travelling priest) who lives in the present world, unlike the *shite*, who is usually a supernatural character and lives in the world of spirits (Nakamura 33). These travelling priests appear at the beginning of the play, to introduce the drama. Their role loses relevance in the performance after the opening. In most cases, after the *waki* has given the *shite* his cue, he spends the rest of the time sitting, quietly listening, in a corner of the stage (30). The monk in *Onimaru* is a *so-waki* figure. He is first seen playing his *bina* and then his intrusion in the cemetery provokes Onimaru (whom we would associate to the *shite*) to appear and unravel his story. Consequently, the monk disappears from the film just after Onimaru enters, and never reappears again (he does not close the film, neither does Sato). A *waki* is also the intermediary between the spirit world and reality, regarded by the masses in medieval times as “a most welcome saviour” who prayed for release from the sufferings of this life and admittance into the Pure Land (*jodo*) after death. The *waki* was the one who could offer repose and salvation (Nakamura 31). Nevertheless, in *Onimaru*, the spiritual relief provided by the monk is viewed with scepticism. His constant offering of prayers seems ineffectual when confronted with Onimaru’s violence. Moreover, the group of monks in the city who announce the ending of the world look more ridiculous than comforting.

Finally, the use of a narrator figure who is also a musician links to an ancient body of Japanese solo narrative arts, which are sung and / or spoken. It can be seen in the comic monologues *naniva bushi* and *rakugo*, in the *gidayu bushi* figure in the doll theatre, or in the *benshi* from silent cinema (a musician who stood in front of the screen and explained what happened). The blind monk in *Onimaru* recalls one of the oldest and most seminal of those narrative arts: the *heikyoku*. The *heikyoku* singers accompany themselves on a *bina* and their songs are based upon a body of verse describing the struggle for power between clans at the end of the twelfth century (Burch 98). One of these epics, *Heike Monogatari* (1330) is one of the most important sources of Noh drama grown out of the blind story-telling tradition (Plowright 82). It narrates the meteoric rise and fall from power of the arch-tyrant of the Heike clan (in conflict with the Genji or Minamoto clan), a plot which can be compared to *Onimaru*’s.

#### **7.6.2.4.4. Love archetype: a “profane” love (*shinju*)**

From the beginning of Japanese film industry, love stories in movies usually centered around affairs with entertainers, geishas or prostitutes that ended tragically (society did not want these women to be happier than their respectable counterparts). Sato explains that one of the reasons was that the choice of marriage partners rested with the parents and romance between respectable men and women did not blossom of its own accord (73). In the 1940s, all love stories

were regarded as pornography by censors, who considered they “distracted concentration from war effort”. Only after defeat in 1945, the love story between a man and a woman as social equals became part of the process of democratization. Even nowadays, when romantic love between respectable people is accepted, many men and women have marriages that are arranged by parents or even company bosses (74). The notion of love as obscene for Japanese society has its roots many centuries before.

During the Muromachi period in which *Onimaru* is set, society regarded to be in love as sinful, while women had no power. The love relation between Kinu and Onimaru is not impossible for class restrictions, but because the very notion of falling in love is profane. In Japan, matrimony was a union between families rather than individuals. After marriage, women were under their husband’s rule without any rights to their children or to own property. This family system had consolidated in the Edo period (which follows the Muromachi, 1603 - 1868) and continued during the Meiji (1868 - 1912) (Iwakami 95). It also mimics the marriage laws in nineteenth-century England. Although the idea of idealistic love (a man and a woman respecting each other in an equal relationship) was first introduced to Japan during the Meiji era along with Christianity, society still considered a marriage for love was “immoral”, only fit for characters in fiction, but not ordinary citizens. The strict feudal family system was still dominant and arranged marriage was the norm. In an article entitled “A Pessimistic Poet and a Woman” (1892), Tokoku Kitamura first introduced the idea of love into modern Japanese literature. He claimed that love was the secret of life, life was meaningless without it and novelists cannot depict life without also depicting love (Iwakami 97). The idea of love itself did not exist in Japanese literature. *The Tale of Genji* is not about love between ordinary people, while Saikaku Ihara *Gesaku* literary genre (Edo period) was about lust and racy amorous affairs, not spiritual love (Iwakami 98). The concept of “passionate love” would be totally alien in the Muromachi period, so the strong bond between Onimaru and Kinu would have no place in that society.<sup>183</sup> In the documentary, *Kyoto, My mother’s place* (dir. Nagisa Oshima), it is explained that arranged marriage was still common in the twentieth century. Life for 1930s Japanese women was not very different from the feudal Edo era. Marriage was their only possibility. They were instructed in the “teaching of the three obediences (*shanju no she*)”: “women should obey their parents in childhood, their husbands in married life and their sons when they are old”. In spite of the marginal place Muromachi society assigned them, the female characters in *Onimaru* are quite rebellious. Given that the patrilineal lineage described in the

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<sup>183</sup> In the film *The Life of Oharu* (1952) (set in the Edo Period, 1603 - 1868), to be in love is regarded as “a sin”, as it implies the transgression of class boundaries. On the other hand, being the concubine of a lord and bearing his son is “a privilege”. Because of her love relation, Oharu and her parents are banished, while her lover (Toshiro Mifune) is beheaded. He dies shouting, “I wish one day will come when we can love one another regardless of status”.

hypertext rends women powerless, it is not surprising that Kinu (and later her daughter) acquires her power by manipulating the men around her. In order not to be vanquished from the Sacred Mountain, she herself arranges her marriage to Mitsuhiro/ Edgar, legitimate heir of Nishi-no-shou/ Thrushcross Grange, whom she has never seen. While Cathy in the novel feels attracted to the life of luxury Edgar offers (although there are other, more complex reasons), Kinu's only reason for the marriage is to stay near Onimaru. She is similar to Catalina in *Abismos*, who tells Alejandro/ Heathcliff: “lo único que necesito es tenerte cerca”.

The doomed love between Onimaru and Kinu disrupts the social order (Collick 36). We have seen before how nineteenth-century Japanese intellectuals mirrored the English Romantics by using insanity, sexuality and suicide as literary motifs to express radical, personal rebellion (43). This attitude also reflects the Surrealists, but has its roots many centuries before. Many Japanese *bunraku* plays (puppet theatre) written by Monzaemon Chikamatsu (recognized as Japan's Shakespeare, 1653- 1724) depict young lovers defying the conventions by committing *shinju* (“love suicide”).<sup>184</sup> His domestic dramas of love and duty are accurate reflections of life in Japanese society of the period and distinguish themselves for adding human elements to the theme of the conflict between social pressure and personal desire. His play *Sonezaki Shinju* (*The Love Suicides at Sonezaki*), inspired by actual events, not only inspired many similar plays, but influenced real-life lovers to actually commit double suicide in the hope that their love would live forever (“Monzaemon Chikamatsu”. Special Feature). *Shinju* resembles the Surrealist notion of love as rebellion against social structures, which we find in *Onimaru*. Tessier (“Yoshishige Yoshida” [1984] 97) mentions that Yoshida (like Oshima and Shinoda) was fascinated by the topic, which is central in *Eros+ Massacre* (1969). Love is self-destructive, but the main characters insist in their pursuit, even if “their only recourse seems to be suicide, either alone or with someone” (Sato 97).

#### 7.6.2.4.4.1. Love and death: necrophilia

Eroticism (love) and death are the main topics in *Onimaru*, an association which is also recurrent in Noh theatre. After her death, Kinu's rotting corpse features prominently. There are scenes of necrophilia: Onimaru steals Kinu's coffin from the cemetery and keeps it at home. This fascination – repulsion for a putrefying body shows the influence of Buñuel and Surrealism, but also appears in the Japanese horror genre: recent films like *Audition* (1999), or old ones like *Ugetsu Monogatari* (1953), where the protagonist is infatuated by a beautiful woman who turns out to be a ghost. They represent the concepts of passion and romantic attachment as monstrous, a “cause of loss and suffering” (for oneself or the loved ones) (Goldberg 30). Unlike in the hypotext, Onimaru

<sup>184</sup> For more about *shinju* in Japanese society, see Tadao Sato (1997). *Le Cinéma Japonais. Tome II*. 179 – 180.

does not feel peaceful when opening Kinu's coffin and seeing her dead body. On the contrary, he is horrified at her state of putrefaction and he is later haunted by this vision, becoming progressively crazy and violent (it is one of the reasons why he rapes Tae/ Isabella).

Goldberg postulates that the association love – horror can be better understood within the context of Buddhist philosophy. Films like *Moju* (1969)<sup>185</sup> and *Ugetsu Monogatari* mirror Zen teachings, which identify the nature of desire as “a pathological craving”. By clinging to desire, we consign ourselves to suffering, because desire is delusional (30). According to Buddhism, “sexual desire belongs to the realm of senses and these senses are deluding us”. Only the mind (a sixth sense according to Buddhists) can reveal things as they really are, provided that it detaches itself from sense perceptions. In Buddhist soteriology, passion is an obstacle to deliverance. Only the detachment from desire frees one from the endless cycle of karma (cycles of birth and suffering) and allows for progress towards enlightenment. Sex is “the blaze of passion”, the “thirst” that creates the chaos, unease and suffering that plagues the world (31). Nevertheless, Buddhist philosophy recognizes that desire is unavoidable. As the Romantics and the Surrealists postulated, it is also the force that drives human existence.<sup>186</sup> In *Onimaru*, the protagonists destroy themselves by clinging to their desire, but (exactly like in the hypotext) this is an irrepressible force, stronger than they are.

#### 7.6.2.4.4.2. Sex and violence: the “profane” room

Japanese prewar censors forbade kissing, embracing or bed scenes. Consequently, filmmakers developed a “subtle kind of love scene with no sensuality”, which attained a high level of refinement (Sato 76). We have the contrary situation in Japanese films from the 1980s onwards, the decade when *Onimaru* was released. They have extremely explicit sexual scenes, which are not shot in a pleasurable way for the spectator, but provoke awkwardness and uncertainty. This is the case of *In the realm of senses/ Ai no Kôrida*, directed by Yoshida's friend and mentor Nagisa Oshima, in which sex is an instrument of revolution that can bring the destruction of society. This is a notion very similar to the Surrealist *amour fou*. *Onimaru* does not shy away from including the violent episodes from the novel (if Heathcliff throws a knife at Isabella's ear, *Onimaru* throws one at his servant). The sexual scenes are extremely violent, with nudity involved: Shino/ Frances is raped and killed by bandits, while Tae/ Isabella is brutally raped by *Onimaru*. According to what the traditional Japanese code expected a wife to do at the period (Sato 84), she commits suicide soon after. Such scenes of rape and violence against women are not uncommon in Japanese

<sup>185</sup> *Moju* is similar to Buñuel's *Él* (1953). Intimacy is a devouring force that consumes everything in its path (Goldberg 34).

<sup>186</sup> In fact, the word “sei” in Japanese means both “life” and “sex”.

performative arts. Many Kabuki plays involve the torture of women, with characters using grotesquely ingenious methods to inflict pain (Hand 23). Moreover, the torture genre is long popular in Japanese cinema, influenced by the *chambara eiga* (samurai film) and *pinku eiga* (soft-core erotic films) of the late 1960s-70s. The *pinku eiga* (produced mainly by Nikkatsu studio), regularly featured male domination or violation of the female body (Conrich 103). Hantke points out that there is unfortunately a ubiquity of rape in Japanese culture, as a form of violent entertainment exclusively directed against women and often stylized in elaborately staged sadistic and masochistic scenarios (64, note). This ritualized brutality is reminiscent of Japanese rituals like *bara-kiri*<sup>187</sup> or concepts like *gaman* (endurance), an important aspect of local cultural identity. Nevertheless, Conrich remarks that sadistic fantasy is accepted exclusively in the realm of fiction, but not in real life (103). Needham warns that the “horror, sadism and cruelty” present in new Japanese films (like *Ichi the Killer*, *Battle Royale*, *Ringu*) do not imply that they are an essentially integral part of “the Japanese nature” (11). *Onimaru* follows the patterns of those films, as it is the male characters doing the abuse and the women being recipients of assaults. However, this does not imply that the female characters are depicted as defenceless victims. In this brutal society, they get their power by manipulating the violence of the males. Kinu the daughter torments Onimaru by occupying her mother’s place in the coffin. At the ending, it is her who gives Yoshimaru/ Hareton the *katana* to kill Onimaru.

Kinu and Onimaru’s first and only sexual encounter takes place just after Takamaru/ Mr. Earnshaw’s death, in the aforementioned “profane” room (where household members are secluded as punishment). The delicacy of this scene contrasts strikingly with the brutality of Onimaru’s rape of Tae and attack on Kinu the daughter later in the same room. Brophy considers this scene “the core” of the drama, concentrating “desire, consummation and obsession” (156).<sup>188</sup> Significantly, it is Kinu who takes sexual initiative. Her ghostly voice lures Onimaru to the “profane” room, where she seduces him. She is like the vampire from Japanese folklore, a pale, dark-haired woman trying to entice handsome young men. While Onimaru wanders around the corridor asking Kinu where she is, he finds a plate of milk, like the one Takamaru took “to be possessed” before the ritual of dominating the snake. The sexual encounter in the room works as a reversal of the snake domination: it is a “profane” ritual in contrast to the “sacred” one. Both naked, Kinu entwines her pale body around him, like the sacred white snake. Brophy describes their sexual union as “a seductive dance”, in which “they contort and entwine like two snakes”, as if possessed by “the energy of the serpent spirit of the mountain” (156). Kinu introduces her fingers

<sup>187</sup> An ancient act in which female votives would offer up the ‘flower’ of their entrails and blood by a self-inflicted knife wound (McRoy. “Introduction” 7).

<sup>188</sup> See Brophy for a detailed description of the scene.

in Onimaru's mouth, like the lovers in *L'âge d'or*. Okumura (128) links the protagonists' sexual union to the death of the being as an individual, as Bataille described (16).

The relation between the protagonists has a very relevant sexual component, but this is not the important aspect. Their lovemaking happens after Kinu arranges to marry Mitsuhiro/ Edgar. Onimaru is angry, but resigned to the fact. Kinu seems indifferent to her impending marriage, but she is extremely worried about losing her consubstantiality with Onimaru (even if they remain separated). As she tacitly accepts that their love has no place in the Muromachi society, she is adamant about preserving it on a mental level (like Cathy in the hypotext). Her seduction can be regarded as her way of proving (to him and herself) that it will remain unaltered. In many films directed by Yoshida we find the idea that sex without love is "a vain, empty act" (Sato 97). This resembles the postulates of the nineteenth-century Romantics, for whom the important issue was the spiritual connection, and then, the twentieth-century Surrealists, for whom sex without desire was a mechanic act. *Onimaru* reproduces the most revolutionary aspect of love in Brontë's novel. The desire between Kinu and Onimaru is not "profane" because they have sex, but because of the strength of their mental attachment. If society dissociates love and marriage, sex becomes one of the duties within the marital contract (as Catalina expressed in *Abismos*). In *Onimaru*, the lovers never see one another again after Kinu's marriage (the Muromachi etiquette forbids it), but their spiritual connection remains. Contrary to the hypotext, their consubstantial union never changes, even if it is not overtly admitted once they have been sexually separated. There is no misunderstanding, no feeling that they must change or give it up (Okumura 128). Kinu never says that marrying Onimaru would "degrade her". The "I am Heathcliff" scene resembles their counterpart in *Abismos* and *Ölmeyen* rather than the hypotext: Onimaru's escape is not provoked by Kinu's words, but by their stubbornness.

#### **7.6.2.4.4.3. The "I am Heathcliff" scene: "Watashi wa Onimaru"**

Immediately after the protagonists have sex in the "profane" room, Hidemaru/ Hindley comes back with Shino/ Frances and baby Yoshimaru/ Hareton. Onimaru leaves at once. While Kinu is being introduced to her sister-in-law, she hears the neighing of the horse, announcing Onimaru's departure, but keeps calm. She then looks at her reflection on the hand mirror (the present she received as a child instead of the novel's whip). Like in *Abismos*, Kinu knows Onimaru is leaving, but does not try to stop him. When Sato reproaches her for that, she replies: "Onimaru is still here". This is similar to the lovers' first dialogue in the Mexican version: "Un minuto después de marcharte ya estabas conmigo otra vez." Like Catalina, Kinu feels their spiritual bond will not be broken. With her reflection in the mirror in close-up, she says: "Watashi wa Onimaru.

Onimaru watashi desu” (“I am Onimaru. Onimaru is me”). Quite significantly, the “I am Heathcliff” speech is reciprocal in this film. Her words, according to Yoshida, mean that Kinu feels she has the same *oni* inside herself as Onimaru (Okumura 129). This is similar to *Abismos*, where María/ Nelly accused both lovers of having “the devil inside”. Moreover, in Japanese literature, *oni* implies everyone’s own evil inside him/herself. When people assimilate their own evilness, it becomes gradually an independent *oni*, the otherness (Okumura 129). When Kinu says “Onimaru is me” to the mirror, she wants to emphasize her oneness with him, while realising at the same time that she has become irreversibly different from her partner. Given that the paternity of young Kinu is unclear, Brophy points out it is possible his seed has “taken hold of her body”, symbolized by the small round mirror as a womb (156). However, if Kinu is possessed by Onimaru, Onimaru is possessed by the spirit of Kinu, especially after her death (157). Her putrid body keeps tormenting him, driving him insane.

#### 7.6.2.5. *WH2011*’s narrative

This transposition follows the recurrent tendency (broken by the previous British version *WH1992*) of transposing only the first half of the novel. The film ends when Cathy dies on childbirth. Like *WH1970*, we do not know the sex or destiny of her baby. Rather than a transposition, some reviewers are talking about a “reimagining” (Murray 3). This hypertext could be defined as “*Wuthering Heights* retold from Heathcliff’s point of view”. The information we have is restricted to the one he has, and to our previous knowledge of Brontë’s novel. Many iconic scenes happen offscreen or are witnessed by Heathcliff from afar. The “I am Heathcliff” speech is cut as soon as he leaves the room. Narrative is elliptic. The spectators constantly find themselves having to fill blanks in the story (which was already the case in some scenes in *WH1992*). It is as if the filmmakers assumed that the novel’s plot is well known, so explanations are unnecessary. In the hypertext, Heathcliff quarrels with Cathy and leaves as soon as Edgar arrives. He sits outside and then sees from afar how Edgar threatens to leave and Cathy stops him. The spectators familiar with the hypotext know that they had a violent confrontation because of Heathcliff (*WH* 112). Cathy’s delirium is just a glimpse through a window. The scene is recognisable because some feathers are flying (like the ones in Cathy’s pillow, *WH* 160). These narrative choices bring into notions of fidelity. Reviewers have praised the rejection of “academicism” in this transposition (i.e. Pons 14). To follow the story faithfully could have been detrimental. British audiences are familiar with Brontë’s novel (compulsory reading in secondary school) and there have been plenty of previous versions (the most recent, a TV mini-series in 2009). By changing the perspective, this hypertext avoids the sensations of *déjà vu* in the spectator.



The hypertext opens with adult Heathcliff (James Howson) in the oak bedroom, banging his head in frustration. We find out at the ending that Cathy has just died. The scene chains to young Heathcliff's (Solomon Glave) arrival to Wuthering Heights, on a rainy night. He is covered with a cape which makes him resemble Emily Brontë (Sinead O'Connor) in the opening of *WH1992*. Both characters play the role of narrators. While the point of view belongs to multiple characters in the hypotext, in this version it is unashamedly Heathcliff's. The camera is emphatically placed on his shoulder or showing what he sees. If his view is restricted by furniture, like in the "I am Heathcliff" scene, so is ours. The spectator empathizes totally with Heathcliff, while the rest of the characters are seen through his eyes. This is the point of view of the outsider, mirroring the boy's social exclusion. Many scenes are glimpsed from outside a window (like when Heathcliff is thrown out of Thrushcross Grange after the dog-biting episode), from a doorframe; or peering from holes in the walls. When Heathcliff is locked in the garret, he glimpses Cathy (who brings him some cake) through the cracks on the wooden door.

#### **7.6.2.5.1. Editing: the influence of Dogma rules**

The aforementioned influence of Dogma 95 affects the narrative aesthetics in this transposition. *WH2011* is not what we understand as a "genre" film. The rule number eight of the manifesto forbids them. To be more accurate, it encourages the rupture of genre expectations. This rule is problematic in itself. Vincendeau points out that it only works if we understand "genre" according to classic Hollywood paradigms, but not when we consider the notion in a wider sense, as even "European art cinema" can be regarded as a genre (127). The narrative in this transposition resembles the previous version *Hurlevent*. The objective is not to create a series of events, but a series of "sensations". We seem to "experience" the film rather than being told a story. Nevertheless, while the artificial acting style in the French version distanced the spectator, it is totally the contrary in *WH2011*. Tact is a recurrent motif: Heathcliff caresses a fleece while looking at Cathy; he rubs one of the feathers they collect against his face...These moments are emphasized by an extreme close-up framing. Spectators are encouraged to feel what characters feel. The *nouvelle vague* aesthetics which influenced *Hurlevent*'s director Rivette are the most obvious antecedent of Dogma 95. Nevertheless, the Dogma brethren are quite critical of the French movement, especially the notion of *auteur*. They consider this emphasis on the "individual artist" failed to break with the past and bring in a new cinema, becoming bourgeois instead (MacKenzie 52 – 53).

The Dogma 95 manifesto recalls the early twentieth-century Modernist movements (including Surrealism), which also produced manifestos calling to revolution. Like Dogma 95, their

revolution was a radical attempt to redefine cinema aesthetics practices and the culture (including political hierarchies) in which they existed (MacKenzie 49). *Dogma 95* has also been compared to mid-1950s Britain's Free Cinema (51). Apart from the use of unprofessional actors and natural locations, both movements share a documentary style and a detached approach from the reality portrayed on the screen. In *WH2011*, there are practically no dialogues (actors, especially Heathcliff, barely speak). Preference is given to sound effects (the wind blowing in the moors). The scarce dialogues blend Brontë's prose with a realistic depiction of twenty-first-century England street language. Many of them are taken word for word from the hypotext (i.e. Heathcliff's description of his murderous intentions after his return, *WH* 136). Others have been updated to include swearing (the f-word), racist language (by Hindley) and some anachronisms (like the word "OK"). Moreover, many scenes resemble a documentary, especially because optical work and filters are not used (Dogma rule number five forbids this). We seem to follow the characters and witnessing their powerlessness to control their destiny, which is faithful to the hypotext. Dogma rule number six forbids "superficial" action. ("Murders, weapons, etc, must not occur"). As *WH2011* transposes a novel, it obviously contains some action which the Dogma brethren would judge "superficial". Nevertheless, actors seem to "go through the motions" rather than taking an active part in what is happening.

As Dogma rule number four requires, the film is in colour. Editing alternates panoramic shots, with Heathcliff observing from afar, with extreme close-ups or detail close-ups of objects. When characters speak, we just see their mouth, half of their face, one eye..., which creates an oppressive atmosphere. During the "I am Heathcliff's speech", Cathy's hair covers half of her face (she is seen from the boy's point of view, lying down under a chair). In many occasions, the camera cuts to focus on an object while the characters are talking. While these perspectives might seem irritating, they mirror the elusive narrative in the hypotext (influenced by the Gothic). We seem to be excluded from the secret; there is something we cannot grasp. On the other hand, these perspectives are not gratuitous. When adult Heathcliff and Cathy speak in the Thrushcross Grange living-room, there is a close-up of a caged canary, in contrast to them (as caged as the bird is). There is also a close-up of a lamp, whose dangling ornaments resemble Cathy's earrings, symbolising Heathcliff's fascination for her. This intrusive emphasis on close-up details contravenes the patterns of invisible editing, as the camera keeps making its presence felt, but is typical of arthouse cinema.

It is inadequate to say that the hypertext has childhood scenes, as childhood and adult sequences are given equal screen time (one hour each). The change from children actors to adult ones does not happen till after Heathcliff's return. Moreover, the childhood part of the

transposition is given more relevance. For Arnold, the attachment Cathy and Heathcliff had as kids is the most important part in the hypotext (Gilbey). Coherent with this idea, the adult scenes contain constant flashbacks to the past, as if they were figments of Heathcliff's mind: Nelly tells adult Cathy not to run, which chains to an image of child Cathy and Heathcliff running in the moor. When adult Heathcliff hits Hindley, a scene of Hindley hitting him as a child is juxtaposed. Just after he finds out about Cathy's marriage, adult Heathcliff is alone in the moor. He lies down, Christlike, paralleling the same position he assumed in a previous scene as a child. These sequences link past and present. The temporal continuity is left unclear. Scenes cut abruptly, without any single hint of an ellipsis: child Heathcliff escaping from the Heights at night chains to his adult self, returning during the day. We are not told how long his absence last. We can assume is around three years because baby Hareton is now a toddler. Dream sequences are shot exactly the same as "real" ones: it is difficult to distinguish what happens in the "real" world from Heathcliff's imagination.

#### 7.6.2.5.2. Love archetype: a childhood love

The apparent lack of passion and emotion in this film can also be influenced by the Dogma 95 manifesto. The Dogma brethren reject what they called "cinema of illusion". They consider "decadent filmmakers" those who try to "fool the audience" by using "emotions" generated by "illusion", "superficial action" and illusions of "pathos" and "love" (Hjort. "Dogma 95" 39). *WH2011* contains explicit sex scenes, including Heathcliff's nudity (both his child and adult self). In the last decade, there has been a tendency in British cinema and TV to "sex up" classic novels transpositions. The most recent *Wuthering Heights* TV series (2009) contained sex and nude scenes.<sup>189</sup> These types of scenes (which make the lovemaking in *WH1970* look tame) have led critics to question to what extent they are necessary, or if they have been added just to titillate viewers. Despite the inclusion of sex, *WH2011* does not follow this tendency. Sex scenes are not pleasurable; they are not here to lure the viewer. First, child Heathcliff observes Hindley and Frances having sex in the moor at night. They are juxtaposed to two dogs doing exactly the same. Their lovemaking resembles a mechanic act, which the adolescent kid observes with curiosity (like in the "awful Sunday" episode 66). Second, adult Heathcliff's seduction of Isabella resembles Alejandro's "vampiric" kisses to Isabel in *Abismos*, positioning him as a predator. While he kisses her, Heathcliff bites Isabella's lip and makes it bleed, which both shocks and excites her (prefiguring their abusive relation).

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<sup>189</sup> The latest TV transposition of *Sense and Sensibility* (2008) opened with the explicit sexual seduction of the captain's ward by Mr Willoughby, only assumed to have happened in Jane Austen's novel.

In contrast to this explicitness, the love scenes between Cathy and Heathcliff are depicted by means of suggestion. They never even kiss in the mouth till after Cathy is dead. The sexual tension in their relation (identified in the hypotext by Barreca 237), is especially intense in the childhood scenes. After child Heathcliff arrives, child Cathy, from outside a door, observes how Nelly washes him. There are detail shots of his skin, with the emphatic noise of the sponge rubbing his body. Besides, the boy is aware of Cathy's presence. Sensuality is achieved by means of the aforementioned tact motif. While they ride a horse, child Cathy's hair, shaken by the wind, caresses child Heathcliff's face. The sexual innuendo between the children remains quite innocent at the same time. Like in the hypotext, they share a bed (but only to sleep). On the one hand, the actors Shannon Beer (child Cathy) and Solomon Glave (child Heathcliff) were fifteen, so more explicit scenes could have brought problems with censorship.<sup>190</sup> On the other, this hypertext portrays sexuality as a fact of life, part of growing up. Their relation is perfectly defined during their scenes in the moor (with practically no dialogue). After a playful fight, child Heathcliff grabs child Cathy's wrist quite harshly. She responds by grabbing his hair and looking at him defiantly. Both let go at the same time, but Cathy has ripped a curl from Heathcliff's head (like the one she takes in the hypotext when they meet before her death, 195) and releases it to the wind. In another scene, child Heathcliff pines down child Cathy in the mud in the moors. He dirties her face while she laughs. For Raphael, this is "one of the most potent scenes in the film" (36):

"Their quasi-savage connection is profound, built on friendship as well as adolescent sexual desire. The camera pulls in and out, lingering on their faces and on their intertwining bodies. There is a love typical of the Romantic novels in which only death can truly consummate a character's passion."

After their fight in the mud, they clean one another at the house (Mr. Earnshaw scolds them for getting dirty). They help one another out of their clothes and Heathcliff rubs Cathy's hair with a towel, but they seem totally unaware of the intimacy of their actions. Their "savage connection" is especially felt in the scene when Cathy licks the wounds on Heathcliff's back (he has taken a beating because of her). While in a previous scene he threw dust over his eyes to get tears, here he is finally able to cry.

#### **7.6.2.5.2.1. "I am Heathcliff" scene**

All the sequence is framed in extreme close-ups, following Heathcliff's point of view, hidden under an armchair. It is a night scene, where the only source of light comes from the

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<sup>190</sup> In Britain, sex is illegal under the age of sixteen (although the law is systematically broken in a country with the highest teen pregnancy rate in Europe).

fireplace. Like her counterpart in the hypotext, Cathy seems shocked about Edgar's proposal. She is even crying. It is as if she should be happy, but feels uncertain and insecure: "in my heart and my soul, I feel I am wrong", she says (*WH* 119). The scale of her decision is made more poignant because the scene is played by the child actress. Although she is within the age of consent (twelve at the time the film is set), it is obvious that she is not mature enough to take the step. As we follow Heathcliff's perspective, her speech is cut after he crawls out of the room, just after she says: "It would degrade me to marry Heathcliff". In fact, we do not even get to hear the "I am Heathcliff" sentence. While Heathcliff escapes, he sees Cathy outside, calling him, but takes not notice. The hypertext does not show Cathy's later illness or her marriage. On the contrary, it cuts directly to adult Heathcliff's return.

#### **7.6.2.5.2.2. Love and death: necrophilia**

The final encounter between adult Cathy and adult Heathcliff does not take place in her chamber, but in the living-room at the Grange. She dies in a couch (like authoress Emily Brontë in real life). Their conversation in the hypotext is reduced. Instead, the camera concentrates on their hands while they hug. They do not kiss, but desperately cling to one another. Later, when he bangs his head against a tree, the scene has not been beautified, quite the contrary. He looks grotesque: a red injury is visible on his forehead, while his nose is running as he cries.

Like *Abismos*, *WH2011* does not shy away from showing the necrophiliac aspects of the protagonists' love. Heathcliff intrudes in the Grange to see Cathy's corpse (*WH* 205). He kisses her (in the lips for the first time) and cries. For a moment, it looks as if he were having sex with her corpse. Raphael considers the scene "disturbing" and shattering the idea that "their relationship remains so pure because it is unfulfilled, unconsummated" (36). Nevertheless, like *Abismos* final scene, it is quite contained. The necrophiliac aspects are more moving than vulgar. The spectator feels Heathcliff's desperation and melancholy for losing his love. Necrophilia continues till the ending of the film. Heathcliff digs Cathy's tomb and attempts (unsuccessfully) to open the coffin. The scene is juxtaposed to flashbacks of the day in which his child self pinned child Cathy on the mud.

#### **7.6.2.5.3. Ending: "The Enemy"**

Like the rest of Surrealist transpositions, *WH2011* has a non-restorative ending, in which social structures remain shattered. Heathcliff becomes owner of Wuthering Heights, but does not feel happy. He walks alone in the moor. He is seen from a high angle (symbolising his isolation), watching a bird which seems to pronounce his name, like Brontë's poem "Still beside that dreary

water” (*CP* 84). Images of him and Cathy as children wandering around the moor are seen (including their play fight in the mud). Director Arnold considers that the “inconclusive nature” of this transposition gives it “a particular charm” (Yáñez Murillo 117), but Raphael thinks this ending is “oddly cold” (36).

There is no soundtrack, excluded by Dogma rule number three. Exclusively diegetic sound can be used (music is accepted if the source is inside the setting, like a radio). *WH2011* only includes the sound of the wind in the moor scenes, while we overhear people speaking in the next room in the scenes at Wuthering Heights household. The only songs included are the popular ballads sung by Cathy and Nelly at different points (Cathy “sings her father to sleep”, like in the hypotext, 84). The rule is broken at the ending, when suddenly we hear the song “The Enemy” by modern pop group Mumford and Sons, and credits start to roll. The abrupt appearance of the song recalls the ending of *Bright Star* (2009, dir. Jane Campion). This film had soundtrack, but substituted the customary music over the credits for a poem by John Keats (“Ode to a Nightingale”), protagonist of the film. This use of sound in both films provokes an atmospheric feeling, compelling spectators at the cinema theatre to remain in their chairs (usually, they get up and leave as soon as credits roll). In the case of *WH2011*, it is necessary that spectators remain. After the credits finish, there is an extreme close-up of child Heathcliff with his head down, while Cathy’s voice finally says: “I am Heathcliff” (which was cut from the scene of her speech).

### 7.6.3. Conclusion

One of the main problems when transposing *Wuthering Heights* to the screen is how to handle the complexities of a narrative which spans for more than thirty years. Since *WH1939*, the tendency has been to omit the second generation story (the exceptions are *WH1920*, *WH1992* and *Onimaru*). Despite this omission, all the transpositions tend to maintain the circular structure of the hypotext, by means of flashbacks (*WH1939*, *Promise*), repetition (the same image at the beginning and end of *Ölmeyen* and *WH2011*) or symmetric motifs (shooting a gun in *Abismos*, falling in the river in *Dil Diya*, the hand in *Hurlevent*).

Another consequence is that the transpositions concentrate on the tragic love story of the first generation, and not in the hopeful union of the second. However, while Classic transpositions try to achieve a happy conclusion somehow (restorative ending), the Surrealist ones are more interested in exposing how that love shatters social structures (subversive ending). These two types of ending are coherent with the editing models used. Classic transpositions follow the “invisible”

editing model, in which the narrative is rendered as clear as possible for the spectator to understand and enjoy. Surrealist transpositions use the *dépaysement* model, which deliberately leaves elements and continuity unclear. The main aim is for audiences to question what they are seeing and/ or be shocked by the narrative.

The change to a different time and spatial context we analysed in the previous chapter also implies a transposition to the narrative aesthetics typical of the target film industry. Brontë's source story has been transformed according to very disparate patterns, such as *masala* film (*Dil Dija*), teenage subgenre (*WH1970, Promise*), *auteur* film (*Ölmeyen, Hurlevent, WH2011*) or *jidai-geki* (*Onimaru*). Nevertheless, I have established that all the transpositions share the common influence of melodrama and horror film genre, whose roots can be directly traced back to the hypertext (Romanticism and Gothic fiction). I have studied how the patterns of those film genres are by no means fixed. First, they keep evolving according to what society considers acceptable (censorship, change in social attitudes...). Second, they interact with local narrative traditions (i.e. Hindi mythological epics, Noh theatre...). Finally, they are rearranged according to the filmmakers' intentions: the "subversive" movements which influenced the Surrealist transpositions (*nouvelle vague, nuberu bagu, Dogma*) imply a rupture with genre conventions.

## 8. Chapter 8: Literary text versus cinematic text: *Wuthering Heights*' characters

### 8.1. Introduction: definition of characters in film

One of the greatest difficulties when translating the *Wuthering Heights* story to images is the high number of characters involved. Not only there are two generations, but the protagonists go from childhood to adolescence to adulthood. Filmmakers need to use different actors or try to make them look older with make-up. Unsurprisingly, many transpositions have eliminated and/ or reduced characters and adjusted their ages. *WH1939*, *Dil Diya*, *Ölmeyen*, *Hurlevent*, *Hibintayin* and *Promise* wipe the second generation completely. The love story between Cathy the daughter and Hareton only appears in *WH1920*, *Onimaru* and *WH1992*. In *Abismos* and *WH1970*, the children from the second generation do appear, but there is no possibility of them having a relation. In *Abismos*, set in the nineteenth century, Catalina's baby is a boy. The failed sequel of *WH1970*, which producers planned after the commercial success of the first film, would have been complicated to shoot. In this transposition, Hindley's son dies as a child and we are not informed about the destiny or gender of Cathy's baby. Cathy miscarries in both Filipino versions (there is no Hareton), so there is no possibility of redemption through the second generation. The question is left open in *WH2011*: Hareton appears as a toddler, but we do not know if Cathy's baby survives.

The main point of this analysis is not if Brontë's characters have been depicted in a similar way to the hypotext, but if their portrayal is coherent with the film to which they belong. The same character is played differently depending on the audience the actor is playing for. In an interview about his role as Heathcliff, Timothy Dalton declared that Laurence Olivier (in *WH1939*) portrayed Heathcliff as "totally romantic" (meaning: "sentimental"), which "suited the mood of the 1930s". Instead, his Heathcliff is "rebellious, brooding", a "character with whom they [audiences] can identify in 1970" (McAsh 29). In *WH1970*, Cathy and Heathcliff are teenagers. In *Abismos*, they are thirty-year-old adults. However, both films can claim to offer a "correct interpretation". *WH1970* centres the action in their adolescent years; while *Abismos*, which opens with Heathcliff's return, presents the characters looking back in nostalgia to their lost infancy together. In both cases actors are credible as a couple.

While a novel can devote whole paragraphs to the physical and / or psychological description of a character, a film has to do the same in visual terms. This is a more complex process. A description in a novel involves pointing out the features the writer considers relevant. In film, the multiple elements included in the frame contribute to the definition of the characters: the music, the lightning, the clothes they wear... Everything is in front of the audiences' eyes, who



must figure out their meaning (consciously or unconsciously), according to their familiarity with cinema conventions. The most evident element is the actors themselves.

### 8.1.1. Stereotypes

The choice of actors for a film usually follows the rules of what Russian director Eisenstein called “typage” (9). It derives from the characterization in the Italian “*Commedia dell’ arte*” (sixteenth century), which had a set of seven easily identifiable archetypes. Actors were chosen on the basis of their facial characteristics, so that audiences would be immediately aware of their social and psychological ones. A handsome young man usually plays the hero, while a pretty young woman usually plays the heroine. This is done so that the audience immediately feels attracted towards them. According to Eisenstein himself, he chose the actor playing the evil doctor in *Battleship Potemkin* because he was ugly. He wanted the audience to immediately dislike him (9). This characterization is by no means realistic, but forms part of a code instinctively recognizable by the audience. As a descendant from the “typage”, cinema characters are often defined according to stereotypes. The expression refers to a fixed and repeated characterization, which originated for practical necessity, to help the audience understand the narrative (authors like Johnston 23 point this out). As they knew what the character stood for, there was no need to elaborate in their psychological characterization. Stereotyping is characteristic of the film melodrama genre, where characters represent psychic primary roles (E. A. Kaplan [1983] 25): hero, heroine, comic man, and villain. The dependence of film melodrama on a series of archetypes is a continuation from traditions of performance in its predecessor nineteenth-century theatre melodrama (Hayward also mentions other types of theatre, like the vaudeville, for this tradition, 384). The objective of this “pigeon-hole’ system” is not deep character development, but helping the audience to understand immediately those characters’ role in the play and their moral substance (John 27). Like in Eisenstein’s model of “typage”, in melodrama facial appearance often corresponds with character (John 29).

Iconography and stereotype in characters’ construction in cinema is by no means fixed. Hayward defines stereotypes as “social-cultural productions passing as normative”, so they need to be examined in relation to race, gender, sexuality, age, class and genre as well as history (385). The way in which characters (both main roles and secondary) have been depicted in the *Wuthering Heights* film transpositions provides case studies for the change and evolution of stereotypes. What is acceptable for a character in one culture might not be in another. I am going to examine Joseph in this light. He embodies the repressive side of organized religion in the hypotext. He is a fanatic, sinister figure, but also comic and ridiculous. He cannot understand that the children are not

interested in the boring religious sermons he tries to force them to read. Nelly describes him as “the wearisomest self-righteous Pharisee that ever ransacked a Bible” (*WH* 83). He is representative of the garrulous, unreliable servants which, according to Davenport- Hines (139) were stock figures of Gothic fiction. He has a counterpart in all the hypertexts, except the two Filipino ones. Many of the transpositions depict him as the comic relief stereotype, although none of them has made a conscious effort to reproduce his distinctive accent from the hypotext. Firsts, accents do not travel well from one culture to another. Second, in a medium dependent on sound, audiences would immediately lose patience with a character they cannot understand. While in the Classic transpositions he is harmless (i.e. *WH1970*, *WH1992*), in the Surrealist ones he can be quite sinister (especially *Hurlevent*). His religiousness is object of mockery both in *WH1939* and *Abismos*. However, while in the Hollywood version this is reduced to some innocuous and colourful Bible-quoting, in the Mexican one he is used to criticize fanaticism. This character presents problems for the East Asian transpositions. Censorship codes of 1960s Bombay popular cinema and Turkish would find unacceptable to criticize a character for his religiousness. Consequently, in *Dil Diya* and *Ölmeyen*, Joseph becomes the “benevolent elder” archetype typical of those industries, who acts as a guide for the protagonists. In *Dil Diya*, Joseph is actually split in two characters. On one hand, there is Shamu Uncle, the wise, well-intentioned elder. On the other, there is Murli (Bombay film comedian Johnny Walker), who embodies all the negative aspects of the character and appears in several comedy scenes. Finally, his omission from *Hibintayin* and *Promise* can be regarded as a way to avoid controversy (coherent with the “neuter” vision of religion in both hypertexts). Although there is religious freedom in the Philippines, Catholicism (the official religion) still has great power in society.

### 8.1.2. Stars

The choice between a well-known or an unknown actor for a role is deliberate, as it affects the way in which the film is received. Stacey (1994) distinguishes between cinematic identification (which refers to the viewing experience) and extra-cinematic identification (the use of the stars’ identities in a different cultural time and space) (171). If the players are famous, their star persona, their public image plays an important role in their performance, influencing how the character is perceived. Some of the industries included in this study (Hollywood, Bombay and Philippine popular cinema) rely heavily on the star system. Cathy and Heathcliff are played by the biggest stars of the moment in *Dil Diya* (Dilip Kumar and Waheeda Rehman) and *Promise* (teenage idols Richard Gutierrez and Angel Locksin). The star system precedes cinema. It evolved on the early Victorian stage along with the tradition of the “stock company” (John 33). Similarly to

stereotyping, it contributed to the definition of the characters. The audience got used to associate each of the actors of the company to a determinate type of role. As soon as they appeared on stage, it would be clear who they were playing. The practice still prevails in commercial film industries around the world: as soon as actor Pran (Ramesh/ Hindley in *Dil Dija*) appeared on the screen, it was clear for Hindi audiences that he was a sadistic villain, which was the archetype the actor was known for.<sup>191</sup>

Given that audiences watch a film waiting with impatience to see their favourite stars, their entrance on screen has to be spectacular, patterned to amaze the audience (Nacache 43). In Hollywood's classic period, the star would appear in an iconic, heroic position: i.e. Clark Gable/ Reth Butler at the bottom of the staircase in *Gone with the Wind*.<sup>192</sup> Cathy is first introduced in the hypotext through traces of her past presence. First, Lockwood finds her scribbling in the margins of a Testament (a "legitimate" text), which reflects her position as a socially marginalized figure. Then, her ghost appears. Her introduction is comparable to Hollywood's "absence effect" (Nacache 45), in which traces of the star's presence are shown, in order to build anticipation in the audience. As we will see in *WH1939* section, this effect is used to present Merle Oberon/ Cathy (the only one who was an established star when the film was released). I will analyse the entrance of the stars in each of the transpositions.

Besides, the star system arose as a way of profiting economically from the spectators' fascination with individual players. As the Surrealists pointed out, movies glamourized everything: not only the actors' faces, but also clothes, objects... (Ray 70). The majority of film industries around the world, Hollywood and Bombay popular cinema being prominent examples, encourage the cult of the actors and invest in the fascination for the stars (Ciecko. "Theorizing" [29] describes the importance of the fan phenomenon in Asian cinemas). Stars become a projection of what audiences members aspire to be. They want to buy the products they endorse, they want to have the clothes they wear...<sup>193</sup> Producers use the popularity of stars to attract financial backing for a film: this is common practice in industries like Bombay popular cinema, in which stars sign for films that do not even have a script. On the other hand, scripts are written with specific stars in mind, who become closely identified with a determinate type of genre or role: during the 1950s,

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<sup>191</sup> Pran remembered how, while all the stars were cheered in a premiere, his arrival would be received with fearful silence ("The Pran interview").

<sup>192</sup> Antonio Banderas recreated Gable's pose in a recent Marks and Spencer's commercial.

<sup>193</sup> Chow Yun Fat's long coat in *A Better Tomorrow* (1986) became very popular with Hong Kong youngsters, despite being impractical for the country's warm weather.

*Dil Dija* leading man Dilip Kumar was known as the “tragedy king” (Mishra [2002] 37).<sup>194</sup> While this “tragic good man” persona was suitable for post-Independence India, the political corruption of the early 1970s implied Kumar’s substitution for “angry young man” star Amitab Bachchan. Like the stereotypes, the series of values the stars represent for the audience are not fixed. Stars (whom Gledhill defines as “shifting signifiers”) reflect the moral, social and ideological values of the time of their popularity, while their meaning changes according to the social, economic and political environment (*Stardom* 215. Quoted in Hayward 380). We have alluded to Timothy Dalton describing himself as “a 1970s Heathcliff” in contrast to Laurence Olivier’s “1930s Heathcliff”. Stars are also signs of indigenous cultural codes. Their gestures, words, intonations, attitudes, postures... are deeply rooted in a nation’s culture, which is also the reason why some stars do not export well (Hayward 376). Bombay film declamatory style might sound exaggerated to Western audiences, but it is highly praised by Hindi audiences. Nevertheless, public tastes keep changing. Sometimes stars become stars precisely because they differ from the norm. Dilip Kumar is credited with changing the conventions of Hindi screen acting, as he delivered his lines “in a soft and intimate tone” (Kabir 36).

Usually, the actors’ star-image acquires a life of its own. Dyer postulates that stars are “intertextual” (6. Quoted in Hayward 379), as their image gets picked up and it is used and reused by others. Stars self-referencing is characteristic of Bombay popular cinema, prone to play these intertextual games with a complicit audience.<sup>195</sup> Sometimes star intertextuality crosses media boundaries: Colin Firth’s portrayal of Mr. Darcy in BBC 1995 TV series *Pride and Prejudice* was the acknowledged reference for character Mark Darcy in Helen Fielding’s novel *Bridget Jones’s Diary* (1996), which led to the actor being cast in the leading role in the film version (2001). This fascination for the stars explains why they can achieve iconic status when they die young and/or in tragic circumstances. Hayward (382) mentions James Dean, but this phenomenon is present internationally. Japanese star Yusako Matsuda (Heathcliff in *Onimaru*) died of cancer a year after the release of the film, coinciding with him achieving international fame in Hollywood blockbuster *Black Rain*. After his death, there were books, films and TV specials about him. His image continued to be used commercially in publicity campaigns<sup>196</sup>, together with numerous scale models of his most famous characters. Stars are constructed by the film industry and status is authenticated by the media (press, fanzines, television and radio). The promotion for *Promise*

<sup>194</sup> In fact, he decided to do comedy because the intensity his tragedy roles demanded was threatening his mental stability. This is a case of an actor in danger of being “devoured” by his star persona, who seems more real to audiences than the real person.

<sup>195</sup> In *Mard* (1985), star Amitab Bachchan disguises as “Father Anthony”, a wink to the role he played in *Amar Akbar Anthony* (1979).

<sup>196</sup> A 2000 campaign for Schick razors featured his character Shunsaku Kudo, from the famous television series *Tantei Monogatari*.

includes numerous interviews speculating about a possible real-life romance between the protagonists. Extensive use is made of their TV star personas, very popular with teenage audiences.

### 8.1.3. Costumes, props and camera

Another aspect of the actors' appearance which helps define a character is the clothes they wear and the objects they carry. Costumes are deliberately designed to describe their personality and their evolution. A character wearing glasses usually indicates s/he is an intellectual, shy person. The act of removing them indicates s/he is becoming more assertive (i.e. *Strictly Ballroom*, 1992).<sup>197</sup> In *Abismos*, Isabel's elegant dresses contrast with Catalina's plainer and more practical clothes. While Isabel represents a conventional model of femininity (she plays the piano and has a pet dog), Catalina/ Cathy carries a rifle and is used to physical exercise. Like in the case of "typage", this characterization does not aim for realism, but for helping the audience understand. Defining characters through their clothes did not originate in cinema. We can find examples in literature and certainly in Brontë's novel. Wild child Cathy is not concerned about losing her shoes in the moor (*WH* 89). After coming back from her stay in the Grange, the first indicator of her changed personality is her new, elegant but restrictive dress (93). In this scene in *WH1992*, Cathy's immaculate white gloves become dirty after hugging Heathcliff. As analysed by Harper (2001), clothes work additionally as signifiers of fascination, vehicles of fantasy for film audiences. I have mentioned Goldwyn's insistence in changing the time setting in *WH1939* to allow the actors to wear "nicer dresses". One of the most commented aspects of a Bombay film is the beautiful saris actresses wear in the song-and-dance sequences. In fact, such scenes are known for the continuous change of outfits.

Apart from the actors' appearance and clothes, cinema uses other devices to define them, such as music, which was adopted from nineteenth-century melodrama. Cathy the daughter in *WH1992* has her own tune ("Young Catherine"). Camera shots and lighting are also important. Characters are seen from a low angle when they are happy (like Cathy and Heathcliff running towards the heather in *WH1939*) and from a high angle when they are sad (like Heathcliff at the ending of *WH2011*). In *WH1992*, Heathcliff's exclusion from the Grange is marked by showing him peering from the dark into the illuminated living-room.

In the subsequent sections, I will analyse all the characters in the *Wuthering Heights* film transpositions in relation to these elements. I argue that Classic and Surrealist transpositions differ

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<sup>197</sup> In TV series *Sparkhouse*, the evolution of character John (Richard Armitage) from stuttering farmhand to love interest is marked by him progressively wearing nicer clothes and a better haircut.

in characterization. While classic film patterns aim for the spectator to identify with the characters, in Surrealist film, this identification is intentionally disturbed by intrusive elements. In the Classic ones, the dark, negative side of the characters is polished and their defects softened. Surrealist filmmakers are unconcerned about presenting the protagonists despicable (both in *Hurlevent* and *Onimaru* Heathcliff is controversially a rapist).

## 8.2. Characters in the novel *Wuthering Heights*: unusual for the period

The characters in the novel *Wuthering Heights* cannot be divided alongside a dichotomy of good and villains. On the contrary, the lack of moral compromise leads to ambiguity in their depiction. We cannot clearly establish who the hero (ine) is and who the villain (ness) is: Heathcliff and Cathy (the titular hero and heroine) are selfish and despicable. Edgar and Isabella are genteel, but snobbish. Brontë's is a premoral universe, with characters above any human law. Cathy and Heathcliff's moral ambivalence makes them quite unusual protagonists in the literary panorama of the period. Reviewer Reid said Heathcliff is "the greatest villain in fiction" and compares him to Frankenstein's creature, although he recognizes it is possible to find some humanity in him (401). For the anonymous writer in "From an unsigned review, *Atlas*, 22<sup>nd</sup> Jan 1848", "there is not in the entire *dramatis personae* a single character which is not utterly hateful or thoroughly contemptible", including the females, whose coarseness seems to surprise the reviewer (231). Brontë's heroines show a rebel, independent temperament: Cathy affirms that she would be very unhappy in Heaven (*WH* 120-121); while Nelly makes a joke when being attacked with a carving knife by a drunkard Hindley (114). We find similar amorality in the characters of the Brontës' contemporary Thackeray, with whom Charlotte corresponded (Barker 549). Thackeray's *Barry Lindon* (1844) is quoted as the first anti-hero of English literature and the same could be said about his characters in *Vanity Fair* (1848). However, while Thackeray in *Vanity Fair* laughs at his creatures and keeps a contemptuous objective distance, Brontë throws the reader right in the middle and no judgement is made. Early reviewer Skelton considers that, despite the cruel deeds of the characters in *Wuthering Heights* (which "hurt and revolt us"), it is impossible not to empathize with them: "we cannot abandon them to perdition without a prayer that they may be saved" (337). Despite all their defects, they remain human.

In any case, Cathy and Heathcliff are not the protagonists because they are the most sympathetic characters, but because their desire drives the narrative forward. According to Barrera, this is also the way in which film narratives are structured (220). Instead of dividing the characters according to good and evil, it makes more sense to divide them in passionate and passionless. Cathy and Heathcliff are passionate (willing to defy any social rule) while Edgar and Isabella are

passionless (repressed by social propriety). Their passion is frequently expressed by means of violent acts. These characters seem moved by sadistic impulses (especially Heathcliff and Hindley), and arouse sadistic impulses in those around them: Lockwood rubs Cathy's ghost's hand against the broken glass (*WH* 67), while Heathcliff's mistreatment of Isabella leads her to "experience pleasure in being able to exasperate him" (209). If we are to believe Gaskell's *Life of Charlotte Brontë* (remember she was accused of exaggerating events), Haworth was as violent as the place described in the novel. Her account helps explain some of the actions of the characters. It was a place where strangers (like Heathcliff and Lockwood) would be regarded with suspicion (14). Revenge was "handed down from father to son as a hereditary duty", which clarifies why Heathcliff makes the second generation pay for their parents' sins. Gaskell adds that "a great capability for drinking" (reflected in characters like Hindley) [...] was considered as one of the manly virtues" (21).

*Wuthering Heights* is a world where there are no innocent victims. The characters in the novel are their own victims, fully responsible for their own fate. In many novels by Dickens, heroes and villains would find justice by means of convenient *deus ex machina* accidents: in *Oliver Twist* (1838), young Oliver holds to the roof, while evil Bill Sykes falls to his death. In Brontë's amoral universe, retribution and punishment do not come from a superior force. The characters' fate depends on the strength of their passion, their capability to love or hate: Edgar is able to find redemption, as he dies saying he has lived happy with his daughter (289). On the contrary, there is no redemption in Cathy and Heathcliff's deaths (which can be analysed as parallel). They are self-inflicted, as both characters lose the will to live because they lost one another, while they remain unconcerned and unrepentant of the destruction they caused to others:

Cathy: "I shall not pity you, not I. You have killed me [...]. How many years do you mean yo live after I am gone?" (195).

Heathcliff: "I've done no injustice, and I repent of nothing" (363).

The idea of self-sacrifice because of love is totally alien to them, but they are quite willing to self-destroy because of hate. This idea is prefigured in Brontë's *devoir* "Le Siege of Oudenarde", where she misanthropically observes that men are more often motivated to self-sacrifice by brute, unthinking courage than by a deliberate denial of the heart's best feelings (Barker 388). Many of her *devoirs* are structured around the idea of being responsible for your own destruction. In "Filial Love", she concludes that those who do not love their parents should be pitied, as they have condemned themselves (*Belgian Essays* 162). In "Le chat" (56), she concludes that cats owe "their excessive hypocrisy, cruelty and ingratitude" to their resemblance to humans. This essay shows Darwinian undertones, as she compares the killing instincts of cats to those of humans. It is similar to Catalina and Eduardo's conversation in *Abismos*' opening about their different ways of killing

animals. Like Brontë before him, Buñuel was accused of cruelty in the depiction of his characters, especially for his cynical vision of the lower classes, as despicable as the higher ones (*Los Olvidados* was panned for that reason). However, this apparent cruelty hides a more equalitarian vision of society. Both Brontë and Buñuel show that the injustices of social division cannot be solved by charity. To show pity over the poor implies to consider them as inferior ones. That is Edgar's mistake with Cathy (he thinks she is "a damsel in distress") and Isabella's with Heathcliff (she pictures him as "a hero of romance" 187). Both see their loved one not as their equal, but as an inferior they can save. However, Cathy's domestic happiness depends on everybody complying with her wishes, while Heathcliff is by no means a "noble soul". His impassive face at Hindley's humiliating treatment is only a mask, which Nelly is the first to discover: "he was as uncomplaining as a lamb, though hardness, not gentleness, made him give little trouble" (*WH* 79).

### 8.2.1. Characters as opposites

The characters in the hypotext work as mirrors and polarities of one another. They are all defined by the existence of a counterpart. Heathcliff and Edgar work as opposing forces, the first representing nature and the second civilization. It is not by chance that passionless Edgar is associated to coldness (his veins are full of "ice- water" 156) and passionate Heathcliff to warmth (his eyes are "full of black fire" 135). As it was the case with setting and plot, the characters show the influence of Freud's first category of the uncanny: the double, which can take the form of a twin, a doppelgänger, a multiplied object, but also a ghost or a spirit. This is uncanny because it disturbs the boundary that establishes each human being as a discrete entity (Creed 53): during her delirium, Cathy is afraid of her reflection in the mirror (*WH* 161). Davenport - Hines explains that the fear of your mirrored reflection is also typical of the Gothic, which has become an aesthetic of interior disorientation and divided selves (304). Mirrors only appear in this scene in the hypotext but, as I explained, they are a recurrent motif in all the film transpositions, both Classic and Surrealist. A character looking in a mirror symbolizes the search for their subjective identity. For Gilbert and Gubar, Cathy's inability to recognize her own face shows her fragmentation and her separation from Heathcliff (her true soul). In the mirror, she sees the image of what she has really become in the world's terms: "Mrs. Linton, the lady of Thrushcross Grange", an image she perceives as alien (283). In some of the transpositions (i.e. *Hurlevent*), Cathy grudgingly looks at her new, socially acceptable image in the mirror after she comes back from the Grange: in *WH1939*, she removes her new dress and rips it. In a deleted scene of *WH1992*, Cathy stuck her tongue out at her reflection.



The first category of the uncanny makes individuals realize they are not unique. Like in the hypotext, both in *WH1992* and in *Onimaru*, the second generation work as a reflection of the first. In the Japanese film, Kinu the daughter spooks Onimaru by occupying her mother's place in the coffin. In *WH1992*, extensive use is made of the double and repetition motif in the definition of the characters. Freud defines the double as the opposite of oneself, who embodies the repressed and distorted aspects of one's desires (Smelick 145). The individual is afraid of seeing his/ her dark side in the other person: in *Dil Diya*, courtesan Tara/ Frances works as Roopa/ Cathy's dark side, the social outcast she could become (She gets frightened when Tara tells her: "You and I are the same"). Defining characters in opposition to one another is a technique frequently used in cinema, but the doubling of characters theme already featured in Gothic narratives. Heroines are usually obsessed with another woman, who is a ghost or a threatening figure (like *Carmilla*), but also functions as their double (an expression of their hidden desires). Modleski ([1990] 68) explains these figures are usually mother substitutes (as real mothers are "conspicuously absent", like Cathy who dies in childbirth, while Mrs. Earnshaw is a very minor character), who becomes the recipient of feelings of ambivalence that she fosters for her own mother. Gothic heroines feel suffocated about their doubles (whose appearance is restricted to nightmare episodes), who expose their inability to break free of the past. Cathy the daughter has to live under the shadow of her mother's ghost, and idea explored in *Onimaru*. Jackson identifies the same pattern of doubles in Charlotte Brontë's novels, which she links to women's repression within a hostile male order. Despite being threatening, the "other" woman represents the emotional and sexual fulfilment which society denies them. She implies an alternative of freedom these heroines are unlikely to achieve in real life. These "doubles" can be also male (in fact, they can take many forms) (125).<sup>198</sup> In *Wuthering Heights*, Heathcliff is Cathy's repressed side ("I am Heathcliff"), the one allowed to escape and go into the world. Figs considers him "Catherine's alter ego" (141), while for Gilbert and Gubar, he is her "non-identical double" (292), her hidden self. Heathcliff takes his revenge by mimicking Cathy's actions. His marriage to Isabella in order to acquire her wealth is his way of showing Cathy what he thinks about her marriage to Edgar ("allow me to amuse myself a little in the same way" 151). He is her ideal of freedom, because he escapes social classification. During his three years absence, Heathcliff becomes Cathy's repressed memory. After her death, her ghost's becomes his ("The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her", *WH* 353). The repressed memory is related to Freud's third notion of the uncanny, which is

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<sup>198</sup> In *Jane Eyre*, Bertha Mason, whose "female passions, anger, energy and resentment" are "locked away" by the romantic (Byronic) figure of Rochester, works as the "demonic, desiring" side of Jane. In *Villette*, Lucy Snowe is haunted by a ghost-like nun (the bleeding nun legend of many Gothic novels), who reminds her of her own death-in-life (her name indicates whiteness, sterility). In *Shirley*, the female protagonists' protests against women's subordination coincide with the text's minimal representation of the Luddites' protests" (Jackson 125).

something familiar and old-established in the mind, which has become alienated from it only through the process of repression (Creed 54). Then, the double is not an enemy, but a completion of one's self, which explains the emptiness Heathcliff feels after losing Cathy. Gilbert and Gubar consider he becomes "a sort of monster" (like Frankenstein's), a "soulless body" (he himself exclaims he cannot live without his soul (293).

If characters in the hipotext cannot be divided as hero (ine)s or villain (ness) es, it is also because good and evil are complementary. This notion derives from the stereotypical inversion of roles in Gothic fiction, where the concepts of power and submission are constantly interchangeable: the victim and the pursuer, the prisoner and the guard... one cannot exist without the other. According to Ann Radcliffe's novel *The Italian*, there is no difference between them, as the existence of one depends on the other's (Davenport- Hines 149). We find the same dominant relationship between Frankenstein and his creature (who, as Jackson points out, works as a parodic image of his creator, 99). In *Wuthering Heights*, characters keep changing from oppressor to oppressed and vice versa: Heathcliff is mistreated by Hindley, and then later he becomes his tormentor (and his descendants). The ending of Brontë's novel is not a fight between one polarity and another, but a final balance of opposites. As Merryn Williams points out, the extremely violent (like Hindley) and the extremely weak characters (like Linton Heathcliff) perish (100). Cathy the daughter and Hareton are the survivors because they combine the best traits from both sides. They have strong, even violent feelings, but are intrinsically kind (101).

### **8.2.2. Characters in relation to melodrama: hero/ines or villain/nesses?**

The aforementioned dichotomy passionate – passionless in the characters from *Wuthering Heights* recalls the patterns of nineteenth-century theatre melodrama, which depended on excessively passional models of characters (John 9) and whose notions of heroism and villainy were ambivalent. In medieval allegorical tradition (rooted in Christianity), the villain was just the incarnation of evil. After the Illustration, the advent of realism and the decline of Christian faith brought an increasing interest about the reasons which led him / her to become evil. I mentioned before that high Romanticism played an important role in the development of psychology (and vice versa) as instrument by which to understand human conduct. Psychology questioned the notion of moral absolutes, making it difficult to distinguish between a villain and a hero (John 10). Psychoanalysis (a "customized" version) plays an important role in film melodrama to make sense of the protagonist's dark side. Doctors (like Dr. Kenneth in *WH1939*) appear as benevolent figures who unlock the hero/ines past traumas (*Spellbound, Now Voyager*).

The novels by the Brontë sisters prefigure many archetypes applicable to the heroines of film melodrama: a woman running away from a doomed marriage (like Isabella, Jane Eyre or Helen in *The Tenant of Wildfell Hall*); or a woman dangerously depressed and ill because she is trapped by her circumstances (like Cathy and Isabella during marriage). The fearful hallucinations that Cathy has during her delirium approach her to the paranoid melodrama film heroines. It seems these twentieth-century film heroines are as socially imprisoned as their nineteenth-century counterparts. In the previous chapter, I compared Cathy to the “fallen woman” archetype of classic mid- nineteenth-century narratives. The “fallen woman” has her male counterpart in the Byronic hero, who develops in United Kingdom from the figure of Satan in Milton’s *Paradise Lost* (1674) (E. A. Kaplan [1983] 38). Milton’s Satan became a hero-worship figure for the Romantics, a rebellious, individualistic model of heroism which takes little account of conventional morality. This passionate figure was reproduced in many Romantic texts, coinciding with the same crisis of values which originated theatre melodrama and Gothic fiction (John 176). Reviewer Whipple pointed out parallels between Heathcliff and this archetype (248), while “From an unsigned review of *Wuthering Heights*, *Examiner*”, Jan 1848 (220) compares him to Byron’s poem “Le Corsair”. The Byronic individual is also the only sincere figure in a bourgeois society dominated by money and class concerns (John 187). Heathcliff is practically the only character in the hypotext who remains true to himself (he never hides his cruel intentions). The Byronic hero is a very attractive figure for the Surrealists, as he becomes a threat for melodrama’s ethical and ideological scheme: while melodrama assumed sincerity (the moral talisman of the Victorians) to be an ethical quality (John 172), for Byronic individuals moral behaviour is a social construct. Like their female counterparts, Byronic characters are self-destructive, perfectly reflected in Heathcliff’s obsession about Cathy.

The “fallen woman” and the Byronic hero archetypes surface as the villains in nineteenth-century theatre melodrama. The “Weltschmerz” and strong individualism which makes Cathy and Heathcliff heroes for the Romantics, makes them evil in this type of plays. Melodrama villains pose a threat because they value themselves over the morals of their society: Cathy and Heathcliff, who do not care who gets trapped in their love-hate for one another, expose the intrinsic fragility of the established conventions. Then, narrative resolution depends on those figures being vanquished or socialized to re-establish the social order (John 49). The aggressiveness Brontë’s characters exhibit is not alien to melodrama characters, both in theatre and film forms. The frequent violence of the villains is not only harmful for others, but self-directed (13). While Romanticism postulated that the authentic “self” resides in “an asocial, interior space” (173), the conventions of the Victorian period encouraged the repression of feelings. Brontë’s choice of non-omniscient narrators implies the only access we have to the characters’ inner life is the way they

react to things: what their actions show and how are they judged by others. In the same way, the constraints of the stage and the film form restrict the access of the audience to the characters' thoughts. The "excessive" behaviour of the characters (usually translated in explosions of violence) is forced by the practical need to externalize their feelings for readers and audience. This is also the purpose of the dreamy song and dance sequences in Bombay popular cinema. The hypotext contains long monologues of the characters, explaining what they witness and their reaction (Isabella's escape in Ch. 17). This is not possible in theatre and cinema, where asides and soliloquies should not last very long if you do not want to risk alienating the audience. In any case, characters have to be shown doing something while they think: in *WH1992*, Heathcliff's soliloquy yearning for Cathy is presented in the form of a letter to Cathy the daughter he dictates to Linton. While he speaks, we are shown flashforwards of the girl, receiving the letter and deciding to visit the Heights.

Cathy in the hypotext shows all the distinguishing characteristics of nineteenth-century melodrama's deviant villainesses. These female malefactors attempt to repress their passions, but only get to intensify them. They are utterly selfish, unable to empathize with others or to escape from their personal misery and suffering (John 206- 207): Cathy makes her lips bleed in frustration (*WH* 157) and she seriously believes even if everybody hated one another, they could not avoid loving her (159). Like the melodrama female villains, who were innately masochists (208), Cathy has a strong personality, but equally powerful wishes to self- destroy. Female villainesses are complicit with their destruction. They do it through a mixture of pride, as they do not want to lose self-control, and self-loathing, as they have compromised themselves by playing society's games and adhered to rules they resent (226). The mask they adopt to protect themselves from social ostracism becomes the "prison" of their true self. Similarly, at the end of her life, Cathy perceives her own body as "a prison" (*WH* 196).

Nevertheless, having the characteristics of a theatre melodrama villain is not necessarily a negative thing. While melodrama heroes are one-dimensional, the villains possess a complex inner life, becoming the "moving force" of the play, the one in which "darkness and violence" are incarnate (John 33). Like these characters, Heathcliff is egocentric and sceptic. He has no desire to be popular and admired, and he is contemptuous of those who believe in sincerity and morality. As I hinted before, his very contempt for conventional morality is, paradoxically, quite moral (John calls melodrama villains "*bonest or sincere cynics*" 183). Despite Walter Scott influencing both the depiction of Heathcliff and romantic melodrama villains, Brontë's protagonist lacks the "nineteenth-century Robin Hood ethic" of the theatre archetype. Heathcliff's crimes are not motivated by a sense of justice. The archetype of evil he resembles the most is the villain of Gothic

melodrama, who is passionate about his crimes and women, but not motivated by political objections to social rules (John 56) although, like in the case of Heathcliff, it is those social rules what motivated his rebellion in the first place. The villains of Gothic melodrama could be labelled “Byronic”, as they are egotistic, but their passion and villainy are presented as “innate and predetermined” to engage the audience’s sympathy for them (53). Like Heathcliff, they are defined by expressive emotional excess. They have difficulty in controlling or repressing their passions and put personal feeling before law, family or community. Violent feelings are their hallmark, while the intensity with which they express them can create the impression that the villain is not human but superhuman (51). This is similar to Isabella wondering if Heathcliff is human at all (*WH* 173). In the second half of the novel, Heathcliff becomes an oppressor obsessed about money, unable “to miss the chance of getting a few hundreds more” (75). At this point, he resembles the villain archetype from the domestic melodrama subgenre. These plays mirrored the fears of industrialization by depicting the new bourgeois class as corrupt oppressors. For the working classes (target audience), these characters’ individualism translated into an exclusive concern about wealth and none for the life of others (John 64). This archetype can also be found in the novels of the period: John Thornton in *North and South*, or the Carson family in *Mary Barton*. It later appears as the “self-made man” of classic film melodrama, in danger of losing his moral values the more money he gets: Heathcliff in *WH1939*, Shankar in *Dil Diya*, or Ali in *Ölmeyen*. This is also the reason why, in the second half of the hypotext, Heathcliff is compared to a vampire, a figure used to criticize financial exploitation and abuse of power (Davenport-Hines 239).

### 8.2.3. Characters in relation to the Gothic: the vampire myth

Reviewers like Reid compared the *Wuthering Heights*’ characters to those in Gothic fiction. He considers that Heathcliff’s haunting by his dead mistress is superior to the works of Anne Radcliffe or Lord Lytton (402). Outcasts and monsters were usual characters in this type of fiction, but their depiction was ambivalent. They were positioned as evil but, like the *Wuthering Heights* characters, it was possible to empathize with them. Characterization in the Gothic resembles the notion of canon established in Chapter 2. These fictions identify middle-class, monogamous and male-dominated (representative of the dominant bourgeois culture) as the “norm”. The “other”, the “monster” who must be destroyed, is identified as “black, mad, primitive, criminal, socially deprived, deviant, crippled, or (when sexually assertive) female” (Jackson 121). Cathy, who desires a man who is not her husband, and Heathcliff, whose origins and ethnicity remain unclear, are perfect examples of “otherness”. The depiction of social and sexual “otherness” as evil increased during the years which followed the outbreaks of European revolution in 1848 (131), whose

influence early reviewers saw in Brontë's novel. The outsiders who populate nineteenth-century Gothic fiction prefigure the characters in the horror film genre. They represent what society fears, but at the same time, their very "otherness" fascinates readers and audiences. Similar outcasts can be found in *Fantômas* or *Les Vampires*. Like Cathy and Heathcliff, these were sensuous characters, who followed the impulses of their desires. The lack of morals they exhibited was, for the Surrealists, the main expression of freedom (Matthews 26). The presentation of the characters in the hypotext is archetypal of many horror films: a character, whose point of view the audience follows, arrives to a strange place where he finds a group of people whose behaviour unsettles him. During Lockwood's first visit, *Wuthering Heights* seems to him a place where social rules do not apply and everything is in chaos: the inhabitants of the house are unrelated and do not like one another. The owner (Hareton) looks like a servant; the lady (Catherine the daughter) is not a "fairy", but a tempered girl with problems of her own and little patience for Lockwood stupidity. The opening of *WH1992*, with all the main characters introduced by the light of the storm and behaving unfriendly, has all the aesthetics of a horror film.

Many characters in the novel suffer a self-inflicted death (Hindley, Cathy, Heathcliff), which acquires a more complex meaning if we take into account the laws and customs of the period. Until the 1870s, suicide was a crime (the survivor of an attempt would be put in jail) and the possession of suicides would be confiscated and the family rendered destitute (Davenport - Hines 228). Moreover, the burial customs for suicides reflected a mixture between Christianity and pagan rituals. As suicide is a capital sin for Christianity, they would be denied last rites or consecrated ground. On the contrary, they would be buried at crossroads "in the hope that the sign of the cross would drive off the devil" (229) and always at night time. This is the reason why Heathcliff says in the novel that Hindley "should be buried at the crossroads, without ceremony of any kind" (*WH* 221) and also why Cathy's burial in the open moors surprises the villagers (205), as only suicides would be interred away from their family, to mark their exclusion from the community of the dead. Following a rite of pagan origin, self-murderers were impaled in their graves with a stake through their hearts (an 1823 law forbade this custom). In popular imagination, reflected in Gothic fiction, suicides would be regarded as vampires (the word was coined in 1732), dead bodies in which the soul of a sinner was possessed and eternally trapped by the devil. They inhabited a liminal space, as they were neither living nor dead (Davenport - Hines 230). The idea of vampires targeting their beloved ones, and also the fact that they cannot cross thresholds without the invitation of the victim resembles Cathy's haunting of Heathcliff (her ghost ask to be "let in"). Besides, Nelly compares Heathcliff to a vampire (359), which is reinforced by his behaviour previous to his death (visiting Cathy's grave, his midnight walking, his self-starvation...).

Davenport – Hines studies Heathcliff as a vampire figure, concluding that, despite his wishes to die, he is desperate that his death not be regarded as suicide, so he can be buried next to Cathy (232). The association of the two main characters to vampires is kept in many of the transpositions and not only in the Western ones. The myth is internationally widespread and has an equivalent in every culture (See Silver & Ursini 1997): Cathy asks to be “let in” in the initial scene of *WH1992*, Cathy at the ending of *WH1970* and Alejandro’s vampire kisses in *Abismos*. Vampirism features prominently in *Onimaru*, where Kinu/ Cathy has all the characteristics of a Japanese vampire (pale, with long, black hair).

#### 8.2.4. The protagonists: Cathy and Heathcliff

The anonymous reviewer of the *Examiner* found hard to reconcile Heathcliff’s despicable actions with his romantic love for Cathy (“From an unsigned review of *Wuthering Heights*, Jan 1848” 221). Contrary to the norm, he does not have a suffering heroine to redeem him, but Cathy is his match in evilness. They correspond more to the archetype of the stranger, a recurrent figure not only in the Gothic, but also in horror films: the outsider, the intruder which corrupts the peace of a sane, established house (described by Morgan 193). Heathcliff’s arrival as a child to the Heights unchains the drama, while Cathy’s stay at the Grange provokes the deaths of Mr and Mrs Linton. The protagonists’ dilemma originates in their inability or unwillingness to be accepted by society. Their predicament is similar to the Surrealist notion of strangeness/ estrangement, described by Preckshot as affecting persons who are out of place in the spaces designated for them by fate and society. Their search for personal connections leads not to self-definition but to a state in between, a sort of limbo (101). The topic of social exclusion is crucial in all the hypertexts, as we will see. Heathcliff, being illegitimate, has no social identity (Stoneman [1996] 18), while Catherine is forced to “adopt a double character without exactly intending to deceive any one” (*WH* 107). The protagonists are happy outside society (the moors), but die when they submit and follow the rules, even when they think that they can maintain both personalities. They attempt to use the laws of patriarchal society for their own benefit, but fail. Cathy’s marriage and Heathcliff’s acquisition of wealth are parallel actions, as his escape also implies submission (society dictates that being able to marry depends on fortune). The scene of Heathcliff’s return (which I analyse in the hypertexts) proves that Cathy’s happiness at Thrushcross Grange is only apparent. Although Nelly pictures her and Edgar in perfect harmony, reading next to the window, she also notices that *Wuthering Heights* rises behind the mist, as a reminder of the past (*WH* 133). Cathy’s tragedy is that her transformation after her stay in the Grange is just superficial: she does not dare touch the Heights dogs because of her new fine clothes, but her eyes sparkle when she sees them (93). After her

marriage, Cathy is compared to “gunpowder” (131), as her tranquility relies on the most important part of her nature remaining hidden. When Heathcliff (“fire”) comes back, her true nature resurfaces. While Cathy is visibly excited by his return, Edgar reproaches her for “being absurd” in front of the “whole household” (*WH* 134). She does not care about social decorum, while Edgar does.

The unconventional protagonists find antecedents in Walter Scott. Barker establishes a parallelism with the characters in *Rob Roy*: “Spirited and wilful” Cathy is similar to Diana Vernon, while Heathcliff’s grudge over the Earnshaws and Lintons resembles Rashleigh Osbaldistone’s (501). Besides, the amorality and cruelty that had shocked the first critics of *Wuthering Heights* were already present in Brontë’s Gondal stories. Barker (502) compares Heathcliff to “dark, brooding outlaw Douglas”, whose origins are mysterious and was doomed from birth to be blighted by fate. Sadistic and cruel, his only redeeming feature was his passionate love for the ambitious and beautiful queen of Gondal A.G.A., who resembles Cathy.

#### 8.2.4.1. Heathcliff: sympathy for the “bad boy”

“If we are not supposed to fall for Evil, why is Evil so attractive?”

At least in four Classic transpositions, the actor playing Heathcliff has also played Rochester. Milton Rosmer reprised his Heathcliff role in radio in 1934, where he also played Rochester (1932). Dilip Kumar (Shankar in *Dil Diya*) also played Shankar/ Mr. Rochester in *Sangdil*. Timothy Dalton played Rochester in a 1983 TV version. A year after playing Heathcliff, Laurence Olivier played Rochester-alike Max de Winter in *Jane Eyre*’s updating *Rebecca*. Stoneman (1996) calls this phenomenon “Heathcliff – Rochester double bill” and compares this commercial strategy to publisher Newby exploiting the authorship confusion about “the Bells” (108) (which I mentioned in Chapter 1). If Brontë’s publisher used *Jane Eyre*’s success to increase the sales of *Wuthering Heights*, the filmmakers use this “double bill” to promote their films.

In all the transpositions, Heathcliff appears as a passionate and violent character, forcing his entry by breaking doors or windows (the image appears at least in *Abismos*, *WH1939* and *WH1992*). The commercial transpositions tend to remove some of Heathcliff’s most despicable aspects, to make him more agreeable to the audience. Both in *WH1939*, *Dil Diya*, *Hibintayin* and *Promise*, Heathcliff stoically puts up with Hindley’s bad treatment in order to stay near Cathy, making his later anger justifiable. On the contrary, the Surrealist transpositions tend to emphasize his most unpalatable characteristics. In any case, his “evilness” does not imply he cannot be loved. I argue that it is precisely his darker side what attracts the heroine. Cathy’s preference for “bad boy” Heathcliff over “good boy” Edgar is common to all Romantic and Gothic literature. The



tendency continues in theatre melodrama and, later, in cinema. One of the reasons is that the “bad boy” treats the heroine in more equalitarian terms than the “good”, gentleman one, who sees her as an inferior to protect. As Showalter (143) and Stoneman ([1996] 20) point out, the “bad” boy of nineteenth-century literature struggles with her in equal terms, while the option offered by the “good” one equals dull domesticity. I have mentioned before that love triangles in film melodrama usually do not offer satisfactory solutions to the woman. Paradoxically, the option represented by the “evil man” is the most attractive.<sup>199</sup>

Heathcliff is a complex character for the patterns of nineteenth-century English literature. He is an illegitimate child who becomes a rich man, a common figure in the novels of the time (*Tom Jones*, *Joseph Andrews*). Unusually for the norm, “lost” child Heathcliff is not “found”. He remains a mysterious and elusive figure, whose identity and origins the hypotext never reveals, neither how does he get his money after his three years’ absence. His condition allows him to escape social classification, which reflects the Gothic fantasy of being without origins (Jackson cites orphans *Jane Eyre* and *Lucy Snowe* [*Vilette*] as representative of this fantasy, 125). On the one hand, Heathcliff is free to become whoever he wants. On the other, his lack of origins restricts him to the margins of society. Gilbert and Gubar find the roots of Heathcliff’s attachment to Cathy in the fact that he is nameless and orphan. The rules of patrilineal culture prevent her from inheriting because she is female. Their exclusion binds them together, while Hindley sees him as a threat (294). In the first half of the nineteenth century, illegitimacy was a motive to be branded “evil” and “bad natured” (Merryn Williams 71). This conservative view also affected theatre melodrama, where it was a common scenario for the romantic criminal on stage to discover that he was from a genteel background (John 59). This was a way of making his earlier rebellion against the established order not threatening. In *Dil Dija*, Shankar’s transgression of the caste taboo by loving Roopa becomes acceptable when he is revealed to be a prince. This transposition and *Ölmeyen* provide Heathcliff with a background story explaining his origins, which is not surprising, given that genealogy is important in Eastern culture. Many Bombay film narratives are centered on the male hero finding his true origins.

For Tytler, the recurrent associations of Heathcliff to animals in the hypotext (especially to dogs) and his cruelty towards them work as a reflection of his misanthropy (127). In fact, the rest of the characters keep positioning him as “the other” and describing him in demonic terms (“an incarnate goblin”, “an unreclaimed creature”, “a fierce, pitiless, wolfish man”) (Jackson 128). As I mentioned, Heathcliff’s “otherness” approaches him to the typical ambivalent anti-heroes of the

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<sup>199</sup> In films like *Duel in the Sun* (1946), the heroine is split between a violent/ evil man (who offers her sexual fulfilment) and a “good” man (who is patronising to her, reflected in the way he treats his socially sanctioned bride).

Gothic novels. Like them, he is mysterious and self-absorbed in revenge (Davenport- Hines 78), but also a passionate and vital force (Jackson 128). For Haggerty, Heathcliff remains sympathetic because the flashback narrative structure allows us to witness his nicer side (his longing for Cathy) and his cruelty at the same time (76). Like the French Revolutionaries who inspired many Gothic fictions, the reader can understand (although not condone) his despicable behaviour, because it arises from the early oppression he suffered. Davenport- Hines compares his predicament to *Frankenstein's* creature (193). Both desire equal citizenship with humankind, but they can only ask for it with threats. As I said, the Gothic anti-heroes' status of "other" is usually defined by them being ethnic minority, different religion or low class (this includes the Gothic melodrama subgenre) (John 52). In the hypotext, Heathcliff's ethnicity is left unexplained, which has led to much critical speculation. Eagleton (1995) has suggested he could be Irish or half-caste Hindi, while Heywood assumes him to be Afro-Caribbean ("the dark Creole Heathcliff" 37). Brontë set her novel at the time of the British Empire, when slavery had yet to be abolished, so this would not be anachronistic. Nevertheless, an interracial relationship still seems to be a big taboo, which the hypertexts do not dare to transgress.<sup>200</sup> Only the latest transposition *WH2011* openly explores this possibility. As I will argue in the corresponding section, critics have made a bigger issue about race than the film itself.

#### 8.2.4.2. Cathy: neither submissive nor ladylike

In *WH1939*, *WH1970* and *WH1992*, it is the actress playing Cathy who gets top billing, which is uncommon in commercial cinema. Cathy in the hypotext is by no means the final prize of the hero. On the contrary, she resembles Jane Austen heroines, who play a real part in the novels they appear and have faults, like the desire to dominate, which nineteenth-century society deemed "unfeminine" (Merryn Williams 34). As I said, she is also similar to Walter Scott's heroines. Before her consuming marriage, she appears strong, opinionated and capable of looking after herself. Merryn Williams compares her to Lucy Ashton from *The Bride of Lammermoor*, who sacrifices happiness to a false idea of gentility and dies mad for that (100). Kirshnan makes the same comparison, but concludes that, unlike Scott's, Cathy and Heathcliff's deaths are not to blame on society, but on their own strong will (32). They are self-inflicted and self-wished, because of the impossibility to live as they desire.

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<sup>200</sup> The TV-version *Wuthering Heights*, CA (2003) casts blonde Caucasian Mike Vogel in the role, even when the Californian setting (and his appearance inside Mr Earnshaw's truck) makes more realistic that he would be a Mexican illegal emigrant ("espalda mojada").

Cathy follows the pattern for a heroine of nineteenth-century fiction because she belongs to the upper-middle class and she is very young (less than twenty when she dies).<sup>201</sup> She is also pretty (unlike Charlotte, Emily felt that “heroines should be beautiful”) (35). Like the pattern, she does not have a job and her studies are unsystematic (Merryn Williams 9), although the novel emphasizes the importance of getting an education (“Cathy taught him what she learnt” 87). Nevertheless, Cathy (together with the heroines in Charlotte and Anne Brontë’s novels) shows features which make her quite unique. She shows violent emotions and defies men (Merryn Williams 88): because she is angry at Heathcliff, Cathy pinches Nelly and slaps Edgar (*WH* 111), like Cathérine does in *Hurlevent*. Cathy never shows any of the characteristics conventionally associated to femininity in Victorian literature. She is never docile, submissive or ladylike (Gilbert and Gubar 265). While horse riding in the nineteenth century was considered dangerous and inappropriate for a lady (Gilbert and Gubar NOTE, 675), Cathy could ride all the horses of the stable by the age of six (*WH* 77) and she asks for a whip as a present (revealing a desire for power and control, according to Mengham 37). Her counterparts in *Abismos* and *Ölmeyen* do not hesitate about using a rifle. She is also not jealous of Isabella (“Oh, the evil is that I am *not* jealous, is it?” *WH* 151), but has good intentions when warning her against Heathcliff. This is the case in the Surrealist transpositions, but not in the Classic ones (in *WH1939*, she cries at Edgar’s feet). While nineteenth-century novelists’ ideal woman would be religious and dependent (Merryn Williams 34), in the hypotext, Cathy rejects the conventional idea of Heaven and says that she would be very unhappy if she were there (120). Her daughter has a similar quarrel with Linton, in which she sticks to her personal notion of Heaven, even if it angers the boy.

In their novels, Brontë and her sisters challenge the Victorian notion of “young ladyhood”. While Cathy attracts men by her sexual magnetism, her violent passions make her unable to behave as they wish, however hard she tries (Merryn Williams 99). Stoneman (1996) indicates that it is difficult to identify with Cathy, because her defiance verges on the hysteria. In the nineteenth century, hysteria (as feminist writers have pointed out), was the only acceptable outburst possible for women, but makes them look like desperate victims rather than powerful (232). Cathy’s rage being classified as “hysteria” or “illness” reflects the repressive way in which patriarchal society dealt with any expression of female rebelliousness.<sup>202</sup> Female insanity (as exemplified by the novel *Lady Audley’s Secret*, by Mary Elizabeth Braddon, 1862) was used by patriarchy as a convenient fiction to oppress and marginalize women who threatened the dominant ideology and status quo (John 205). This attitude still persisted in the early twentieth century. Despite Surrealism

<sup>201</sup> A twenty-eight year old heroine like Anne Elliot in *Persuasion* was rare at the time (Merryn Williams 34).

<sup>202</sup> Isabella’s moodiness leads Edgar to want to send her to bed and call the doctor (*WH* 140).

supposedly challenging moral conventions, its liberation excluded women and perpetuated stereotypical images. While the suffragettes denounced that female hysteria was the product of women's restricted social role, Surrealism preferred to celebrate this kind of passionate attitude as exacerbated expressions of *amour fou* (Seijo-Richart. "The influence of French Surrealism" 20).

I have described in Chapter 1 how restricted were Cathy's options in the context of the nineteenth century. Unsurprisingly, she uses hunger strike, which is the "traditional tool of the powerless" (Gilbert and Gubar 284), as her only weapon of pressure.<sup>203</sup> Cathy's hunger strike in the hypotext acquires more sinister undertones because she is pregnant at the time. This is a quite strong storyline, which not many of the hypertexts have dared to exploit in full. The suppression of Cathy's pregnancy in *WH1939*, *Dil Diya* and *Ölmeyen* has been almost certainly motivated by censorship. For the patterns of 1930s Hollywood and 1960s Bombay film and *Yeşilçam*, it is not acceptable for a mother to be in love with another man. Gilbert and Gubar point out that Cathy's pregnancy seems to be unwanted, which is uncommon for a Victorian novel heroine. She starves herself during pregnancy, oblivious to the risk for her baby, fathered by Edgar, a man she defines as a "stranger" (286). Even in modern cinema, it is difficult to find an expectant mother as evil or unwilling (exceptions like Gene Tierney in *Leave Her to Heaven* shocked audiences). In both Filipino transpositions, Cathy's miscarriage is caused by the Edgar figure's violence, not by herself. Cathy's longing for another man and dying in his arms while carrying her husband's baby could not be further from the Victorian ideal of motherhood. However, unwilling mothers do appear in Brontë's fiction. A.G.A., queen of Gondal, abandons her baby to die ("I've seen this dell in July's shrine", *CP* 106). In any case, Brontë's novel presents a bleak picture of motherhood, as it equals death. Like many nineteenth-century novel female characters, Cathy dies in childbirth. Unlike the norm (Merryn Williams mentions David Copperfield's first wife, 36), her memory does not fade away, but she keeps exerting influence from the grave. Her death is neither regret nor purification but pure selfishness, as she will keep "haunting" Heathcliff.

The fact that Cathy is quite "unclassifiable" according to nineteenth-century literature heroine patterns makes her character difficult to adapt for the cinema. As I commented, her behaviour and temperament are more appropriate for what was expected of a villainess. Many transpositions have sweetened Cathy's character, in order to make her more likeable. While *WH1939* "ambitious woman" Cathy pushes Heathcliff to leave and "bring her the world", *Dil Diya*'s Roopa is sympathetic and wants to go with him (as it is expected of a good Bombay film heroine). In *Promise, Andrea/ Cathy* is threatened at gunpoint by Jason/ Hindley, thus positioning

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<sup>203</sup> It was used by the early twentieth-century suffragettes, but also by Brontë herself. She and her sisters decided to go on hunger strike in order to pressure their aunt Branwell to allow them to nurse servant Tabby, who had broken her leg (Barker 259).

her as a victim. Nevertheless, Cathy in the hypotext is by no means a victim. Uncommon for nineteenth-century fiction, she is not punished by a repressive social system, but self-destructs for denying her true identity. Figs finds her death is more poignant because she is totally responsible for her own destiny (147) (“If I’ve done wrong, I’m dying for it” *WH* 198). Brontë’s heroine is an individual with freedom of choice, being it right or wrong. Even if Cathy is complicit with her own downfall, this does not mean that the social pressure she suffers is less unfair. For nineteenth-century women, marriage was their expected destiny and a husband their ticket to move freely in society. However, Merryn Williams describes that this was a contradiction in itself: these young women had no experience enough for being wives, but were not allowed to acquire it till after becoming one (39). Cathy does not seem to understand that accepting Edgar will imply giving up her relationship with Heathcliff. In fact, she justifies her marriage by saying that it will allow her to help Heathcliff (her true self) to rise in the world (*WH* 122). She is being delusional (like many nineteenth-century women) in thinking that it will give her freedom (Figs 144). She does not understand that, in escaping her brother’s tyranny, she will be under her husband’s. It cannot also be assured if marriage is her goal: she confesses she would have never considered Edgar had Heathcliff “not been brought so low” (*WH* 121). Uncommonly for the patterns of nineteenth-century literature and also unlike the archetypal 1930s melodrama mothers (e.g. Stella Dallas), Cathy never ever thinks about self-sacrifice<sup>204</sup>. The hypotext does not show her family trying to force her into marriage (which is the case in *Promise*), but how she is pressurized into taking that decision, thus submitting to convention. This is exposed in *Dil Dija*: Satish/ Edgar says that Roopa/ Cathy is with him “out of choice”, but previous scenes have shown her being ostracized and even violently attacked because of her relationship with Shankar/ Heathcliff. It could be questioned to what extent she has a choice.

#### 8.2.4.3. Childhood: an amoral limbo

Except *Abismos*, *Ölmeyen* and *Hurlevent*, all the transpositions include scenes with children versions of the characters. Except in *WH2011*, the dog-biting scene at Thrushcross Grange always features the adult actors, not the children ones. Consequently, the actions of the Linton children while Cathy and Heathcliff observe them through the window have been altered. If they were fighting and crying over a pet dog, as they do in the hypotext, they would look silly. Childhood is a very relevant topic in the novel in relation to the formation of the two protagonists’ identity. Their fate is determined by their attachment in infancy, a period in which they inhabit a pre-moral

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<sup>204</sup> For the self-sacrificial mother archetype, see Linda Williams (2000) “Something Else Besides a Mother: *Stella Dallas* and the Maternal melodrama” 479.

universe. Both in Brontë's novel and in Charlotte's *Jane Eyre*, childhood is depicted as a free time before entering the restrictive social world in adolescence (Figs 143). For Bataille, Cathy and Heathcliff's rebellion and their desire for death are related to the loss of childhood: they reject the adults' world, which is associated to conventional ideas of morality. Their love relation is based on the refusal to give up their "infantile freedom", unamended by the laws of society or of conventional politeness (18). Even in her delirium, Cathy does not ask for Heathcliff (she does in some hypertexts), but to be a child again and go back to her old room at Wuthering Heights (162). Unfortunately, they have to live inside the same society that rejects their attachment. There is a relationship of oneness: according to Nelly, the worst punishment for the two children was "to keep her separate from him" (*WH* 83). Crouse describes Cathy and Heathcliff as "an androgynous whole" who can exert power when together, but are powerless when separated (183). Significantly, tragedy strikes only when that bond is threatened. I will analyse in which way the films reflect how the two children become attached. Do they grow up as equals or are they conscious of social differences?

The abuse of children by adults is an important topic in the novel. Children are more likely to be mistreated because their unconsciousness about the ways of the world makes them easy targets. It is important that Brontë refrains from depicting the children as victims, although transpositions like *WH1939*, *Dil Dija* or the Philipino ones take a different stance. In the hypotext, they always fight back, sometimes naively (coherent with their age): Cathy and Heathcliff escape to the moors to defy Hindley (*WH* 64), while Cathy the daughter confronts Joseph with the threat of "black arts" (57). The protagonists' childhood (described between chapters 3 and 6 of the novel) starts when Lockwood discovers Cathy's "book" and reads about the "Awful Sunday" episode. The journey of Cathy and Heathcliff from childhood to adolescence is related to the three fantasies of origin established by Laplanche and Pontalis (quoted in Smelick 166). First, the primal scene (origin of the individual: Heathcliff's arrival). Second, castration (origin of sexual difference: dog-biting). Third, seduction (origin of sexuality: Cathy being courted by Edgar). Gubar and Gilbert describe Heathcliff's arrival as "mock birth" (266) as he arises from under Mr. Earnshaw's cape (*WH* 77). I analyse this scene in all the hypertexts in which it features. Heathcliff appears instead of the gifts the children expected, which provokes hostility towards him. This is Heathcliff and Cathy's first meeting but, as I mentioned, we are not actually shown how their bond is created. Then, there is the horses' incident (*WH* 80), where Heathcliff coerces Hindley into giving him his colt, under threat that he will tell Mr. Earnshaw about his continuous aggressions. There is no malice on Heathcliff's part, no notion of justice or injustice. It is only a child stubborn on getting what he wants, although the incident prefigures Heathcliff's ability to manipulate people to his

advantage. The episode only appears in *WH1939*, *Hibintayin* and *WH2011*. Significantly, in Surrealist transposition *WH2011*, the scene is depicted exactly like in the hypotext. In the other two (Classic transpositions), it is Hindley who claims the horse, which makes audiences feel sympathetic towards Heathcliff.

With Mr Earnshaw's death and Hindley's return from college, barriers start to be put between the children. Cathy and Heathcliff share a bed till their early teens, when Hindley forces them to stop doing it (*WH* 87). This it is the first indication that their childhood bond cannot be kept unaltered. There are also hints at incest in the novel, as they have been brought up as brother and sister, and maybe they are. This possibility is explored in *WH1970*.<sup>205</sup> Childhood finishes with the dog-biting scene. Cathy and Heathcliff discover the new and fascinating reality of Thrushcross Grange, a world about which they initially feel contemptuous. They think that the children Nelly describes as "good" and "model behaviour" are totally spoiled (*WH* 89). Their visit to the Grange also implies their awareness, for the first time, that there are social and sexual differences between them (Gilbert and Gubar agree 271): Cathy is accepted inside but Heathcliff is rejected. Cathy's contempt for Hindley and Frances' kissing in front of the fire reflects the crises of adolescence, when children realize for the first time that their parents are sexual human beings (Gilbert and Gubar 269), a possibility that provokes both fear and fascination. Many children start to be curious about sex when they try to figure out what adults are doing (we explained this was the case in *WH1992*). On the other hand, the dog-biting episode can be read as Cathy's first menstruation (Gilbert and Gubar 272-273), a symbol made explicit in *Onimaru*, where Kinu/ Cathy becomes a "taboo woman" after reaching puberty. Having the first period is usually associated to loss, it has negative connotations (the Lintons say that Cathy "might be lame for life", *WH* 91). Adulthood and maturity for a woman have different implications than for a man, especially in the nineteenth century. While growing up implies acquisition of power by the male, the *rite of passage* to adulthood is painful for the female, as she is forced to leave behind her true identity (Figs 117). This is a crucial topic in Brontë's novel. The physical separation between Cathy and Heathcliff at the Grange is also the symbolic separation from her true (rebellious) self, in order to be transformed into a more conventional (submissive) ideal of femininity (Gilbert and Gubar 293), which ultimately leads to her death. The nineteenth century educated its young ladies in repressiveness and ladylike decorum implied deceit, as it was marked by an actual doubling or fragmentation of their personality (275). John explains that women were forced to assume a "mask" in order to survive in an exploitative society, because to appear sincere was problematic (218). Cathy's

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<sup>205</sup> The incest subtext can be compared to Emilia Pardo Bazán *Los Pazos de Ulloa* and its sequel *La madre naturaleza*, two novels with which Brontë's shares many similarities.

personality is split between what “good” society expects of her and her attachment to Heathcliff. Her nature incites her to wander freely around the moors with him, but she is a woman, and not economically independent. Despite being a servant, as a man, Heathcliff has the power to run away from the Heights and change his destiny, an option that Cathy, as a woman, does not have. Many Victorian women writers described childhood in their novels as a painful period of rebellion and rage about their predetermined fate as adults (Figs 118). Jane Eyre’s incarceration in the red room is a parallel to Cathy’s entrapment at Thrushcross Grange. In both cases, these heroines’ sexual initiation involves the parental figures (Aunt Reed, the Lintons) trying to crush their freedom of spirit (130). Cathy’s change has more complex connotations because it is voluntary (143).

Terry Eagleton describes childhood as a contradictory time. “It is a time of relative freedom from convention”, but also “a phase of authoritarian repression” ([1975] 104): Hindley exploits Heathcliff as a servant but, at the same time, he is “negligent how they [Cathy and Heathcliff] behaved, and what they did” (*WH* 87). Brontë’s novel depicts childhood as an amoral universe or limbo. This does not mean that it is a time of innocence, but of total unconsciousness about social rules. Cathy is unable to understand her attachment to Heathcliff will change once she is married to Edgar (*WH* 121). Significantly, Brontë does not shy away from presenting the children as selfish and cruel: Heathcliff kills birds, Cathy pinches Nelly. These kids think the world revolves around them, they are happy as soon as they get what they want. This selfishness extends to the second generation: after Cathy the daughter is coerced into marrying him, Linton rejoices because everything she owns is his now (312). On the other hand, Cathy the daughter is authoritarian with Hareton when she realizes he is a servant (230). I will analyse how the topic of childhood is depicted in the different transpositions and how it influences the development of the characters’ identity. I will study if Cathy and Heathcliff’s attachment in the film reflects the novel’s notion of a premoral universe. Both in *WH1939*, *Dil Diya*, *Hibintayin* and *Promise*, childhood is a social world in which children are conscious of the rules. The way these children behave is a reflection of their destiny as adults. This is not so clear in *WH1970*, *Onimaru* and *WH1992*. Childhood is a premoral universe in *WH2011*, the only hypertext which deals with that part of the story in detail. The children in this film can be cruel and despicable, not because of evilness, but because they are unaware about how society works. This reflects the postulates of Surrealism.

#### **8.2.4.4. The sin of female desire**

Both *Jane Eyre* and *Wuthering Heights* were originally considered a scandal by many reviewers because they openly expressed female sexual desire (Stoneman [1996] 25). In the nineteenth



century (and good part of the twentieth), sexual passion for a woman was associated with shame and secrecy, to be hidden from the outside world and even from oneself.<sup>206</sup> Society did not prepare women to deal with it, which helps to explain Cathy's dilemma. As characters like Bertha in *Jane Eyre* demonstrate, it was a commonly extended idea at the time that sexual appetite in a woman was a mental disorder (Showalter 167). Cathy is totally unconventional in that aspect. She falls in love without encouragement, a kind of behaviour very badly regarded at the time. Victorian heroines were not supposed to fall in love until required by the hero (Merryn Williams 46; Figs 121) or to love more than one man. Cathy transgresses both taboos, so does her daughter. In fact, this behaviour extends to all the female characters in the hypotext. Barreca postulates that it is the female who initiate and control the sexual activity. Apart from Cathy, she mentions Isabella asking for the key to the marital bedroom, while Heathcliff rejects her (238). Cathy the daughter pursues Linton (who rejects her kisses, Barreca 233, *WH* 269) and initiates the relationship with Hareton, exchanging kisses for teaching (Barreca 238, *WH* 338).

Cathy's rebellious behaviour poses problems when transposing this character in the hypertexts. Till the 1940s, American film melodrama patterns (but not European ones) required the heroine to be a virgin (Gurata 248). That is the reason why Cathy (a married woman who loves another man) cannot be allowed a "happy ending" (at least not in this life) in *WH1939*.<sup>207</sup> The problems of transposing Cathy to the cinema are more evident in the Eastern transpositions. The concept of adultery in 1960s Bombay popular cinema and Turkish remakes was closer to pre-1940s American melodrama. Film heroines could only love one man, who was also the only one she was allowed to have sex with. The plot in *Dil Dija* presents similar problems to the aforementioned *Dağlar Kızı Reyhan*. In order to have the happy ending required by Bombay film aesthetics, Roopa/ Cathy is Satish/ Edgar's fiancée and not his wife. Both Filipino transpositions (*Hibintayin* and *Promise*) show a more casual attitude towards adultery, as they were shot after 1990s, when moral standards had become less strict. In modern Bombay films, sex is allowed before marriage and divorce is acceptable as narrative solution. In *WH1970* and the Filipino transpositions, Cathy is unfaithful to Edgar. In the hypotext, neither Cathy thinks about being (physically) unfaithful to her husband nor does Heathcliff ask her to. Unfaithfulness is in her marriage, as it constitutes treason to herself. Unlike Emma Bovary, Cathy does not die for succumbing to passion, but for denying it. She resembles the heroine in *Onegin*, who refuses to break her (unsatisfying) marriage to be with the hero. Bataille considers Cathy to be absolutely moral, as she dies for not being able to detach herself from the man she loved as a child (21). The

<sup>206</sup> In Gaskell's *North and South*, Margaret Hale's attempt to defend Mr Thornton from the mobsters is regarded as her shameless exhibition of her passion for him to the world.

<sup>207</sup> A similar transgressor heroine like Scarlett O'Hara is also not allowed one in *Gone With the Wind* (1939).

Brontë sisters' novels deal with bad marriages, but Cathy (unlike Mr. Rochester in *Jane Eyre* and Helen Huntingdon in *The Tenant of Wildfell Hall*) is not allowed to escape by the convenient death of her husband, although her daughter is. In any case, Edgar's death would not have allowed Cathy to reunite with Heathcliff in *Ölmeyen* or *Dil Diya*. Widows could not remarry in 1960s Bombay popular film and Yeşilçam<sup>208</sup>. This used to be the case in Filipino film (Herrera and Dissanayake 222), although not by the time when the *Wuthering Heights* transpositions were shot.

Even worse, Cathy the elder commits the sin of female desire. Society does not accept a woman who feels sexual desire and does not accept her desire to be cast upon a man regarded as “her socially inferior” (i.e. *The Jewel in the Crown*, *A Passage to India*, *To Kill a Mockingbird*). Heathcliff is not only lower class, but possibly different ethnicity also. Actors like Rodolfo Valentino (analysed by Hansen) illustrate the notion of “sin of female desire”. The fascination for Valentino is one of the first cases of women spectators being perceived as a socially and economically significant group. His films were explicitly addressed to a female spectator (226), with Valentino portrayed as object of desire (the position usually reserved for the female). Hansen attributes this phenomenon to the change in gender relations during the First World War, which implied the massive integration of women into the work force, together with the emergence of more liberal sexual behaviour and lifestyles (227). In addition, Valentino's case illustrates the stereotypical way in which classic cinema deals with racial difference. His roles placed him as an exoticized and eroticized “Other” (Latin lover, a seducer/ villain of dark complexion). Hansen points out that, in the context of 1920s American cinema and culture, he reflects the fears and anxieties about miscegenation, intensified by the women's sexual liberation of the period (243). Interracial relations were forbidden by law in many states, and also by the Hays code of cinema censorship.<sup>209</sup> For Hansen, Valentino films illustrate the ambivalence and fetishism characteristic of all racial stereotypes, the interdependence of racial and sexual difference (243). In the *WH2011* section, I study how and if this racial stereotype has evolved. I argue that the latest version carefully avoids defining Heathcliff exclusively by racial difference.

The sexual awareness and desires of the *Wuthering Heights*' female characters have been toned down in many of the film transpositions. This is coherent with the patterns of classic film melodrama, which find female sexuality threatening and improper. However, even an apparently transgressor movement as the Surrealism grounded the concept of passion on a premise of male

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<sup>208</sup> *Sholay* (1975) was one of the first Hindi films addressing the taboo, although in an ambivalent manner (the elders gave their approbation, but the hero died before he could marry the widow). The taboo is the reason why Turkish film industry never attempted to remake *All that Heaven Allows* or *Magnificent Obsession* (Gurata 248).

<sup>209</sup> In the films of 1920s, the mulatto figure is notoriously inscribed with sexual excess, like the (blatantly racist) portrayal in *The Birth of a Nation* (1915).

activity and female passivity. Paradoxically, the conservative Victorian society shows a similar view to the Surrealist movement. Dijkstra postulates that, in Brontë's time, Cathy's starvation symbolizes the rebellious act of a woman imprisoned by patriarchy (22). On the contrary, in the second half of nineteenth century, a "cult of invalidism" was developed in art, according to which a permanently ill woman would be regarded as "an ideal of feminine virtue" (23). The dead woman became the Victorian ideal of passive womanhood, an image which, according to Dijkstra, also shows a necrophiliac preoccupation with the erotic potential of woman when in a state of virtually guaranteed passivity (58). The male ideal of the dead woman is similar to Buñuel's misogynistic fantasy some years later, as *Viridiana* shows, and also the last scene in *Abismos*. Together with the cult of female invalidism, it emerged the idea that a woman who would not comply with masculine expectations was perverse (Dijkstra 118), represented in literature by characters like vampire Lucy Westenra in *Dracula* (348). This attitude is related to the fear of the late nineteenth century "New Woman", whose priority was getting a job and an education. Women's social role had started to change, as they started to be accepted at universities and show independence. This fear is comparable to the increasing depiction of violent acts against women in the cinema of the 1970s, which Haskell relates to social anxieties about women's sexual liberation at the time (340). Cathy's resemblance to a vampire has sexual undertones (her haunting is like a seduction, welcome yet fearful). Since 1790, female vampires were used in literature to denote anxiety about sexual power (Davenport-Hines 239). In Gothic fiction, this archetype was depicted in the classic "Fatal Woman", a precedent of cinema *femme fatale*, and whom Jonathan Rigby describes as a predator for young men (73). The image of woman as a menace to man's power reappears in Surrealist art, where she is represented as a "religious Mantis" which must be repressed to avoid being destroyed. The *feuilleton Les Vampires* had a female predator as protagonist. The dangerous Irma Vep (anagram of Vampire) is the descendant of the earliest tradition of female vampire stories (Hayward 207), like *Carmilla* by Sheridan Le Fanu. Paradoxically, many women of the turn of the century were attracted to this predator image, because it gave them power. It was better to be feared than to be dismissed as a fool (Dijkstra 265). Like later in Surrealist art, the idea of women as a threat hidden under a beautiful exterior is contradictory: although she is kept in the marginal role of mysterious Other, the emphasis on her destructive side implies she cannot be controlled according to social rules, revealed as too restrictive and one-dimensional (Seijo-Richart. "The influence of French Surrealism" 5). Cathy, who is unable (or unwilling) to adequate to the idealized image that patriarchy has of her, becomes the disturbing element in a male-dominated universe which fails to repress her. Doane postulates that the figure of the *femme fatale* in Hollywood follows the same patterns (especially Hitchcock heroines): she is regarded as evil because plays out her sex to evade

the word and the law. She is subverting the masculine structure of the look (427). According to Creed (116), the dichotomy of woman as a castrator or castrated is repeatedly represented in the mythology of patriarchal cultures. She is either a tamed, domesticated, passive woman (like Isabella); or savage, destructive and aggressive (like Cathy).

The changing notions of acceptable femininity affect the way in which erotic discourse in film is constructed and perceived by the audiences. Cathy in the different transpositions shows the shifts in the representation of female sexuality in cinema. Merle Oberon represents the vulnerable type from the 1930s and 1940s, a woman trying to succeed through a man and being self-destroyed by her ambition. On the contrary, society in the late twentieth century seems less frightened of a woman in control of her own sexuality. It is not casual that the most sexualized portrayals of Heathcliff are in the transpositions from 1990s onwards. In her iconic essay *Visual Pleasure and Narrative Cinema* (1975), Mulvey analyses the point of view in classic Hollywood cinema. She concludes that, as a reflection of Western patriarchal society, the male is positioned as the active owner of the gaze, projecting his fantasies over the female figure. In contrast, woman is a passive image to be looked or exhibited, her appearance codified to cause a strong visual/ erotic impact. In “Notes on Sirk and Melodrama”, Mulvey observes that melodrama assigns woman only two possibilities to achieve sexual pleasure. One is her own objectification (the woman on the screen), as passive recipient of male desire. The other is masochism (the woman in the audience), as *watching* a woman who is passive recipient of male desires and sexual actions (quoted in Kaplan [1983] 26). Mulvey’s essay has been commented and questioned through the years, even by Mulvey herself. In “Afterthoughts on *Visual Pleasure and Narrative Cinema* inspired by King Vidor’s *Duel in the Sun* (1946)” (1989), she acknowledges the possibility that spectators identify with different characters through the film, not only the ones with the same gender as them. The mechanisms of identification in cinema are complex, while gender is a social construction which can change and evolve. Mulvey concentrates on melodramas from the classic period (1940s – 1960s). Her conclusions are applicable to *WH1939*, but the genre has evolved together with what is considered socially acceptable behaviour. Iconic scenes like Mr. Darcy jumping in a river in 1995 *Pride and Prejudice* show an increasing awareness of the filmmakers in objectifying the male body for the pleasure of the female audience. Stacey (2000) points out two absences in Mulvey’s *Visual Pleasure* essay. The first is precisely the question of the male figure as erotic object (451). Coinciding with a change in what it is considered socially acceptable sexual behaviour, current cinema depicts the male body as source of erotic pleasure. Ralph Fiennes/ Heathcliff is depicted in quite a sexualized way in *WH1992* and so is Jason Riddington as Hareton. The same could be said of the voyeuristic emphasis on the bodies of Richard Gomez in *Hibintayin* and Richard Gutierrez in *Promise*. On the

other hand, since its origins, Bombay popular cinema concentrates on the male body, although this is related to violence and masochism. In *Dil Diya*, Shankar is brutally beaten by Ramesh's men. Similar scenes are recurrent in the industry (1958 *Madhumati* has one which even involves the same actors). The masochistic depiction of the male body in Bombay film is comparable to the 1950s westerns directed by Anthony Mann (i.e. *The Man from Laramie*), as analysed by Neale. He describes how "male" genres (westerns, gangster movies...) constantly involve sado-masochist themes, scenes and phantasies. The viewer finds "unquiet pleasure" of seeing the male mutilated and restored through violent brutality (257). As we will see in *Dil Diya* section, the violence inflicted to the hero's body in Bombay film is supposed to emphasize his purity (his endurance and resilience). In the subsequent sections, I will study who owns the gaze in the different hypertexts, and who is positioned as object of desire. The second absence Stacey (2000) points out is women's active desire and the sexual aims of women in the audience in relationship to the female protagonist on the screen. Spectator positions produced by the text are not monolithic, but multiple (451). Moreover, Mulvey does not include homosexual desire. Female objectification is ambivalent, as there is the possibility that the woman manipulates it: in *WH1939*, Cathy fantasizes in front of the mirror about how she uses her beauty to her own advantage. This attitude was already characteristic of the female villainesses in nineteenth-century theatre melodrama, whom I established are very similar to Cathy. While the woman's representation of herself as an object implies "compromise or even surrender to the male gaze", at the same time it gives her some limited power, allowing her to manipulate men through her appearance (John 227). Finally, there is the possibility that the sexualized body on the screen does not produce pleasure. In classic cinema, sex and desire are based on a stereotyped notion of beauty which, in any case, varies from one country to another. This is different in Surrealist cinema. The Surrealist notion of beauty is unconventional and shocking.<sup>210</sup> In *Onimaru*, there is a big contrast between the sex scenes involving Kinu and Onimaru (which produce pleasure) and the ones between Onimaru and Tae/Isabella (which repel and horrify).

### 8.2.5. The antagonists: Edgar and Isabella Linton

The Linton children are perhaps nearer to the hero and heroine archetype of the period than the protagonists. Edgar could have been the "knight in shining armour" who rescues Cathy from a violent household (like in *Lorna Doone*). Isabella could have been the "pure" heroine who

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<sup>210</sup> In *Tristana* (1970, dir. Luis Buñuel), the protagonist exhibits her naked body to seduce (successfully) young Saturno. However, hers is a mutilated body, as she has had a leg amputated (Seijo-Richart. "The influence of French Surrealism" 3). Moreover, her image is juxtaposed to Virgin Mary in an altar, which acquires blasphemous connotations.

redeems the “bad boy” (like some Dickens’s heroines; or *Pamela* by Samuel Richardson). However, they fail to elicit full sympathy from the reader, as they are weak and snobbish: Edgar refuses to receive “runaway servant” Heathcliff in the living room after he returns (*WH* 135). Isabella only thinks romantically about Heathcliff after he becomes rich. There are several occasions where Cathy complains about the Lintons’ coldness (“How dreary to meet death, surrounded by their cold faces!” 160). Although Edgar is “soft”, Nelly defines him as a predator (a “cat” unable “to leave a mouse half killed or a bird half eaten” 112). Like the husbands in Gothic fiction and paranoid film melodrama, he consumes Cathy’s life and crushes her spirit (a “devouring force”, according to Gilbert and Gubar 282). Edgar also appoints himself as “guardian of morality and culture” (Gilbert and Gubar 281), as he does not want to forgive his sister for her marriage to Heathcliff. His counterpart Eduardo in *Abismos* reminds Isabel/ Isabella that a “wife’s place is with her husband”. Both in this transposition and the hypotext, he has a library full of books. For Gilbert and Gubar, Edgar’s bookishness defines him as a patriarch, ruling his house from his library, where he indifferently retires to during Cathy’s decline (281).

In the hypertexts, Edgar persistently embodies the archetypal “other man” in film melodrama. He is the socially accepted option for the heroine, but also the one leading her to “her proper place” in patriarchy, while the rebellious hero offers her an alternative of freedom. This is a role considered “ungrateful” for an actor. As I mentioned in Chapter 2, David Niven was very unhappy about playing Edgar, like Leslie Howard/ Ashley Wilkes in *Gone with the Wind* had been. Both felt they were playing a foolish figure. The “other man” is indeed quite delusional. If Edgar in the novel constructs a false image of Cathy, “the other man” in film melodrama has a vision of the female based on misconceptions. This is the case in many film by Hitchcock (*Vertigo*) and Buñuel. Edgar resembles Severine’s husband in *Belle de Jour*, who fails to see his wife as an adult, but thinks she is a child who needs his protection. Isabella suffers a similar delusion about Heathcliff. Both project their idealized version of the loved one, which does not correspond to reality. In horror films, this delusional figure acquires more sinister undertones. In contrast to the “monster”, the titular “hero” (usually quite ineffective) represents stubborn rationality, to which he sticks for fear of becoming powerless if he does not. In movies like *Dracula*, when the heroine is chased by the monster (with whom she has a relation of repulsion – fascination), the male protagonist is patronising to her and treats her like a victim. These films identify women with the irrational, coherent with the myth of female madness or hysteria (Jonathan Rigby 113). This type of relation resembles Cathy and Edgar’s doomed relation, in which delirium is the only weapon of pressure left to her.

Isabella Linton works in many ways as Cathy's opposite and mirror, especially after Heathcliff comes back. The image of both women trapped in the houses is a reflection of the unavoidable fate of nineteenth-century women, whose only option was marriage. Gilbert and Gubar analyse both characters' "fall" in the hypotext in parallel terms (287). Cathy's fall is fated and unconventional, from the "hell" of the Heights to the "heaven" of the Grange. Isabella's is both willful and conventional: from heaven to hell, from the Grange to Wuthering Heights. Unlike Cathy, Isabella is a model of the stereotypical young lady patriarchal education is designed to produce. While Cathy's childhood is androgynous, Isabella has known sexual socialization from the beginning. For Merryn Williams, Isabella's downfall is surely a comment on the folly of sheltering young girls from the realities of life (100). If Cathy becomes "civilized" after entering the Grange, Isabella becomes wild after going to live in Wuthering Heights. Like the other inmates, she makes no attempt to maintain civilized standards of behaviour or to control her natural passions (Figs 145). In *WH1939* and *Hibintayin*, she appears as a pathetic figure dressed in black. In *Abismos*, Isabel turns to alcohol.

In the hypertexts, Isabella is the "other woman" archetype (like the wife in *Ruby Gentry*) of film melodrama. Unlike the rebellious heroine, she is submissive to social requirements and taught to believe in conventions. In *WH1939* ball scene, Isabella tries to make Heathcliff behave in the same way as any of her possible suitors: holding hands under the fan, dancing a waltz as an excuse to hold one another... Like her brother Edgar, Isabella constructs a false image of Heathcliff, becoming an easy prey for him. Her delusion is explicitly rendered in *Abismos* ("you need tenderness" Isabel says to a contemptuous Alejandro/ Heathcliff) and *Hurlevent*, where Isabelle thinks Roch/ Heathcliff is like the hero from one of the romance novels she keeps reading. According to Gilbert and Gubar, Isabella underestimates both the ferocity of the Byronic hero and the powerlessness of all women (288). In contrast to Cathy's relation of "equal souls", Isabella's feelings for Heathcliff have obvious sado-masochist undertones. It is significant that it is Heathcliff who sexually rejects Isabella, not the other way around: this is the case in *Abismos* (he sends her to sleep in the spare room) and *Ölmeyen* (he makes fun of her in their wedding night). His rejection is more spine-chilling in *Hurlevent* and *Onimaru*, where Isabella's attempts at seduction end with Heathcliff brutally raping her (he beats her in *Hibintayin*). Despite his mistreatment, it is hinted that she would come back to him if he asked (*WH* 187).

Contrary to what society expected, Isabella in the hypotext has no other option but leaving her husband. She herself realizes after Heathcliff throws a knife at her and cuts her in the ear (217), a scene which appears in *Onimaru* and *Hurlevent*. In the 1840s, and for a long time afterwards, married women were expected to forgive their husband's wrongdoings, while mothers and sisters

should sacrifice themselves for the son of the family (Merryn Williams 104). Anne Brontë questions these assumptions in *The Tenant of Wildfell Hall*, where she clearly rejects the idea that women can or should purify men (103). The idea of woman self-sacrificing is also alien to Brontë's universe. Isabella (although scarred and bruised) is able to flee from her violent husband (an option also granted to her counterparts in *Abismos* and *Hurlevent*). Her escape is paradoxically the only scene where she appears in control, where she is neither a spoiled brat nor a victim. The expression of her rage allows the reader to finally sympathize with her. In other transpositions, the constraints of society provoke her to suffer a tragic destiny. In *WH1939*, Isabella remains in her unhappy marriage (Hays code would not allow divorce). In *Ölmeyen* (1960s Turkish society stigmatized divorced women) and *Onimaru* (set in the Middle Ages), she commits suicide.

### 8.2.6. The second generation: Hareton, Cathy the daughter and Linton Heathcliff

The couple Cathy the daughter – Hareton only appears in *WH1920*, *WH1992* and *Onimaru*. Linton Heathcliff is omitted, except in *WH1992*. Jorgito/ Hareton features as a child in *Abismos* and as a toddler in *WH2011*. The second generation works as a reverse image of the first. These children are forced to pay for their parents' sins, which is a recurrent motif in the hypotext. It derives from the aforementioned notion of contagion in Gothic stories. While the mistake of the first generation is that they accept social pressure instead of following their instincts, the second generation survives because they resist. They also have a better chance, as they count with the support of good-natured Nelly. It is supposed that they will live in the civilized Grange, but the last image shows Cathy the daughter and Hareton together wandering in the moors, mirroring Cathy the elder and Heathcliff's carefree childhood.

Similarly to Heathcliff, Cathy the daughter is her mother's "non-identical" double (Gilbert and Gubar 298). Nelly says that mother and daughter do not resemble physically (*WH* 352). *WH1992* is the only hypertext in which both roles are played by the same actress (Juliette Binoche). In *WH1920* and *Onimaru*, as in the vast majority of TV series and theatre plays dealing with the whole story, it is different actresses for the two roles. However, Cathy the daughter is, in many aspects, "a second edition of her mother", as Lockwood feared (191). Figs (147) points out that she undergoes her mother's journey in reverse. She repeats some of her mother's actions. In her first visit to the Heights, Cathy the daughter rocks herself "in a little chair that had been her mother's" (*WH* 228). Both Cathys live reclusive lives. Cathy the elder's choice of Edgar is partly motivated because she knows no other "handsome and rich men" (119), which also explains Cathy the daughter's initial attraction to Linton. In the hypotext, it is said that Cathy the daughter has never left the Grange, but it extends for several kilometers that she can explore on horseback



while pretending to be an Arabian merchant (227).<sup>211</sup> It not strange that Cathy the daughter identifies herself with the explorer, the role traditionally reserved to the male. According to M. Heger, Brontë should have been “a great navigator” (Barker 392).<sup>212</sup> Cathy the daughter is more conventional heroine than her mother, but not as conventional as analysis like Gilbert and Gubar’s (299) would describe her. First, she shares her mother’s inner strength. While Isabella could not cope with being trapped at the Heights, Cathy the daughter becomes bitter and sarcastic in self-defence: “I’ll not do anything [...] except what I please”, she tells Heathcliff (72). As Merryn Williams points out, she is strong enough to overcome her initial snobbishness and realize that Hareton is her natural mate (100).

Haggerty describes Linton (physically) and Hareton (spiritually) as sons of Heathcliff, representing the two sides of his personality. Degenerate Linton represents his most negative side. He is an instrument of his father’s revenge, whose weakness and subsequent death represent the ultimate failure of Heathcliff’s plan (74) (becoming the owner of both houses). As he basically exists to be a tool, this character is omitted in *WH1920* (in which it is Hareton whom Heathcliff uses for revenge) and *Onimaru* (in which an edict of the *shogun* gives Onimaru control over the two households). Linton is weak of character, a figure very negatively portrayed in the Brontë sisters’ fiction (Merryn Williams 89). It is not possible to sympathize with him as a person, as he is spoiled, childish and mistreats Hareton. This is the way he is depicted in *WH1992*. Haggerty considers that Hareton represents the side of Heathcliff that the novel celebrates (75), a “domesticated version” (78). In the hypotext (and in *WH1992*), after Hindley’s funeral, Heathcliff compares Hareton and himself to trees bending in the same direction (222), thus implying they share the same destiny. It is poignant that Heathcliff gets frightened by realising that both Cathy the daughter and Hareton have Cathy the elder’s eyes (“Hareton’s aspect was the ghost of my immortal love” *WH* 354). The scene proves that, if Cathy the daughter is in many ways her mother’s double, so is Hareton: “I see her mostly in Hareton”, says Nelly in *WH1992*. The vision also reminds Heathcliff that he lost Cathy (353), making him lose interest in his revenge and finally, interest in living. It is the same case in *WH1992*, but not in the other two transpositions: in *Onimaru*, Kinu the daughter uses Yoshimaru to defeat Onimaru, while in *WH1920*, the vision makes Heathcliff realize the error of his ways and offers redemption.

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<sup>211</sup> The episode is influenced by the type of fiction called Oriental Tales. These were exotic adventure stories, set in a mystical version of the Middle East, and very popular reading in the eighteenth and nineteenth century. *Arabian Nights’ Entertainment*, (1706), the first English edition of *Arabian Nights* and widely read by children at the time, was available at the Parsonage (Barker 150).

<sup>212</sup> Parry country, the Gondal land belonging to Brontë, was named after the Artic explorer (Gardiner 53).

The union of the second generation acquires strength precisely by comparison with the first. For Haggerty, dead lovers Cathy and Heathcliff would be “less moving” without the reflection of the second generation’s happiness in this world. Conversely, the “darker union in the grave” gives Cathy the daughter and Hareton the power to succeed (Haggerty 79). Figs (148-149) and Gilbert and Gubar (301 -302) suggest that the final union between Catherine daughter and Hareton implies a compromise between civilization and nature. Haggerty adds that it brings regeneration (75). I will analyse how the omission of the second generation in the majority of transpositions affects the cinematic construction of the characters.

### 8.2.7. Parental figures: Hindley, Frances and Nelly

Brontë’s novel depicts the parental figures as rather ineffective and repressive. In the fiction written by the Brontës, there is a recurrence of orphans (Jane Eyre, Agnes Grey, who loses her father) and lack of a mother figure, which may reflect the sisters’ real life loss of their mother at an early age (Brontë was two) (Gilbert and Gubar 251). Mrs Earnshaw has no influence. She dies early in the novel, after having despised Heathcliff (77). Mr Earnshaw is ambiguous. He is an authoritarian figure, coherent with the recurrent depiction of parental figures as punitive by many Victorian women writers (i.e. Mr. Tulliver in *The Mill on the Floss*) (Figs 118). A major theme in the Brontës’ fiction is the oppression of the young by a violent father figure. However, Mr Earnshaw is also capable of kindness. We are not explained the reasons why he brings Heathcliff to the house, but they seem quite arbitrary. Some of the hypertexts “correct” this situation (*WH1970, Dil Diya, Ölmeyen*). Mr and Mrs Linton are associated to civilization and depicted as fiercely guardians of moral conventions and law. They throw out Heathcliff and insist he remains apart during the Christmas party. They also try to transform tomboy, wild Cathy into the socially acceptable idea of a “proper lady.” However, their prejudice and snobbishness runs underneath their polite surface: throwing child Heathcliff out in the cold in the middle of the night just because he is “lower class” is actually quite cruel.

Hindley, Frances and Nelly, who become parental figures after the Earnshaws die, are equally ineffective. Hindley fulfils the role of oppressive father substitute. He is a degenerate, sadist drunkard, who projects his childhood jealousy on Heathcliff and takes revenge because he considers he robbed him of his right place (his father’s affection). According to Figs, Hindley is representative of a nineteenth-century literature archetype, which reflected the unequal society structures: an heir who is allowed licence to give vent to his aggressive and destructive instincts, just because he is an upper class male (John Reed in *Jane Eyre*, the husband in *The Tenant of Wilfeld Hall*) (129). He also resembles the central malefactor of the nineteenth-century admonitory

domestic theatre melodrama. The main aim of this type of plays was to “warn its audience against evils of modern living like alcohol or gambling” (John 67). These are the two vices in which Hindley indulges. Like the melodrama archetype, Hindley is a victim as well as villain, victim of a passion beyond his control. His unprovoked attack on Nelly (only reproduced in *Hurlevent*) is fuelled by alcohol (*WH* 114). He is violent to baby Hareton because he blames him for the death of his beloved wife Frances. His violence towards the child appears in *Abismos* and *WH2011*, but not in *WH1992*, *WH1970* or *Onimaru*. However, none of the transpositions depict the episode where he throws Hareton through a staircase (*WH* 115).<sup>213</sup> In the hypotext, it is not very clear who Frances is. The neighbours gossip and Nelly thinks she is not a good woman (86) (although she could be jealous), but Hindley can defy conventions because he is male and the heir. Frances is like the late nineteenth-century model of the Victorian “angel in the house” and the late nineteenth-century ideal of “invalidism”. She dies of consumption (a common cause of death in Haworth at the time, which also killed Brontë and her sisters), after having fulfilled her “womanly duty” of giving birth to an heir. Hindley and Frances’ relation is like a more over-the-top reflection of Cathy and Heathcliff’s. Hindley works as a darker, weaker version of Heathcliff. The self-destructive monster he becomes longing for his dead wife Frances parallels Heathcliff’s behaviour after Cathy’s death. He also neglects his own child, who later becomes Heathcliff’s surrogate son. On the other hand, Frances’ death in childbirth is a premonition to Cathy of what her destiny as a woman will be.

Ellen (Nelly) Dean is one of the most complex characters in Brontë’s fiction, who seems to have no private life at all. Maybe that is the reason why she has been interpreted in such different ways in the hypertexts. As I commented in Chapter 7, she is the main narrator. She is also a mother figure for both Catherines and Heathcliff, despite being a young woman, same age as Hindley. She is a figure commonly found in the Brontës’ books: an older, more practical woman (like Mrs Temple in *Jane Eyre*) giving good advice to an impulsive young girl (Catherine, Isabella), which is usually not taken (Merryn Williams 89). Nelly is good intentioned and caring, but powerless in that class-conscious, patriarchal society. She does not dare to reprimand the first generation children, whom Hindley allows to misbehave, just in case she loses the little power she has on them (87). Despite her deep devotion to Hareton and Cathy the daughter, she cannot prevent them being mistreated by Heathcliff. Her plea reflects Helen’s in *The Tenant of Wildfell Hall*, who is powerless against her corrupt husband’s bad influence over their son. There are hints at a possible attraction between Nelly and Hindley, paralleling the one between the younger siblings. Nelly visits a spot in which she and Hindley used to play and finds herself longing for “her early

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<sup>213</sup> The episode does appear in the 1978 TV series.

playmate” (147), one of the only times in the novel when we have access to her inner feelings. Moreover, she distrusts Frances and is a surrogate mother to Hareton. Like Heathcliff, Nelly was a stepchild in the Heights. She shares with Hindley a similar link to Cathy and Heathcliff, as Nelly’s mother had nursed Hindley as a baby (the Spanish expression is “milk siblings”). Paradoxically, her servant status allows her to escape the bridal trap that destroys both Isabella and Cathy (Gilbert and Gubar 290). Pragmatic Nelly does not act on her possible attraction for Hindley. Her way of coping in that aggressive environment is to detach herself. Hindley’s quasi-sexual knife attack on her indicates that she probably did the right thing. We could say that Nelly survives at the ending because she is the only one able to repress her passion successfully (at one point, she is ironic about Heathcliff’s “monomania” over Cathy, *WH* 354). In the hypotext, she is quite impassive to the violence around her, to the extent that sometimes she remains quite unsympathetic to other people’s misfortunes. When she visits Isabella after her marriage (while aware that the girl is suffering from domestic violence), she comments disapprovingly that she should have dusted the room (183). Nelly is the character whose depiction varies the most in the transpositions, as they choose to emphasize either one aspect or another. In the majority of hypertexts, she is depicted as an old woman, a maternal figure to the protagonists. She is young (but without private life) in *WH1992* and *WH2011*. In *WH1970* and *Hurlevent*, the possibility of a romantic relation with Hindley is explored.

### 8.3. Film transpositions’ characters

#### 8.3.1. Classic transpositions’ characters

##### 8.3.1.1. *WH1920*’s characters

Annie Trevor and Milton Rosmer played the main roles. However, the central figure in *WH1920* is not the couple but, “the monster Heathcliff”, while the rest of the characters are “puppets struggling in [his] grasp” (Stoneman [1996] 116). The promotional photographs always show Heathcliff alone, while the programme of the release has only Milton Rosmer’s face on one side (Appendix III). There are few stills of Annie Trevor/ Cathy, and never by herself, but as a part of a scene being shot. In the synopsis provided by *The British Film Catalogue* (Gifford 06956) Cathy is barely mentioned, neither is their complex love – hate relationship (Appendix I).

Following the tradition of the theatre stock company or the studio system, the casts in Ideal productions involved the same group of actors. The star system had already been established by 1919. Although it is generally associated with Hollywood, it actually originated in Europe. As early as 1908, the French film industry was the first to see the capital value of their performers in

promoting its products (Hayward 375). According to Low, casts in Ideal productions were enormous and included all “the usual British standbys” that appeared in film after film at this time (119). According to the cast list (see Appendix I), Nelly is played by “Mrs Templeton”, which suggests she was depicted as an old lady. Curiously, there is no mention of Isabella in the list (which does mention Frances and Joseph) or in any of the reviews although, as I said, they concentrate on Milton Rosmer and barely mention any of the female actresses. For what we can deduce from the synopsis, Linton Heathcliff is omitted (like in *Onimaru*) and it is Hareton whom Heathcliff forces to marry Cathy the daughter (credited as “Cathy Hareton”). Maybe Isabella was omitted as well. With respect to the parental figures who feature in the film, the cast list credits only “Earnshaw” (Cecil Morton York) and “Mrs Linton” (played by Dora/ Alice De Winton<sup>214</sup>). In the review “Two scenes at Thrushcross Grange”, we have a still photo of Mrs De Winton (here she is credited as “Alice”) receiving her son Edgar and an injured Catherine at the door of the manor. The scene is a variation of the “dog-biting scene”. Mrs Linton is a middle-aged lady in a Regency style dress, looking worried at the injured girl.

Childhood scenes were included. According to Twinkles Canyon’s interview (five-year-old Cathy), she had to show resentment at Heathcliff child like in the novel and there was a scene where he was being washed in a bathtub (Stoneman [1995] 27). Several children and teenage actors were cast for each character’s different ages to ensure that they “grew up convincingly” (28). In all probability, this excessive servitude to fidelity derived in the contrary effect being achieved. Like *WH1992* and *Onimaru*, *WH1920* deals with the complete story. While *WH1992* (fifteen minutes longer) and *Onimaru* (fifty minutes longer) feature child actors only for the leading couple, Hindley and Hareton, in *WH1920* all the characters from both generations have one. For Heathcliff there were “no fewer than three actors” (Stoneman [1995] 28). Despite covering a period of thirty years, the film had a standard duration of six reels (one hour and a half). In that lapse of time, the audience was presented a considerable number of characters, some played by three different persons, whom they were expected to identify as one. With no verbal support apart from the intertitles, it is questionable that the desired credibility of the *mise-en-scène* was achieved at all. On the contrary, it could be seriously undermined. Would not it be difficult for the audience to distinguish who was who in the film?

Moreover, still photographs show that child and adult actors have been mixed. Characters do not grow up at the same time, which affects the internal coherence of the cinematic text. In the scene with the leading couple by the lake (Illustration 24), Cathy is played by the adult actress and

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<sup>214</sup> Sources differ on her first name.

## "WUTHERING HEIGHTS."



The members of the Ideal Film Company were busy yesterday preparing Emily Brontë's "Wuthering Heights" for the cinema. In our picture, taken at the Brontë Waterfalls, Cathy and Heathcliff are being played by Miss Annie Trevor and Mr. Albert Brantford respectively.

Illustration 24: *WH1920*: Cathy and Heathcliff by the lake.

Heathcliff by the teenage actor (Albert Brantford). No make-up has been used to hide their age difference, with the result that he seems more her little brother than a suitor. The dog-biting scene also features Edgar as a child (Louis B. Furniss), but adult Cathy. As actress Annie Trevor was twenty-one, maybe the filmmakers thought it would be easy to make her look like a teenager, in contrast to adult Heathcliff and adult Edgar (John L. Anderson). We have the reversal situation in adult scenes, when Heathcliff (played by forty-year-old Milton Rosmer) appears as a mature man in front of a much younger Cathy. Stills of Rosmer as stable boy (Illustration 25) indicate that he started playing the part before Heathcliff's departure from Wuthering Heights. Then, the audience was expected to accept that the youngster from the previous scene had suddenly grown older. Instead of giving authenticity to the film, the effect would be rather artificial. It is difficult to see the protagonists as children who grow up together like siblings. As Stoneman (1996) suggests, in Cathy's death scene, Heathcliff looks more like an old villain trying to take advantage of a defenceless maid than a desperate lover (115) (Illustration 26).

To cast the inadequate Rosmer as the protagonist was in great part forced by historical circumstances. Low remarks that most young leading actors had died during the First World War, so veteran theatre actors were used instead, "heavily made up with stagey greasepaint" (119). Rosmer and Warwick Ward (adult Hindley) were some of the most popular (and both too old for their characters). This lack of young actors contrasted with the high number of actresses available. Unlike their male counterparts, they were not required to have a theatrical formation. It seems that a pretty face was enough. While Hollywood leading ladies of the 1920s were designed a star personality (Theda Bara as exotic beauty, Mary Pickford as candid girl)<sup>215</sup>, Low points out that these British actresses "had little to distinguish them from each other" (265). The different status between actors and actresses also suggests that the main roles fell over the male characters. Everything seems to indicate that Cathy's role in the film was reduced to be the prize of the male protagonist, the goal of his redemption. The depiction on the screen of Cathy's first visit to Thrushcross Grange puts her in the position of a stereotyped "damsel in distress." It is difficult to recognize here the rebel heroine of Brontë's novel, whose decision of marrying Edgar provoked the drama, and whose marital peace depended on not being contradicted. *WH1920* transforms her into an ideal representation of the "eternal feminine", an idea reinforced by the fact that her actor persona never grows older in the screen. In contrast to Brontë's lack of moral positioning, the film presents Heathcliff as a black sheep deviated from the right path and focuses on his transformation from evil to good person. In all the still photographs kept, Milton Rosmer/Heathcliff appears with an angry face or in violent attitudes. He is portrayed as a beast who will

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<sup>215</sup> For 1920s stereotypes in Hollywood, see Haskell, Chapter "The Twenties" (46 – 89).

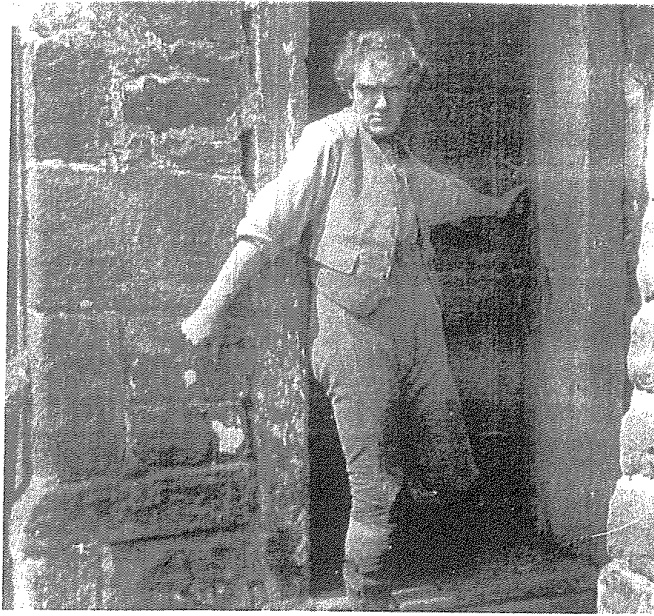


Illustration 25: *WH1920*: Milton Rosmer as stableboy.

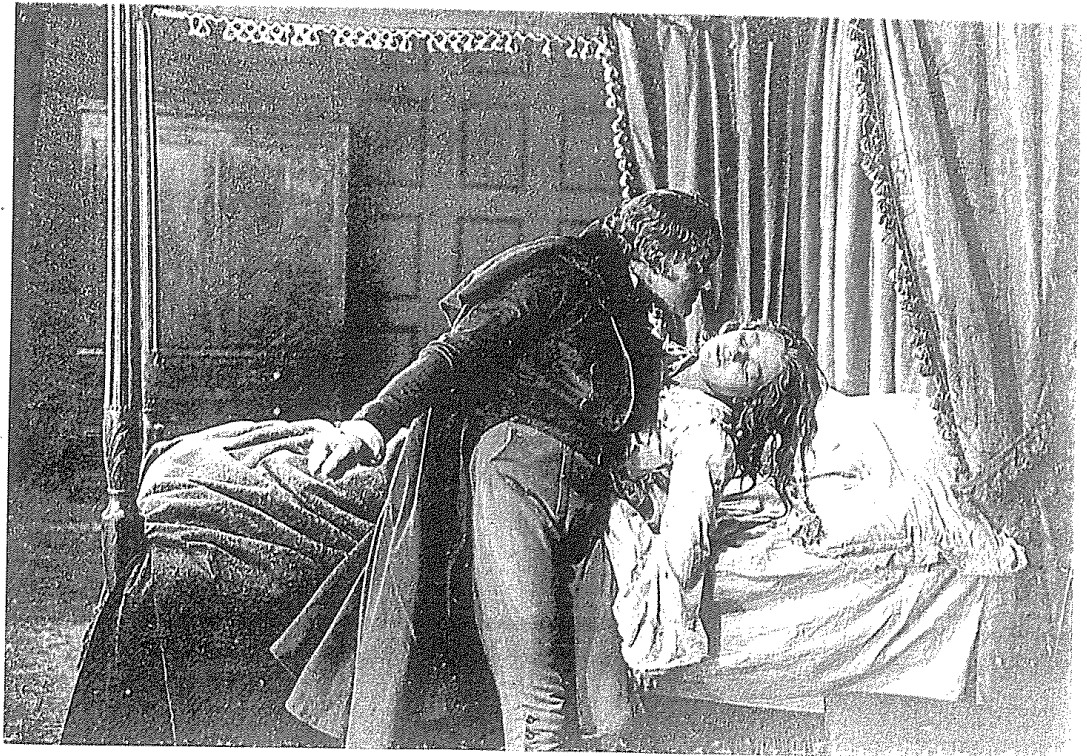


Illustration 26: *WH1920*: Cathy's death.



gain forgiveness at the end. The last intertitle suggests Heathcliff finds peace when seeing Cathy the daughter and Hareton happy together: “the evil in him had perished utterly” (Stoneman [1995] 28). The “naivety” with which the characters are visually described in this transposition reminds us that these were the early days of cinema, and patterns of representation were still being established.

### 8.3.1.2. *WH1939*'s characters

The entire cast for this transposition was chosen from the huge English community of actors living in the United States. Merle Oberon (Cathy) was already an established star in England when she moved, having worked extensively with producer Alexander Korda. When this film was shot, Laurence Olivier was not famous across the Atlantic. He was brought intentionally to play Heathcliff and *WH1939* marked his Hollywood debut. In a practice that still prevails, Hollywood casts English actors in order to give prestige to the film (i.e. Vanessa Redgrave played a villain in *Mission Impossible*, 1996). Hollywood stars are associated with glamour, while British stars are associated to theatrical (Shakespearean) formation (“serious” acting). This was true in Olivier’s case, but not in Merle Oberon’s neither David Niven’s (Edgar), who had never acted in the theatre. The power of Hollywood to “import” stars from Europe by offering them lucrative contracts has been regarded by authors like Hayward as proof of the industry’s dominance of the Western film industry since the First World War (375). In recent years, this power to import has been extended to virtually any film industry in the world.<sup>216</sup>

#### 8.3.1.2.1. A cinema of stars

Actors are an extremely important element in film melodrama (as they were in their nineteenth-century theatre counterpart) and every effort is made to emphasize their performance. According to Hollywood conventions, stars have to keep an impeccable appearance at all times, even when the narrative does not require it or when it contradicts verisimilitude (Nacache 44): remember Goldwyn complaining about Laurence Olivier looking “dirty” in his stable boy clothes. Things have not changed in modern Hollywood.<sup>217</sup> The composition of the frame is also used at the service of the actors. In *WH1939*, all the characters are customarily seen from a low angle, which makes them look magnificent. This type of composition is recurrent in films directed by Wyler and also in many other directors from Hollywood’s classic period, like John Ford. In fact, Cathy is only seen from a high angle when she begs Edgar to prevent Isabella’s marriage. This

<sup>216</sup> Hindi actor Naseeruddin Shah was brought to film *The League of Extraordinary Gentlemen* (2003) and Hong Kong star Chow Yun Fat came for the *Pirates of the Caribbean* franchise.

<sup>217</sup> The producers of *Pulp Fiction* only accepted star John Travolta’s “non-heroic death” in the film (coming out of a toilet) because the last scene (a flashback) showed him still alive.

composition is supposed to emphasize her humiliation, as Edgar realizes she loves Heathcliff. Bazin explains how the *mise-en-scène* in the films directed by Wyler is always organized around the actors' movements (172). We find many examples in *WH1939*. When Nelly talks to Dr Kenneth at the Grange, the camera follows them as they walk (without cutting). When Cathy comes back from her first visit to Thrushcross Grange with Edgar, the camera shows the actors in long shot (either their entire bodies or knee-length) and turns over its horizontal axis following their movements around the Wuthering Heights' parlour. When Cathy quarrels with Edgar, the camera zooms towards the actors, concentrating on them.

Hollywood's classic period standards demanded the entrance of the star to be spectacular. The presentation of Laurence Olivier/ Heathcliff happens just after Lockwood first enters the household. We hear his voice calling the hounds, sounding like a bark itself. He is seen in long shot next to the fire and his figure becomes better focused as Lockwood approaches. Heathcliff is the only character standing, so he towers the others. As there is a step leading to the fireplace room, the audience (following Lockwood's point of view) sees him from a low angle. This framing establishes his powerful status. Merle Oberon/ Cathy's entrance follows the patterns of the aforementioned absence effect. She is introduced through traces of her presence that Lockwood finds in her former room. Her ghost is heard (as if she were the wind in the snowstorm), but not seen. Merle Oberon herself does not enter the scene till after the childhood sequences. As adult Cathy, she sits at the table in Wuthering Heights' dining room, the only character with her back to the camera, which makes spectators identify with her point of view, as well as increasing their curiosity about seeing her face. Hindley shouts for drink. When we finally see Oberon's face, she covers her glass with one hand, which establishes she does not condone her brother's degeneration. Then, adult Heathcliff enters with a log for the fire. Her look towards him shows she resents his humiliation. Later, Hindley commands Heathcliff to make a loop with his hands to help him mount his horse (despite his feet being covered in mud). Heathcliff remains silent, but defiant. Coherent with the archetypal characterization in melodrama, this first scene is enough to establish the characters' psychology for the spectators.

### 8.3.1.2.2. Childhood

The film features childhood scenes involving Heathcliff (Rex Downing), Cathy (Sarita Wooten) and Hindley (Douglas Scott). Those scenes have been taken from the hypotext, but there are significant changes. Heathcliff's arrival starts with a sunny general view of Wuthering Heights' household (in the novel, he arrived at night). Then, there is a horizontal pan of the house parlour, in long shot. It is quite a theatrical composition (recurrent in Wyler), as the camera follows the

children (playing lively) without cutting. Cathy is a naughty girl, who refuses to wash and get dressed. The first difference is that Heathcliff's mock birth does not take place in front of the children, but at the gate of Wuthering Heights. A very cheerful Mr Earnshaw (Cecil Kellaway) greets Dr Kenneth, both of them on horse. Mr Earnshaw opens his cloak to reveal Heathcliff. Instead of "a gift of God" (*WH* 77), the child is described as "a gift to God". Dr Kenneth (the moral centre of the story), passes judgment on him: "a dark-looking individual". Heathcliff child dresses in rags and his hair is untidy. He does not speak in the whole scene, which will be the case also in *WH1970*, *WH1992* and *Onimaru*. He visually resembles a wild dog (an association faithful to the hypotext): he seems enraged and tries to run away with Earnshaw's horse (cowboy style). After he is given food and told he will stay in the house, he clings to Mr Earnshaw. Finally, when he is given a name, he smiles for the first time. The scene looks like the taming of a wild animal (the child is like a predecessor of Truffaut's *L'enfant sauvage*). Another remarkable change is that the gifts Mr Earnshaw had promised arrive intact. The long shot framing of this scene is totally theatrical. In fact, it seems to appear exclusively to give Heathcliff backstage time to eat. A lot of attention is given to Hindley's fiddle (with a reference to famous violinist of the time Paganini), which never appears again. Cathy's whip is used during the childhood scenes (but not as an adult) to attack Hindley when he is nasty to Heathcliff. Like in the novel, her whip is a symbol of patriarchal power (Gilbert and Gubar 264), which she gives to Heathcliff to win the "castle" for her. This is a similar action to Cathy/ Kinu the daughter giving Hareton/ Yoshimaru the sword in *Onimaru*.

Contrary to the hypotext, this is a world where class and gender boundaries are present, as Mr Earnshaw is in charge of reminding everybody: he tells Cathy (who complains about Heathcliff being dirty) that they "must share with those who have less." Heathcliff is not introduced to her in equal terms, but as somebody that the higher class must treat with compassion, according to the ideal of Christian charity. Children are also made conscious about gender difference, as Heathcliff does not share a bed with little Cathy, but is sent to sleep in Hindley's room. This reflects Puritan America rather than Victorian England, where small children of both sexes shared bedrooms (like Wendy and her brothers in *Peter Pan*). Like in the hypotext, both children are nasty to Heathcliff, especially Hindley, although Cathy does not spit on him. Mr Earnshaw only appears in this scene, as he dies soon after (during the horse quarrel, it is said he is ill). The next scene depicts the horses' incident, but its meaning has been totally changed: in the hypotext, Heathcliff blackmails Hindley into giving him his horse. In the hypertext, it is Hindley's horse which becomes lame and he who threatens Heathcliff. This change can be regarded as an attempt to polish Heathcliff's dark side, positioning him as the hero archetype and making the audience feel sympathy for him from the

very beginning. The scene emphasizes Hindley's jealousy ("You have no father, you cannot have mine, gypsy beggar", he says in this transposition, but not in the hypotext). Both scenes end in the same way, with Hindley hitting him with a stone, Heathcliff showing no emotion: "I just think how I am going to revenge". In the hypotext, Nelly thinks she has discovered a revengeful side to Heathcliff, while in the hypertext, his rage is justified. This scene and the next one at Penistone Crag show that his attachment to Cathy is anything but pre-moral. On the contrary, their aforementioned game of princes and princesses depicts them as very conscious of social rules. Heathcliff and Cathy race on their horses. They decide that the winner will be the other's slave. Heathcliff wins (Cathy addresses to him as "milord"). However, when he suggests that she must groom his horse, she complains, "this is too real." On their way to Penistone Crag, Cathy says "your father was the emperor of China" (Nelly's dialogue in the novel, 98) to incite him to "win the castle" for her, like a child version of her "ambitious woman" self.

Mr Earnshaw's death happens off-screen. Unlike the hypotext, Cathy does not "provoke" her father's death by singing him to "sleep". It is Dr Kenneth (in his theatrical "messenger" role) who tells the children and servants, who wait in the kitchen. Hindley child, framed on a higher position, from a low angle, in order to ascertain his authority, informs his foster brother that he is the master now and he will become a servant. He forbids him to mourn the father, like in *WH1970* and *Hurlevent*. Heathcliff is left on his own, crying on the table, while the camera pans away. There is a slow fade out, which marks the passing to adulthood. Like in the hypotext, it implies the ending of Cathy and Heathcliff's happy time together. However, unlike the novel, childhood is not free from moral restrictions. In *WH1939*, it is a mirror of adult life.

### 8.3.1.2.3. Cathy: the ambitious woman

While in *WH1920* the cause of trouble was "the monster Heathcliff", in *WH1939* the plot is centered on Cathy and her decisions (Merle Oberon's name goes first in the credits), which is typical of the "women's film" genre. Her dilemma follows the "ambitious woman" archetype, recurrent in 1930s- 1940s Hollywood melodrama. It was represented by heroines like Scarlett O'Hara, whom Stoneman (1996) compares to Cathy in *WH1939* (173). In fact, a then unknown Vivian Leigh had been considered for the role. *WH1939* Cathy differs significantly from her counterpart in the hypotext. She never questions the social order but accepts it: she keeps secret her meetings with Heathcliff. Their relation is not one of "equal souls", but both of them are conscious of the social and gender difference. Even in their "castle", their private space, gender inequality exists: she addresses to him as "my Lord". She is conscious that society forces her to achieve what she wishes through the man she marries. She seems worried about her future and

conventions. Even in childhood, Cathy is constantly pushing Heathcliff to leave and become rich “to save her”. Unlike the hypotext, we do not feel that Cathy’s primary attachment is the Wuthering Heights household. On the contrary, the first scene after her marriage shows her perfectly integrated in the Grange. Her death looking towards Penistone Crag (the “castle” Heathcliff should have won for her) shows that her attachment is to the dream she built around him (having everything she has, but with the man she really loves).

In her analysis of 1932 *Margarita Gautier (Camille)*, E.A. Kaplan (1983) describes how traditional Hollywood cinema promotes the obligation of sacrificing female desire to the needs of patriarchy. Woman is not depicted as a real woman, but according to what she represents in the male unconscious (38). Cathy in *WH1939* is far from this self-sacrificing archetype. Consequently, the narrative punishes her at the ending for transgressing her assigned place. Kaplan’s analysis (Chapter 2, 36 – 48) also exposes the limited positions available to classic film melodrama heroines in relation to subjectivity, desire and male gaze. One option is the cynical rebellion against her position as object of desire: the woman is the conscious object of the male gaze and uses her body as spectacle for her own means (i.e. the *femme fatale* in film noir). Cathy in *WH1939* assumes this position in the scene where she is getting ready for Edgar’s visit and describes herself as a “brainy beauty” (“every curl must hide a thought, or it is pointless”) in contrast to Isabella. The scene shows similarities to Balthus’s painting *La toilette de Cathy*. Women in this position appropriate subjectivity, but their desire is blocked. Like the *femme fatale*, Cathy does not desire the man she seduces (Edgar), but only the life of luxury she can achieve through him. While in the hypotext “she never played the coquette” (107), this scene defines her as manipulative and capricious: she throws childish tantrums, splashing water in the bathtub and stamping on the floor. After she dresses elegantly, Nelly congratulates her on transforming from “a girl with dirty hands”. The motif of the hand, recurrent in the hypotext, is used to describe her, Heathcliff (whom she tells is “a pair of dirty hands”) and even Edgar (whom she accuses of having “soft, foolish hands”). Another position for melodrama heroines is Romantic love which, according to Kaplan (1983), means desire of transcending the material sphere and finding peace in an imaginary unity with the loved one (84). This position is represented by her bond with Heathcliff, both in hypotext and hypertext.<sup>218</sup> In *WH1939*, when Cathy crosses the kitchen to meet Heathcliff, she visually resembles the wind. This scene demonstrates that she is a wild, spirited girl, an ethereal presence. Her simple clothes resemble the ones she wore as a child. The scene shows her more rebellious (and positive) side: Cathy runs, as a nineteenth-century lady was supposed not to do. However, this liberation from the restrictions of patriarchy is only possible out of the law (their imaginary

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<sup>218</sup> Kaplan mentions this notion of love also appears in poets like Shelley and Keats.

“castle” at Penistone Crag), as it implies the regression to the sphere of illusion (the lovers’ ghosts at the final scene).

There are many scenes in the hypertext where the feminine characters are seen through their reflection in the mirror, used as symbols of the female self. After she confronts Edgar for despising Heathcliff, Cathy stands in front of the huge mirror at the oak bedroom, looking angrily at her reflection in her new, elegant clothes. The waltz from Thrushcross Grange party sounds at first, but it changes to the moors tune when she rips the dress. She destroys her socially acceptable image and goes to Penistone Crag with Heathcliff. According to Harrington, mirrors appear in *WH1939* when the feminine characters contemplate their relationships with men (81): Isabella is seen through her several reflections in small mirrors at her boudoir, when she happily reminisces about the party and Heathcliff. This scene is recreated in *Hibintayin*, which also includes many examples of mirrors as reflection of the self.

#### 8.3.1.2.4. Heathcliff: the self-made man

Lawson-Peebles considers that Heathcliff in *WH1939* is “broody rather than Byronic” (6). He also thinks that Laurence Olivier’s Darcy (in 1940 *Pride and Prejudice*) was depicted in a similar way to Heathcliff, in order to build a Hollywood star persona for Olivier (quoting Bluestone “behind the stiff formality of Darcy’s face and dress, there smolders the anguish of Emily Brontë’s stable boy”) (11). Heathcliff’s supposed “gypsy” origin is emphasized in the hypertext, in order to give a more mystical, sentimentalized view of him. It follows the patterns of the “Hollywood version” of a gypsy: during the dog-biting scene, Heathcliff curses the Linton household and spits on the floor before leaving (emphasizing his defiance of law and proper social order). While in the hypotext Heathcliff is always very violent, in *WH1939* he only starts to be after losing Cathy. He is given justification, like Shankar in *Dil Dija*, coherent with the tendency of Hollywood at the period to “polish” the darker side of heroes.<sup>219</sup>

Heathcliff in *WH1939* fulfils a common male archetype in many 1930s melodramas, especially French ones starring Jean Gabin, like *La Bête Humaine* (Hayward 240). Those films focused on the male protagonist’s unwillingness or inability to fulfill what society expected of a man, assigning him the role of provider in the family. In Heathcliff’s case, this means satisfying Cathy’s expectations and giving her her dream (“Why don’t you be a man? Why can’t you rescue me?” she says). Besides, Heathcliff is a proletarian hero, but the connotations are different for 1930s American society than they were when Brontë’s novel was published. Davenport- Hines

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<sup>219</sup> Max de Winter (also played by Olivier) was not allowed to kill *Rebecca* (1940), like he did in the novel. Hitchcock had to change the original ending so that Cary Grant was not the killer in *Suspicion* (1941).

explains that, in Gothic fiction, monsters like Frankenstein's or Mr Hyde arise from the fear about the rising power of the proletariat since French Revolution, whose anger was considered to be the product of excessive repression by the privileged classes (312).<sup>220</sup> In Brontë's novel, Heathcliff's fortune allows him to oppress the "high class" people who oppressed him as a servant, but with a viciousness they did not have. The meaning of Heathcliff acquiring a fortune has changed totally in *WH1939*. It is suggested that he spent his three years' absence in America. Heathcliff becomes representative of "the young nation", that is why he is willing to break tradition. He accuses Cathy of being "too frightened of her God and the world" to do the same. This is the way an American hero of the time was expected to behave, defiant of "old-fashioned" conventions (linked to the colonial past). Heathcliff becomes the paradigm of the "self-made man" so valued in American culture at the time, who was the recurrent hero in many films and books (i.e. *The Great Gatsby*). His status of outsider is also defined by his attire. After he comes back a rich man, Heathcliff wears elegant clothes, but does not wear a tie in *Wuthering Heights*. The removal of the tie in a male hero is a recurrent symbol in period films. In the latest BBC transpositions from a "classic", male protagonists lose the tie when they are about to transgress a taboo or to prove that social inhibitions do not apply to them.<sup>221</sup> In the latest version *WH2011*, rich Heathcliff immediately removes his tie. Although the dog's symbolism from the novel has been toned down, the hypertext does maintain Heathcliff's comparison to a dog, to emphasize the mistreatment he suffers ("I will live near you, even like a dog", he tells Cathy). Like in the hypotext, the dog barking announces Heathcliff's coming back. The same symbol is used in *Abismos*.

### 8.3.1.2.5. Sex and desire: unacceptable in a mother

In *WH1939*, Cathy's pregnancy has been suppressed. In fact, there is a total repression of motherhood, because there are no mothers in the film: Frances is omitted and so are Mrs Earnshaw and Mrs Linton. In Hollywood classic cinema, woman disappears as soon as she becomes a mother. There are very few mothers protagonists. If they are, the narrative presents them as suffering victims, totally devoted to their children (*Mildred Pierce*, *Johnny Belinda*, *So Big*). Cathy, who self-starves during her pregnancy because she cannot have her lover, is very far from the self-sacrificing ideal of motherhood of the period.<sup>222</sup> Kaplan (1983) postulates that sexuality and motherhood seem to be incompatible in Hollywood classic cinema (54). In those films in which

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<sup>220</sup> This reflects the anxieties about social change in England, where the Duke of Wellington expressed his fears that "the railway would allow the working classes to travel more".

<sup>221</sup> John Thornton at the ending of *North and South* (2004), before kissing his beloved in a public place, or Captain Wenworth in *Persuasion* (2007), after marrying a girl whose age made her "unmarriageable" in society's eyes.

<sup>222</sup> This is also the reason why Scarlett O'Hara's children from previous marriages were suppressed in the film transposition of *Gone with the Wind*.

the male protagonist marries a widowed mother (like in countless westerns, i.e. *Hondo*, 1953), he is attracted to the heroine because she provides security and a ready made family. He is not attracted to her as sexual subject of desire. Things have changed (slightly) in modern cinema: the heroine of 1993 *The Piano* (sexualized and mother) was groundbreaking in that aspect.<sup>223</sup>

Despite classic film melodrama plots revolving around the heroine's emotions, the censorship and social etiquette of the period did not allow to depict the heroines as sexually active or wanting the male. In *WH1939*, it is obvious that Cathy thinks about Heathcliff exclusively as a future husband, not a sexual partner. On the other hand, the male hero appears as the idealized image of the male spectator, being the owner of the dominance and control. Female heroines appear as imperfect, defenceless victims, reaffirming their sense of worthlessness (Kaplan [1983] 104). A promotional still for *WH1939* shows Heathcliff standing and looking down in contempt to Cathy, who lies on the floor grabbing his ankle, as if begging. She adopts the same position in the film, this time with Edgar. The poster for *Ölmeyen* also shows them in a similar position. The situation has changed in modern melodrama, where the male body is eroticized for the pleasure of the female (i.e. *Hibintayin*, *WH1992* and *Promise*).

#### 8.3.1.2.6. Heathcliff's return scene

This scene is completely altered from the hypotext, in which Nelly narrates that keeping the peace at the Lintons' household depended on not contradicting Cathy ("the honeysuckles embracing the thorn" 131). In the film, on the contrary, Nelly's voiceover says that Cathy was very affectionate to Edgar and Isabella and "presided over Thrushcross Grange with quiet dignity". The image shows her very happy embroidering an angel, planning a new wing for the house and saying she got "the best match in the county" (Edgar). She only loses her serenity when Heathcliff returns (she complains of feeling "chilly", despite the huge fire beside her). Unlike in the hypotext, Cathy does not want to receive him. It is Edgar who insists, seemingly to prove (to Heathcliff and maybe to himself) that the "past is dead" and Cathy is "my wife who loves me". During their conversation, manners are respected and language is less violent than in the hypotext. Heathcliff looks at Cathy from a high angle, while she looks outside. He is standing in the background, while we see her face in close-up (she is sitting down) in the foreground. Framing him in a superior position emphasizes his contempt for her, as well as his attempt to entrap and control the ambitious woman. As Mulvey explains, Hollywood classic cinema places the male protagonist

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<sup>223</sup> We have heroines like those in *The Mummy Returns* (2001) and *The Legend of Zorro* (2005), who are mothers, action heroines (in no need of protection) and sexually attractive to the male (to whom they are married, thus breaking another Hollywood stereotype of not showing married couples in a sexualized way). Those female stereotypes would have been unthinkable just twenty years ago.



organizing the scene, articulating the gaze and the action, which determines camera movements (“Changes” 162). Moreover, the Linton family are defined as a unity against the stranger. During their conversation, the camera shows them in a shot containing the three, while Heathcliff’s shots show him on his own (Seijo-Richart. “Buñuel’s Heights” 31). After Heathcliff leaves, Edgar possessively holds Cathy’s shoulder, but she persistently looks outside.

### 8.3.1.2.7. Edgar (the other man) and Isabella (the innocent victim)

We said in the first chapter that, in nineteenth-century Yorkshire, having money by no means implied refinement. The Lintons in the hypotext are polite, have books and do not work the land. However, they also hide behind locked doors, with fiery dogs and loaded guns. *WH1939* offers a much glamorized vision of the Linton’s world, with an endless succession of balls where everybody wears white gloves (Wagner 238 also points this out) and white outfits quite uncomfortable for the moors. This depiction is coherent with the hypertext, as it is used to explain Cathy’s infatuation with that world. Like many members of 1930s audience, this is the ideal she would dream about. The Lintons’ household is also associated to law. If, in the hypotext, Mr Linton (and later his son) was the magistrate, in *WH1939* he becomes Judge Linton (Cecil Humphreys), who has a minimal role in the film. As the second generation and the inheritance plot are suppressed, he does not die. In the second part of the film, he serves as comic relief, falling asleep over a chessboard.

Edgar (David Niven) is extremely passive as a character. In the last scene, he just walks around with a puzzled expression and says nothing when finding his wife in Heathcliff’s arms. Edgar’s darker side from the novel (i.e. his violent rage against Heathcliff in the kitchen scene) has been removed. He is reduced to be the dull “other man” archetype of classic Hollywood, snobbish and contemptuous, but not aggressive. He represents old fashioned European social values, in contrast to the “self-made man” Heathcliff. During Cathy’s convalescence, Edgar talks to her about a patronizing discussion he had with one of his tenants, where he was supposed to provide him with a new barn, as if he were a feudal lord. When Heathcliff returns, Edgar is dismissive about his newly earned money, asking if “he discovered a gold mine or became heir to a fortune” (Lawson – Peebles 8).

Actress Geraldine Fitzgerald as Isabella was unanimously praised in all reviews (“the real joy of the film”, Boehnel) and received an Oscar nomination.<sup>224</sup> In *WH1939*, Isabella is nearer than Cathy to what a 1930s melodrama heroine should be, according to the stereotypes: her affection for Heathcliff seems sincere and she angrily reproaches Edgar and Cathy their contempt for him.

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<sup>224</sup> Other favourable reviews are Winsten, Creelman and Cameron (24).

Like in the hypotext, she deludes herself by thinking that he is “a hero of romance.” However, while her moody and capricious behaviour made the reader not to feel sympathy for her, in *WH1939* she is more an innocent victim of Cathy and Heathcliff’s passion. After her marriage, she movingly tells Heathcliff that he could love her “if only he looked at her”. When Isabella starts to live in the Heights, she dresses in dark colours, like the other inhabitants. This reinforces the idea that she was unable to change anything in the house (“only I changed”, she laments). Her counterpart Sandra in *Hibintayin* (more based on *WH1939* Isabella than in the hypotext) wears the same colour. In *WH1939*, Isabella’s role is more prominent than in the novel and some of Cathy’s rebellion has been transferred to her: during their quarrel in front of the mirrors, she defiantly shouts her love for Heathcliff. After her marriage, she wishes Cathy to die in order to be happy. Despite achieving her wishes, her marriage remains unhappy. Unlike the hypotext, she does not abandon Heathcliff. Although divorce could appear in 1930s films (*Dodsworth*, 1936, dir. William Wyler), it was still a taboo subject and unlikely to be used as dramatic solution in order to achieve a happy ending.<sup>225</sup>

### 8.3.1.2.8. Parental figures: Dr Kenneth as moral centre

Hindley (Hugh Williams) is presented as main villain in the childhood scenes, but his role gets diluted in adulthood. As he has no Frances, no motive is given for his degeneration. His sadistic violence in the hypotext is reduced to some drunken outbursts, which are more annoying than threatening. He just becomes a pathetic figure in the background. The audience is left to assume he has died because of his alcoholism, as he is not in the house when Lockwood arrives. Nelly is an old woman dressed in simple clothes (Flora Robson, age 37 at the time) and a maternal figure to the protagonists. She is sweet and understanding, watching in sadness how characters destroy themselves. She has none of the occasional anger of Brontë’s Nelly. Joseph (Leo G. Carroll) recites from the scriptures in a couple of occasions, but his religiousness is not overemphasized. His is a very minor role. His grumpy old man remarks (He moans about Edgar staying late with Cathy: “Does not he know when it is time to go home?”) are more hilarious than threatening. This is coherent with the non-critical view of religion that the film follows, as allowed by Hays censorship code.

Dr Kenneth (Donald Crisp) is portrayed as the moral centre of the community. He is completely different to the novel’s counterpart. Brontë’s Dr Kenneth is a cruel man, who seems unable to prevent anybody from dying (the two labours he attends end with the mother’s death,

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<sup>225</sup> In the screwball comedy *It Happened One Night* (1934), divorce is accepted as it is obvious the marriage had not been consummated, and it is really an annulment.

which will be the case in *WH1992*). He tells the widower-to-be Hindley that he should not have chosen such a weak woman (*WH* 104), meaning one able to fulfil her motherhood duty without dying. Dr Kenneth has a bigger role in the film, becoming a benevolent parental figure. He provides a moral point of view absent from Brontë's novel: after witnessing the degeneration of the inhabitants of Wuthering Heights' household, he asks Isabella to "call another doctor in the future." It is also him who reproaches Heathcliff that he killed Cathy. This doctor reflects American rural communities, not English ones. People attend different churches, depending on the branch of Christianity to which they belong. However, they share a common doctor, who becomes a confidant and keeps the community united. The archetypical doctors in 1930s women's films are angelic, "asexual" males, who work as kind advisors or helpers for the protagonists (Basinger 300), like Claude Rains in *Now, voyager* or Lew Ayres in *Johnny Belinda*. The almost superhuman actions of Dr Kenneth in the film certainly characterize him as a guardian angel. First, he magically appears from nowhere whenever he is needed: he finds Cathy in the storm. We find the same type of framing in other classic film melodramas: in *Magnificent Obsession* (1954), the old man (who represents the moral centre of the story) keeps appearing and disappearing in the background. Second, he does not seem to grow old (actor Donald Crisp was fifty-seven). He reminds adult Isabella that he "brought her into this world", but in the final scene, (set thirty years later) he is still doing his rounds in the middle of a snowstorm. Dr Kenneth in *WH1939* works in the same way as St. John Rivers in Hollywood's *Jane Eyre* (1943). Instead of being adult Jane's suitor, he becomes here a good-natured doctor who knows her as a child. While Dr Kenneth in *WH1939* gets some of the moral wisdom that Nelly gave to the other characters in the hypotext (it was her who tried to warn Isabella), Dr Rivers substitutes Mrs Temple (who is omitted) as moral point of reference for young Jane. It is him who blames the boarding school director for Helen's death. Ellis and Kaplan analyse this replacement of a female advisor replaced by a male one as a way to keep "male authority supreme" (89).

### **8.3.1.3. *Dil Diya's* characters**

#### **8.3.1.3.1. A cinema of stars**

In a similar way to Hollywood, Indian film stars were under a contract during the studio system period (1920s – 1950s). Coinciding with postindependence, it appeared the independent producer who allowed the actor to emerge as "an autonomous commodity" in his/ her own right as a star (Desai and Dudrah "Introduction" 9). The power of the stars is bigger in Bombay cinema than in Hollywood. Many times, getting a star attached to a project conditions the securing of financing (even before actually having a script) and the success or failure of a film (Chaudhuri

143), although stars cannot guarantee success by themselves (Thomas 27). It is also common for actors to be working on multiple films simultaneously. *Dil Dija* has the hugest stars of the period (Dilip Kumar, Waheeda Rehman and Pran), not only for the acting parts, but also for the singing ones. Unlike Hollywood musicals, Bombay stars do not do their own singing in the musical sequences, but they lip-synch to a playback song. If actors did not do their own singing in Hollywood, this fact would be hidden (i.e. Marni Nixon in *My Fair Lady*). In Bombay popular cinema, on the contrary, playback singers are stars in their own right. They are credited and their participation is highly publicized. The playback singers in *Dil Dija* are the best of the moment. Mohammed Rafi sings for Dilip Kumar, Lata Mangheskar (a legend, having done playback for half a century and with 25,000 songs to her credit) for Rani (who plays courtesan Tara) and Ahsla Bhosle (Lata's sister, associated with Western-style songs) sings for Waheeda Rehman.

Bombay film stars present themselves on screen as stars rather than characters in roles, so they must stand out of the background (Chaudhuri 143). As soon as they saw them (or read their names on the credits), Hindi audiences knew everything about their characters: Dilip Kumar (Shankar) was the tragic hero, Waheeda Rehman (Roopa) the suffering heroine and Pran (Ramesh) the sadistic villain. These were the archetypes they had been playing in numerous films before and after. Casting in Bombay industry usually plays with audiences' preconceptions, with actors associated to a determined type of role (Chakravarty 109). Like in Hollywood, the stars' entrance scene is very important. In *Dil Dija*, their names appear in the credits just after a bolt of lightning has broken the boat in two, to emphasize them. The stars themselves do not appear till after the childhood scenes. Child Roopa running away chains to nature in full bloom (under her point of view) and she becomes Roopa adult – Waheeda Rehman. She stops next to adult Shankar, who is cutting wood. First, we see his axe (creating anticipation). When Roopa looks at him lovingly, there is a close-up of Dilip Kumar. Next, they recreate the same scene of the presentation of adult actors in *WH1939*, but *Dil Dija* shows the heroes in a less powerful position, more like victims, and the villain more sadistic: Shamu Uncle (the wise elder) reproaches Ramesh/ Hindley for drinking, but Roopa has her head low while she sews (she is not defiant). Ramesh throws a glass of whisky to Shankar and, when he makes a loop for him to get on a horse (mimicking the Hollywood version), he whips Shankar's face for not lowering his eyes in front of the master.

Stars in Bombay popular cinema are literally revered like gods.<sup>226</sup> Their public lives parallel those of the gods in the Hindu pantheon as, in the same way as the Greco-Latin gods, they are

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<sup>226</sup> When Bombay mega star Amitab Bachchan had a life threatening accident on the set of *Coolie* (1982), the country came to a standstill, with vigils organised outside the hospital and shrines erected to him. After his recovery, the released copy of the film included the actual take in which he got injured, with the camera freezing and intertitles in Hindi, Urdu and English informing the audience about this fact.

imperfect and full of vices. In contrast with the strict moral codes in Indian society, stars have publicized broken marriages, affairs, etc... which, as authors like Roy have pointed out, audiences regard with “voyeuristic fascination and extraordinary tolerance” (114). Moreover, it is constant in Bombay films to play self-referential games with the actors’ star personas. First, they create intertextual readings of the film text, as it is common to make reference to previous roles.<sup>227</sup> Stars can represent aspects of national popular culture and politics: the male hero usually represents the identity of the nation. He becomes a figure in which notions of class, caste, creed, linguistic, and regional difference are dissolved (Chakravarty 233). Such depictions are coherent with the ideal of united India emphasized by Bombay film.<sup>228</sup> It is also common for Bombay film stars to combine their personal and public image. In *Awara* (1951), there is a scene in which the judge (played by Prithviraj Kapoor) says “I salute you, my son” to a little boy (Sashi Kapoor). The audience knows (but the characters don’t) that they are father and son, not only in the film, but also in real life. The star persona game keeps being played thorough the film, when the adult version of the boy is played by Prithviraj’s eldest son Raj. The Kapoors are one of the most famous family acting dynasties in Bombay cinema, which continues nowadays with Prithviraj’s great-granddaughters Karisma and Kareena. The establishment of such family legacies is common within Bombay star system.

Despite the nationalistic ideal of a united India, Bombay popular films tend to position a north Indian, Hindu symbolic identity as the norm (Vasudevan 310). Other religions and ethnicities (Muslim, Sikh or Parsee), play a subordinate role and usually appear as stereotypes (296). It is not chance that, in *Lagaan*, the protagonist and team captain is Hindu. It is also not chance that he is played by mega-star Aamir Khan, Muslim in real life. Many Muslim actors assume a Hindu artistic name (like Dilip Kumar, born Yusuf Khan), even if their true identity is well known to the public. Their star persona reflects the industry’s dominant mode of representation (Vasudevan 311). It is also common for Muslim actors to play Hindu characters, like both Dilip Kumar and Waheeda Rehman (also Muslim in real life) do in *Dil Dija*. Vasudevan compares the assumption of a Hindu identity as dominant mode of representation to the way in which US commercial cinema constructs white Anglo-Saxon Protestant as the norm (the “WASP version” of the white hero) (312), as I mentioned in Chapter 2.

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<sup>227</sup> In *Mohabbatein* (2000), Shah Rukh Khan recreates his iconic pose in *Dilwale Dulhania le Jayenge* (1995), when he stretches his arms so the heroine runs to hug him.

<sup>228</sup> Manoj Kumar is called Bharat (India) in *Roti Kapada aur Makaan* (1974), because he represents the common Indian man. Moreover, in his final fight he is supported by Sashi Kapoor (playing a rich industrialist) and Amitab Bachchan (playing a soldier), which symbolises the powers of India united against the corrupt villain.

Comparable to the externalization of emotion in nineteenth-century theatre melodrama (where passionless characters do not survive), the performance of the actors in Bombay film is emphasized and “excessive”. Heroes and heroines have no problem talking aloud to themselves, usually in hyperbolic dialogues (which, as we saw, are also the norm in Brontë): Cathy/ Roopa asks to be “strangled” rather than leave Shankar. As an influence from oral narratives, Bombay film characters are amplified and polarized, so that they are “permanently memorable” (Nayar 166). Besides, oral performance is characterized by “agonistic delivery”, a tendency to perform verbally in a “dynamic, thick, excessive” manner (Nayar 165). Agonistic display in oral narrative (and cultures) manifests itself also by physical behaviour. Both in Homer’s *The Odyssey* and the *Mahabharata*, we find enthusiastic portrayals of gross physical violence. The same applies to Hindi film, where fight scenes are grisly and blood-soaked (166). In *Dil Dija*, the gruesome scene when Ramesh orders his men to “beat Shankar to a pulp” (practically a repetition of one in previous success *Madhumati*) serves the purpose of emphasizing the goodness of the first and the sadism of the second. The audience sympathizes with Shankar’s plea, while hating Ramesh.

### 8.3.1.3.2. Childhood: genealogy

The childhood scenes open the hypertext, establishing it as Shankar’s story. They are not directly taken from the hypotext, just some equivalent ideas. We never see the protagonists’ first meeting. After Shankar gets rescued from the river Ganges, there is a scene at the temple (“the place where he takes refuge from his problems”, according to the voiceover), which also includes the little Lintons. Unlike the hypotext, Heathcliff’s obscure origins are clarified in *Dil Dija* from the very beginning. The voiceover identifies little Shankar as the Belapur’s lost baby prince, heir to a kingdom (thus making real the fairytale fantasy in the hypotext “your mother was an Indian queen” 98). Genealogical purity is equally important in *Ölmeyen* (Heathcliff/ Ali is the son of the stablehand). When Roopa child gives Shankar child a book, like in the novel (“Cathy taught him what she learnt” 87), the voiceover refers to her as “the ray of light” who brings him hope (as an adult, he will refer to her as such). He is hiding from Ramesh’s mistreatment, which he attributes to being “a poor servant with no parents.” Being an orphan is as negative for the Indian society of the time as it was for English Victorian society. The *Mahabharata* emphasizes the theme of genealogical purity. The transmission of genes is crucial to the maintaining of caste and hierarchy. This transfers to Bombay films, which only started to face up to the reality of an illegitimate child in a family from the 1980s on. The Indian epics affirm that genealogy does not exist outside connections by blood, so protagonists with no antecedents must reconstruct them. As Mishra explains, for characters without genealogical bondage, their actions (*karma*) and their obligations to

the Moral Law (*dharma*) are placed in considerable freedom ([2008] 37). In Brontë's novel, Heathcliff's lack of origins paradoxically gives him freedom to flaunt tradition and adopt different identities (first as a servant, then as a rich man). As he does not have a predefined place in that strict society, he creates his own. Bombay film conventions do not allow Shankar the same chance. Significantly, he does not come back after making money, but after establishing his true lineage through his necklace. In Bombay popular cinema, the male body is used as a symbol of cultural identity, which is related to genealogy. Like in Greek tragedies, the anagnorisis ("discovering") is a recurrent topic. Mishra ([2002] 38) explains that a mark (scar, birth defect) or an emblem associated with the body (a necklace like the one Shankar wears) is significant in "reinscribing a person in the genealogical order". The melodramatic recognition scene is based on "the recognition (and legitimation) of the correct signs" against "those evil signs" to be excluded from the moral universe of the film (38): Shankar reveals his true identity when the advisor's corrupted sons are beating their father to steal the Prince's inheritance. He fights them successfully and rewards the advisor's loyalty, thus claiming his rights not only by blood but by his actions.

Like in *WH1939*, it is only the fathers who appear in this film. Old Takur/ Mr Earnshaw is an authoritative figure, but kind and fair. He defends Shankar from Ramesh (a "jealous boy"). From the very beginning, Ramesh is described as evil and emphasis is made on how he is disgracing his father's name ("the enemy of my peace and rest"). Curiously, Roopa is said to be Ramesh's stepsister, a situation that the film does not clarify. In any case, this places her and Shankar in a similar position, like in the hypotext. These childhood scenes serve to prefigure what the children will become as adults. The two physical fights between Ramesh and Shankar as children (first at the temple and then at the house) define them as antagonists. Young Satish/ Edgar plays the piano (like he will do as an adult) and is already in love with Roopa. Like *WH1939*, *Dil Diya* presents the children aware of the social rules of their culture, like class and caste differences or arranged marriages: Mr Linton (unnamed in the film) jokes that he will arrange for his son to marry Roopa when they grow up. Childhood is never depicted as an amoral universe.

As it is common in Bombay film, the parental figures are moral authorities, in charge of tradition and helping their children to distinguish right from wrong. In many other films, parents become the antagonists of their adult children's wishes for freedom (usually their choice of partner). This is not the case in *Dil Diya*. Mr Linton's counterpart does not appear again, while Old Takur/ Mr Earnshaw dies in the following scene, closer to the hypotext than *WH1939*. Instead of Cathy singing her father to death, it is Ramesh who Joseph/ Shamu Uncle deems responsible. Instead of the horses' incident, Ramesh tries to steal Shankar's necklace. This is the royal locket which will identify him later as prince (a typical fairytale element), coherent with the

aforementioned importance of genealogy. Roopa runs to tell her father and finds him dead in a chair, as if he were asleep.

### 8.3.1.3.3. Sex and desire: the *darsanic* gaze

The depiction of sex and desire in Bombay film, subject to the impositions of strict censorship, focuses on the female body. On the one hand, female sexuality is repressed in the name of Indian tradition. On the other, it is commodified for the pleasure of the audience. It has proved a difficult balance to maintain. Bombay popular cinema of the 1940s - 1950s mimicked Hollywood narrative conventions by using hallucinations and dreams to express female desire (Vasudevan 307). In this way, women's sexuality remained both transgressive but involuntary. Roopa's shyness and restrained behaviour during the "spoken" parts contrast with her seductive glances and body language during her song with Shankar and her total disregard of propriety during her delirium. Confining her transgression to fantasy and illness allow displaying it and containing it at the same time. She can express her passion for the hero without becoming a vamp and without losing the audience's sympathy.

While classic Hollywood narratives customarily position the female as object of desire for the male gaze, in Bombay film the male can be the one looked at, and the woman the one who looks. The placing of the hero and heroine in such positions has a religious dimension. The voyeuristic emphasis of the frames on his body does not only place him as object of desire but also of veneration, like a god. It resembles the invocation of a male sacred authority by a female devotee. In Bombay films belonging to the "social" genre, women often employ a traditional Hindu idiom deifying the husband (Vasudevan 300). In *Dil Diya*, Roopa addresses to Shankar as "my religion, my everything". This does not automatically imply that films depict the idea of masculine authority and female submission. Vasudevan argues that there are ambiguities beneath this invocation, as feminist critics have noted that it is possible to interpret the female devotional tradition as "primarily emphasizing female desire", a strategy which both avoids and reinforces patriarchy (300). In *Dil Diya*, the numerous longing looks of Roopa towards Shankar do not only prove her devotion, but also show her in charge of her own desire.

Vasudevan adds that hierarchies of power may develop around the image of a character, whose image becomes the authoritative focal point of a scene, occupying a certain privileged position which structures space as a force field of power. In contrast to formulations about looking which have become commonplace in the analysis of Hollywood cinema (like Mulvey's), the figure looked at is not necessarily subject to control but may in fact be the repository of authority (304). When analysing the look in Bombay film, Desai (238) and Vasudevan (304) talk



about *darsanic* gaze. The operative terms are *darsan dena* (the power to give the look) and *darsan lena* (the privilege of receiving it). Within the *bhakti* (devotional tradition), the female devotee channels her energy directly into the worship of the deity (without the mediation of the priest). There is greater attention on the devotee than the devotional object (the god).<sup>229</sup> Consequently, films invite viewers to identify with the romantically unfulfilled woman character. This is a problematic position, as we are offered an image of masculine authority, but through a desiring female look (Vasudevan 305). Although the heroine remains devoted to the hero (as if he were a god) she is also empowered, as she is the owner of the point of view. While Hollywood classic cinema recurrently placed the female as object of the (male) gaze, in Bombay film she can be both object and subject. On the other hand, the *darsanic* gaze does not only appear in Bombay film in relation to male and female relations, but also arises around the question of who bears authority. In *Dil Diya*, the presentation of Shankar/ Heathcliff after he returns is a voyeuristic shot (which will be the case in *WH1970* and *Promise*). First, there is a detail close-up of his hand over the jaguar's head. Then a medium shot, but his head in shadows. Then he shows himself. The camera moves vertically, showing first his feet and then his whole body. The same shot had been used in *Devdas* (Bimal Roy, 1955), also with Dilip Kumar in the leading role. The bearer of the look was heroine Paro, regarding her future husband as deity, object of the worshipful gaze.<sup>230</sup> However, in its counterpart in *Dil Diya*, the point of view does not belong to heroine Roopa, but to Ramesh/ Hindley. The *darsanic* gaze here implies a change in authority: while, in the first part of the film, Ramesh was a powerful landlord who mistreated servant Shankar, now Ramesh is an alcoholic and Shankar a prince.

#### 8.3.1.3.4. Characters: stereotypes

To choose the film actors according to the way they look is not exclusive of Western cinema. Silent Hindi cinema pioneer Phalke argued that there was a connection between physical beauty and spiritual well-being. He considered that cinema depended on “physical manifestation” for its appeal (Chakravarty 39). If Hollywood classic cinema characters were based on recognisable stereotypes (hero, heroine, villain...), Bombay popular cinema takes stereotyping to the extreme. In the same way as narratives and aesthetics, Bombay film characters can be traced back to village traditions of the mythological epic narrations the *Ramayana* and the *Mahabharata*, considered “the only two stories in the world” (Thomas 27; Chaudhuri 141). Roopa could be compared to the

<sup>229</sup> *Bhakti* is the personal relationship of surrender and absolute devotion between a devotee and the subject of her worship, while *darsan* is the visual perception of the sacred. In Hindu narratives, gods frequently materialize to grant rewards for *bhakti* (Vasudevan 304).

<sup>230</sup> For a detailed analysis of this sequence, see Vasudevan 304- 305.

dutiful, self-sacrificing wife Sita in *Ramayana* (including her final escape towards the bridal fire), while Shankar's banished prince is like the princes in both epics. In the title song routine, Shankar's physical appearance resembles the god and folk hero Krishna (he is dark-skinned and plays the flute). Being recognisable archetypes ("wicked dacoits", "beautiful village girls", "victimized mothers", "millionaire's sons"), the characters' psychological motives are generally not fleshed out. They are "one-dimensional", "inflated personalities", while the film stars who play them tend to stand out from the roles and play the same "mnemonic personality" over and over again (Nayar 166). As we mentioned before, as soon as actors appear on screen, audiences are aware of which archetype they are playing.

Like in the case of Hollywood, the clothes these characters wear help define them. The gentle hero of the 1950s appears often dressed in the traditional *dhoti* and *kurta* (like Shankar in the first half of the film), while the villain adopts Western attire (like Ramesh and Satish) (Chakravarty 204). Shankar only wears Western clothes in the second half of the film, when he has acquired status, and consequently, evil qualities. Moreover, this hero had to choose between two models of femininity, whose contrast (as Dudrah 54 explains) was often visually signalled through their dress code and behaviour. One was the Westernized vamp (Tara/ Frances), the other was the virtuous virgin (Roopa/ Cathy). Although both women in *Dil Dija* dress in traditional saris, courtesan Tara's are elaborated and ornated with jewellery, while Roopa's are simpler.

Similarly to the narratives, the characters in Bombay film belong to a Manichean world, where the good (representing the collectively agreed-upon moral order of the world) are excessively good, while the villains (the dark forces who are always beaten) are excessively evil. This unambiguous dichotomy derives from oral narratives (Nayar 167), but could also be found in Hollywood cinema characters till the late 1960s (although not depicted in such an obvious way). *Dil Dija* was released at a transition time, when the hero and heroine archetypes were about to change, acquiring some shades of grey in the process. The "pure good heroes" portrayed by Dilip Kumar were soon to be substituted by the "angry young man", while the heroines became more urban and sophisticated without acquiring the negative connotations of a vamp. The characters in *Dil Dija* are halfway the change, especially Shankar.

#### **8.3.1.3.4.1. The heroine: Roopa/ Cathy**

Shankar describes Roopa as "my soul, the lamp of my eyes", whose "light" "has been with me through big storms." This symbol already appeared in *Devdas*, where heroine Paro kept a lamp alight as a symbol of her love for Devdas. Shankar says that as soon as he has Roopa, he can stand everything. He considers her love as "a gift from God", an epithet which Mr Earnshaw applied to

him in the hypotext. Roopa in *Dil Dija* is as rebellious as her counterpart Cathy, but her defiance is channelled towards defending her intercaste relation with the hero. In a society where arranged marriages are common, Roopa declares: “marriage is a bond between two hearts, not life-long gloom.” She does not accept an engagement with Satish/ Edgar because she is attracted to wealth, but because she thinks Shankar is dead. When Shankar accuses her of betraying their love, she replies “I sold my body, not my soul”. Unlike Cathy in *WH1939*, Roopa cannot be depicted as the “ambitious woman” archetype. She is a Bombay popular cinema heroine, so to push the hero for money would make her a bad woman (a vamp). On the contrary, to want to suffer with/ for him makes her a heroine, which is why her lack of options is emphasized. Class boundaries are often transgressed in Bombay films (but not religion and language) (Chakravarty 312). However, the idea is ambivalent, as Roopa’s will to transcend caste taboos remains within the acceptable because the audience knows that Shankar is really “high caste”. The social system remains untouched.

Cathy’s dilemma in the hypotext has been adapted for Hindi culture. Roopa, like many Bombay film heroines, is presented as victim of a repressive patriarchal order.<sup>231</sup> Society keeps her as the charge of her degenerate brother or requires her to define her status in Satish / Edgar’s house: “a woman can only live in a house as a sister, wife or daughter-in-law. Which one are you?” gossipmongers accuse her. Like nineteenth-century England, this is a strict hierarchic society which forces Roopa to fulfil her predesigned role. According to the patterns of Indian culture, the dishonour of one family member stains the whole family: Roopa is booed at the New Year’s party and openly accused of being a “fallen woman” because of her brother’s behaviour (Ramesh is drunk and shouts at his lover Tara for flirting). Like Cathy, Roopa is forced to adopt a split identity between her “sacred” love for Shankar and social requirements. In *WH1939*, Cathy’s split mind was symbolized by the music. In *Dil Dija*, it is her jewellery. Roopa’s hand in detail close-up with Satish’s expensive ring (which he reminds her she must wear “for society duty”) contrasts with Shankar’s cheap glass bangles. If Cathy in the hypotext risked social ostracism because of her attachment to Heathcliff, her relationship with Shankar “disgraces” Roopa (“everybody is spitting your name”). After the night they spent together at the temple, everybody considers she has lost her honour. This is a similar situation to the one suffered by Paro in *Devdas*, who also escaped in the middle of the night to be with the hero. However, her “dishonourable” behaviour is provoked by her own morality. If Bataille said that Cathy died because she was “absolutely moral” (21), Roopa is “dishonoured” in the eyes of society, but “honourable” in the eyes of God (and the

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<sup>231</sup> Cooper uses a comment by E.A. Kaplan (1983) in relation to female rebellion in Satyajit Ray’s *Kanchenjunga* (1962). The young girl is angry at her grandmother and mother because “first, they did not give her the independence she needed, or the wherewithal to discover her identity; second, because they failed to protect her adequately against a [known] patriarchal culture by which she could be psychologically, culturally, and (sometimes) physically harmed” (117).

audience). She defied conventions because of her brother's mistreatment of Shankar: "after this, to even breathe in this house is a sin for me." In the hypotext, Cathy threatens to leave if Hindley throws Heathcliff out (127). Roopa says "a lady's honour is her religion" but, in the equivalent of "I am Heathcliff" speech, she described Shankar as her religion.

Like in *WH1939*, in *Dil Dija* there is a total repression of motherhood, probably for censorship. The set of unwilling (Cathy) or unfit mothers (Isabella, who weakens her child by spoiling him) in Brontë's novel is in contradiction with the virtuous types from Bombay popular cinema. Authors like Mishra explain that mothers are extremely important in the industry (they were also dominant in the *Mahabharata* and *Ramayana*) ([2008] 36). Like in Hollywood classic film, they are recurrently depicted as suffering and self-sacrificing (a good example is Nargis in *Mother India*, 1958). On the other hand, as Roopa never marries, she is still a virgin when Shankar comes back. There is no obstacle for their union, which allows the happy ending.

Waheeda Rehman (Roopa/ Cathy) came from a traditional Muslim family of Hyderabad. She was valued for her ability to act, as well as her dancing talent (she was a trained Bharatnatyan dancer) (Mohan Joshi 233). In *Dil Dija*, she has a dancing scene at the temple (usually included in her films as a crowdpleaser). The depiction of her role has been influenced by audience expectations about her star persona. Waheeda Rehman was representative of many Bombay cinema actresses from the 1950s (like Nargis), who were regarded as role models, romantic figures and agents of social change. These actresses mirrored the pain and aspirations of rural and urban women struggling against the odds. They looked like conventional Indian women, but championed progressive ideas. They had greater success because they looked ordinary rather than militant (Mohan Joshi 229). Although they could appear in modern clothes, they also dressed in saris (which avoided accusations of "Westernization"). More importantly, their demeanour was coy and their defiance justified.<sup>232</sup> Heroines like Nargis in *Mother India* (who keeps the village united after her husband deserts her) depicted an ideal of Hindi womanhood. These women had "mythic strength and endurance" and reflected man's expectations for women to provide "guardianship of communal norms and values" (Chakravarty 150). The feminine archetype played by Waheeda Rehman was a slightly more rebellious and transgressive variation of Nargis'. She usually was a fallen but innocent woman, unfairly accused. Her roles in *Pyassa* (1957) or *Abhijaan* (1962) were non-acceptable by Hollywood standards. She played a "good" prostitute who got the hero at the end, even when there was a more socially acceptable woman.<sup>233</sup> In any case, we could discuss to

<sup>232</sup> In *Mother India* (1958), Nargis, on the verge of having to sell her body to the moneylender, reproaches to the statue of the goddess "how easy it is to preach virtue on top of an altar".

<sup>233</sup> At the time, good prostitutes in Hollywood would probably die sacrificing themselves for the hero (like Shirley MacLaine in *Some Came Running*, 1958).

what extent this stereotype reflected Hindi society or how progressive the idea actually was. It seems there was rejection for the vamp archetype (the one who used sex for money gain), but sympathy for the victim of sexual abuse or the girl forced into prostitution (the same archetype appears in modern films, like *Laaga Chunari Mein Daag*, 2007)<sup>234</sup>. Bombay films commonly emphasize female vulnerability in the face of male power and aggression (Chakravarty 273). Roopa's "almost fall" into vice is provoked by a threatening parental figure (her brother), as it is usual in courtesan films. As I mentioned when discussing the hypotext's depiction of the characters as doubles of one another, heroine Roopa/ Cathy is defined in opposition to courtesan Tara/ Frances: Roopa is at risk of becoming a courtesan like her. The conventions of Bombay film contrast the sari-clad and innocent village belle (archetype represented by Roopa) to the Westernized, spoilt city-bred woman (represented by Tara) (Chakravarty 110). This depiction follows the traditional dichotomy virgin – whore.

The happy ending in *Dil Dija* proves that 1950s and 1960s Bombay heroines were more rebellious than their contemporary counterparts. Since the late 1960s, female stars started to play increasingly subordinate roles (Roy 114). Many critics complain that woman does not act out of free will in Bombay films, but she is an object "exchanged" between men, whether it is the father or another suitor (Chaudhuri 160), who willingly "gives her" when realising the strength of her feelings for the hero (i. e. *Dilwale Dulhania Le Jayenge*, 1995; *Taal*, 1999). Roopa is not willingly given by Satish to Shankar, but escapes from her wedding (Dimple Kapadia in 1973 *Bobby* behaves in a similar fashion).

#### 8.3.1.3.4.2. The hero: Shankar/ Heathcliff

Dilip Kumar, the protagonist, also played "Mr. Rochester" in *Sangdil*. In both films, his character is called Shankar, coherent with the Heathcliff – Rochester "double bill". Kumar was the tragic hero *par excellence* in the 1950s, specialising in "introverted, sensitive, thoughtful Hamlet-like parts" (Kabir 36). He was one of the Big Three (together with Raj Kapoor and Dev Anand) of the Golden Period of Bombay popular cinema (the 1950s-1960s). These three actors popularized the "anti-hero" archetype, whom Kabir describes as more psychologically complex, who could behave like a villain if forced by circumstances (34), but felt deep remorse, while his destructiveness was usually aimed at himself. A good example is Kumar's portrayal of tragic figure Devdas, an archetype the audiences associate to failed romanticism: the young man who is unable to marry his childhood sweetheart and drinks himself to death (Chakravarty 41). His self-destructiveness

<sup>234</sup> In *Roti Kapada aur Makaan* (1974), the ambitious Westernized heroine dies (like Cathy, she leaves her true love to chase a rich man), while the rural girl, a rape victim willing to sell herself for the hero Bharat/ India, gets him at the end.

reminds us of Heathcliff although, unlike Brontë's protagonist, Devdas is weak and not violent. The way Shankar is depicted in *Dil Dija* owes a lot to Kumar's previous performance as Devdas (1955). The 1950s- 1960s tragic anti – hero, for whom the idea of loss was central, has its predecessors in nineteenth-century English melodrama. Mishra explains how his heroic moments of sacrifice are framed within a melodramatic register ([2002] 37). In *Dil Dija*, Shankar emphatically expresses his wish of renouncing Roopa so that she will not be socially ostracized. For this 1950s “renouncer” archetype, his higher sense of duty requires a radical act of estrangement (*vipralambha*) from the woman he loves. He suffers from *becārā*, a complex of self-pity producing the condition of melancholic hero, a figure around whom denial of materialism is enacted. Nevertheless, the notion of *becārā* is ambivalent in Bombay popular films. While characters keep renouncing to materialism in their dialogues, narratives are centered on their achievement of wealthy lifestyle (Mishra [2002] 5). After all, “renouncer” Shankar ends being a rich prince. The anti-hero commonly features in films centered on themes of social misfortune, in which the individual as an ethical subject (with humane, democratic values) either loses out completely (like Devdas) or is integrated back into the system, and stands for it ([2002] 37) (like Shankar).

Shankar / Heathcliff in *Dil Dija* is a “polished hero” (like in *WH1939*). There is emphasis on the mistreatment he suffered. He only becomes evil after his return, and is given good reason. His offer of friendship to Ramesh is rejected (he did not have revengeful intentions), and he finds out about Roopa's engagement. His contemptuous looks towards Roopa at his return party resemble Laurence Olivier's in *WH1939* Heathcliff's return scene. Later, in front of the girl, he compares Ramesh's fate (chased by the police for Tara's murder) to his own (“the result of loving the wrong kind of woman”). Like in the hypotext, he shows a cruel temperament because of unfulfilled desire. Shankar in *Dil Dija* personifies the evolution in the hero archetype in Bombay popular film from the late 1960s on, when the popularity of the tragic hero started to dwindle (Kabir 37). The innocent, ethical and visionary hero would turn up midway in the narrative as the “angry young man” archetype. He would behave like a thug, had connections with the criminal world, but remained moral at the core.<sup>235</sup> Nandy relates the rising of this new hero to the disillusionment of the 1960s young Indians with the corrupt government. Significantly, the “angry young man” not only turns against the villain, but also against the “passive”, ineffective hero, popularly identified with failure and impotency to prevent the moral decline (78). The male archetype in *Dil Dija* is halfway the change. Following the archetypes described by Chakravarty

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<sup>235</sup> One of the most famous incarnations of the “angry young man archetype” is the two ex-convicts (played by Amitab Bachchan and Dharmendra) who defend a village in *Sholay* (1975).

(205), in the first half of the film, Shankar is a Majnun lover, the typical hero of the 1950s. He stoically stands humiliations and resents his low status. In the second half of the film, he becomes a Krishna lover (typical of the 1960s). He is cruel, arrogant, shows indifference and tries to humble Roopa's pride by flirting with Tara/ Frances. He smiles contemptuous when his actions result in a jealous Ramesh shooting the courtesan girl dead. At this point, he becomes more similar to the novel's Heathcliff, although he retains some fairness (he tells Ramesh he is responsible for his own ruin, not Tara). This change in archetypes in the late 60s also allowed the hero to change identities, if only temporarily and/or playfully (Chakravarty 234). Shankar's "arrogant prince" act is soon revealed to be a mask he adopted to hide his jealousy about Roopa. Significantly, they can be reunited only at the moment when he recognizes the truth and repents, thus allowing the "happy ending".

#### **8.3.1.3.4.3. The other man: Satish/ Edgar**

Actor Rehman (Satish/ Edgar) usually played "the other man" archetype in the love triangle (i.e. *Pyassa, Sabib Bibi aur Ghulam*). In contrast to Pran (Ramesh/ Hindley)'s sadistic characters, Rehman played suave, refined and urban villains, who represented the city as a corrupting influence on the innocent (Mohan Joshi 264). Despite his willingness to follow traditions, Satish is also a modern rich man, always dressed in Western clothes. The villain archetype represented by Satish/ Edgar shows similarities the villain of nineteenth-century domestic theatre melodrama. In contrast to the passionate villain so typical of this type of theatre (who is similar to Ramesh and second-half Shankar), the villain of domestic melodrama is passionless. In melodrama's world of excess, he paradoxically personifies excessive restraint (John 62). Like Eduardo in *Abismos*, Satish values tradition and social decorum above everything. He is willing to marry Roopa despite her "fall from grace", in order to save her dead father's honour. However, as his behaviour after Shankar returns demonstrates, this apparently "gentlemanly" gesture hides a wish to possess her at any cost. Like Satish, the domestic melodrama villain is usually a gentleman. John explains that the definition of what constituted a gentleman kept changing during the Victorian period, coinciding with the increasing power of the middle classes. At one point, being a gentleman was associated to "calculating intellect and emotional emptiness" (63), which are the features that better define Satish. Although not openly violent, Satish is less passive than Edgar in *WH1939* and keeps pressuring Roopa into fulfilling her marriage promise. He shows some aggressiveness in the final scene, when he tries to force her to go ahead with the wedding despite her recent breakdown. Like the villains from the epics, his bad actions are

designed to make the heroine's rebellion more emotional: audiences must have cheered when Roopa escaped from him and joined Shankar by the bridal fire.

#### **8.3.1.3.4.4. The other woman: Mala/ Isabella**

Mala/ Isabella is played by Shyama, who had done heroine roles in the early 1950s (i.e. *Aan*). She was not young when she made this film (audiences were aware of this), so her character jokes about "having been twenty-one for a while". She is frivolous and flirtatious, but nice. She wants to get Prince Shankar's attention in order to make a good match, but does not realize he uses her as a pawn to make Roopa jealous. This is emphasized by camera work. Mala meets Prince Shankar at the ruins of the temple where he used to meet Roopa, but this time he observes the woman from afar, like a hunter. Unlike her counterpart in the hypotext, Mala had shown sympathy to Shankar before he became rich. She proves to be good-natured, as she accepts he does not love her and tells him to go for Roopa (Shankar, nicer than in the novel, has confessed her the truth and apologized). In this aspect, she is similar to Monique in *Promise*. In these two transpositions, Isabella is an innocent, but positive character. While female fraternity seems not to be accepted in Hollywood classic cinema, it is recurrent in Bombay film. Hollywood classic films tend to place female characters as rivals (usually for the male protagonist's affection). This is done because female friendship poses resistance against the supposed "natural" (patriarchal) laws of heterosexual romance (Mayne [2000] 170; Kaplan [1983] 57). On the contrary, in Bombay film, female fraternity emphasizes the purity of feelings of the heroine, which brings out the best side of those around her. The vamp (in theory the "bad woman" archetype) usually stops her rivalry as soon as she realizes whom the hero really loves, and then takes the side of the heroine, even helping her (i.e. *Bobby*, *Abhiman...*).

#### **8.3.1.3.4.5. The sadistic villain: Hindley/ Ramesh**

Ramesh/ Hindley is defined as evil from the very beginning. In the childhood scenes, Old Takur/ Earnshaw makes him responsible for his bad health and the servants scold him, while Mala and Satish judge him wicked. As soon as the role is taken over by actor Pran in adult scenes, audiences are aware that he is the villain and will come to no good in the end. In the 1950s-1960s, Pran was the archvillain in Bollywood cinema, specializing in violent, sadistic characters. He was the archetype of the haughty, lecherous man who thinks he can get away with anything.<sup>236</sup> Villains are exaggeratedly cruel and vicious, even flamboyant in Bombay popular cinema. Mohan Joshi explains that this is the influence of epic narratives (*Ramayana* and *Mahabharata*), because the hero

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<sup>236</sup> According to an urban legend, parents had even stopped naming their children Pran (Mohan Joshi 267).



must slay a most incredibly horrid monster to justify his heroism (146). Powerful landlord Ramesh threatens to run over Shankar with his horse and hits him with the whip. Later, he forces him to walk six miles for no reason at all. Similar vicious villains were typical of Gothic novels and tales.

While the hero archetype changed in the late 1960s, the villain remained more or less the same (Chakravarty 212). Pran's role is modelled on the tyrannical *zamindar* he had played in *Madhumati*, also opposite Dilip Kumar. His first apparition, on horse and with a whip, is exactly the same. During the colonial period, a *zamindar* was a (Hindi) landholder responsible for collecting and paying to the British colonial government the taxes on the land under his jurisdiction (Cooper 65). Like Ramesh Takur, a *zamindar* was considered to live in a self-enclosed world, governed by its own rules, given to its own pleasures and brutalities (Chakravarty 179). Ramesh throws money at Tara/ Frances while she performs for him.<sup>237</sup> He is degenerate, drunkard and also a jealous, abusive lover. While Hindley's degeneration in the hypotext originated in his pain at losing Frances, in *Dil Dija*, it is the poisoned legacy of the colonial rule. Despite the resentment about the British Empire years, villains in Bombay film are commonly Hindi; English are normally absent (Chakravarty 93). Ramesh is reminiscent of a bygone era, associated to the corruptive influence of the West. He has no redeeming qualities and disgraces the house through his lover Tara ("a prostitute sitting as the lady of the house").

### 8.3.1.3.4.6. The courtesan/ vamp: Tara/ Frances

In classic film melodrama, the status of villainess is usually defined by her sexualized behaviour, whether it is the Hollywood vamp, or the Westernized cabaret singer in Bombay film, Yeşilçam or Mexican golden period. The dance hall, the music hall and nightclub are the spaces where these "fallen women" are projected as the object of the male gaze (Gurata 250). In *Dil Dija*, the nightclub is Tara Bai/ Frances's natural space. She is first presented there, knocking wine glasses with Ramesh, then a detail close-up of her diamond necklace. Unlike the hypotext, she is not his wife, but his lover. She is the archetypical courtesan/ vamp of countless Bombay films, who has lots of jewels and is only interested in material goods. Coherent with the archetype (Chakravarty 276), Tara weakens Ramesh and leads him to perdition by progressively getting his money. This is a turning of social roles: she acquires wealth and economic independence while he loses his.

Tara is the protagonist of two typical courtesan song-and-dance numbers (at Ramesh's tent and at the Prince's party). While virginal Roopa acts coyly when asked to sing at the birthday party

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<sup>237</sup> The *zamindars* were also patrons of Indian classic music (Cooper 68). Their rights and courtesan salons were not totally abolished till 1957.

(she refuses to dance), Tara drinks at the nightclub and is happy to perform for money. This type of scenario was typical of many Bombay popular films of the period: the “bad, Westernized” woman, happy to exhibit herself (and flirt shamelessly) in front of the men, in contrast with the “good, traditional” pure heroine, who feels dishonoured. As I said, Tara is Roopa’s darker version, her mirror image. When Roopa accuses her of indecency (as she cohabits with Ramesh without being married), Tara arrogantly reminds her that her status at Satish’s house is equally undefined. Nevertheless, the narrative leaves clear that Tara is more a victim of a restrictive society rather than a vamp: she ends shot dead by Ramesh, who blames her for his own degeneration. Moreover, a “good girl” like Roopa could easily become her.

#### **8.3.1.3.4.7. The benevolent elders**

When describing the necessary elements for a successful Bombay film, director/ actor Raj Kapoor (quoted in Chakravarty 68) says there must be “a few elderly characters, fathers and mothers, uncles and aunts, whose main business is to mouth vast quantities of sententious dialogue calculated to make the public applaud.” In the childhood scenes, Takur/ Mr Earnshaw and Satish’ father / Mr Linton keep reminding their children about what is morally sanctioned. In the adult scenes, this role is taken over by Basanti and Shamu Uncle, who are the equivalents of Nelly and Joseph. Like their counterparts in *Ölmeyen*, Basanti and Shamu Uncle are good-intentioned parental figures, providing advice for the youngsters. Like in *WH1939*, Basanti/ Nelly is an old woman, but she is not the narrator and has no specific weight in the plot. Unlike Joseph, Shamu Uncle is a positive character, in fact, he rescues baby Shankar from the sea. Another “benevolent elder” is the Prince’s advisor, in charge of protecting his legacy till he is found. He is based on Dr Kenneth in *WH1939*, as he provides a moral centre to the story. Like a good elder is supposed to do in Bombay film, he disowns his sons when they waste the Prince’s legacy. Later, he advises Prince Shankar about the dangers of letting his new wealth change his personality. In the hypertext (and in many Bombay films), money is a symbol of corruption.

#### **8.3.1.3.4.8. The comedic relief: Murli**

Joseph is actually split in two different characters in this transposition. Servant Shamu Uncle is one, the other is Ramesh’s tenant Murli, who takes over the “comedic relief” function Joseph had in *WH1939*. He is played by comedy star Johnny Walker, who got his artistic name from the whisky brand, because he recurrently played drunkards (paradoxically, he was Muslim in real life). His type of comic ability was to evoke a rustic element (Moti Gokulsing & Dissanayake 68). He was usually the hero’s funny sidekick, a character demanded by the *masala* film patterns

(Murli's scenes have no equivalent in the novel). The absurdity of the comedic sidekick (who derives from the comic or *vidushak* in traditional theatre) works in opposition to the larger-than-life figure of the hero (Vasudevan 308).<sup>238</sup> Like the *vidushak*, Murli plays the role of a narrator external to the main narrative. He observes and comments some of the scenes (e.g. Tara's introduction). He can also be compared to the Shakespearean fool, as he reproaches the characters their misbehaviour.

### 8.3.1.4. *WH1970's* characters

#### 8.3.1.4.1. Introduction: hero/ines with flaws

While, in *WH1939*, the focus was the "ambitious woman" Cathy, *WH1970* centers on the fratricidal confrontation between Heathcliff and Hindley. This is related to the evolution in film melodrama characters after the 1950s, coinciding with the collapse of the Hollywood studio system. This was the period when the "male weepie" originated (Hayward 240), with films like *Home from the Hill* (1960) or *Rebel without a Cause* (1955). If film melodrama had been the "woman's film" in the 1930s and 1940s, the focus of attention in these 1950s films became the male as a victim of capitalist forces. The father-son relationship as conflict took center stage (Heathcliff and Hindley compete for their father's affection in *WH1970*) and also the middle-class husband, or lover or father who has succumbed to social pressures (Hindley and Heathcliff's self-destruction in the film makes them representative of this archetype). Ideas about psychoanalysis were introduced in the genre in order to explain the flaws within the family unit (Hayward 241). In true psychoanalytic fashion, the childhood scenes in *WH1970* leave clear that the antagonism between Heathcliff and Hindley has its roots in the conflict between Mr and Mrs Earnshaw.

With the decline of the star system, the glamour and mystery surrounding these stars vanished. They became more "down to earth", not ideals, but more similar to audience members, while the characters they played were more dysfunctional (i.e. the tormented types represented by James Dean or Marlon Brando). Hayward relates the emergence of these new archetypes to the increase in the youth audience from the 1960s to its present dominant position (376). Teenagers were the main target audience for AIP productions, so angsty characters like Heathcliff would appeal very much to them. Archetypes that used to be negative were now viewed sympathetically. In the review "Pin-up profile", actor Timothy Dalton is called "dark and satanic-looking", which in this article seem to be positive qualities. It is the same with the depiction of Cathy as a vampire at the end: she looks more attractive than menacing. Hayward points out that the vampire figure

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<sup>238</sup> Johnny Walker had appeared before as hero's Dilip Kumar sidekick (i.e. *Madhumati*, 1958).

became more deserving of sympathy in Hammer horror films from the 1970s on (208): Carmilla in *The Vampire Lovers* (1970) is more a tragic victim of the patriarchal forces represented by Van Helsing rather than a force of evil. As we observed in our analysis of *Dil Dija*, this change in the hero and heroine archetype from the 1960s onwards was not exclusive of Western film industries. The focus on the leading male and his plea in films continued within the 1970s. Haskell observes a tendency in the English and American films of the period to focus on the male protagonist as an alienated spirit or anti-hero (a loser, a madman or an outlaw), as the principal victim of the cruelties of modern life. The sterility and inhumanity of his existence is seen to be attributable to work, marriage or success, which can make him miserable (he must remain as outsider and victim) (334). Heathcliff in *WH1970* is the perfect representative of this archetype.

#### **8.3.1.4.2. Childhood: rebellion against the parents**

The protagonists' dilemma in the novel is related to adolescence: Cathy first goes to the Grange at the age of twelve, accepts Edgar's proposal at fifteen and dies at eighteen. When Brontë wrote her novel, adolescence had not been defined yet as a problematic intermediate phase, but in 1970, with the Revolution of May 1968 so recent, it was a reality. Contrary to previous versions, the protagonists of this film are teenagers: the actors playing Cathy, Heathcliff and the young Lintons do not seem older than seventeen. The dog-biting scene shows the influence of the teen comedy subgenre, as Cathy and Heathcliff behave like two adolescents playing an innocent prank: first, they tease one another between the tombstones at the cemetery. Heathcliff frightens Cathy by pretending to be a ghost, using the dairy maid's cloak (the one they stole in the hypotext, 64). Then, they make dog faces at the Lintons through the window. Like in the hypotext, their visit is unplanned, "a ramble at liberty" (88) from Hindley's mistreatment. Similarly, the Lintons are presented as archetypical "rich kids", quarrelling about who plays the piano best (instead of a pet dog). As Mrs Linton's patronising treatment of Edgar in the hypertext suggests, these young people are expected to obey like children and at the same time to be able to assume adult responsibilities, like marrying or earning their living.

We have some childhood scenes, with younger versions of Cathy, Heathcliff, Hindley and Nellie, who has an adolescent crush on Hindley. The opening scene is Heathcliff's arrival and mock birth. While in the hypotext, this entire scene is seen "over Miss Cathy's head" (*WH* 77), in this transposition there is only one shot individualising her, during the general pan. As I explained, the focus of attention has changed. The main objective of this scene is to establish clearly the adult antagonism between Hindley and Heathcliff, not his attachment to the girl. Several crosscuts identify child Heathcliff with Mr Earnshaw (at whom he looks respectfully in close-up) and young

Hindley with Mrs Earnshaw (whose accusations of infidelity to his father he evidently comprehends). The animosity between the parents (he calls Heathcliff “a gift from God”, while for her he is “a gift from the Devil”) is going to be inherited by the sons. We see Hindley’s rage when discovering the broken fiddle, but nothing is said about Cathy’s whip and Nellie’s fruit (mentioned in the initial voiceover). The transposition is only interested in describing Hindley’s reaction towards the interloper (“He has spoiled everything”, he cries) and not the rest of the family’s.

This is the first transposition in which both sets of parents appear, but they are portrayed with a negative light. Mr and Mrs Earnshaw are quite nasty to one another and their marriage is not happy: she accuses him of adultery and he does not bother to deny it. Despite her situation, the audience does not sympathize with Mrs Earnshaw, as she is unfriendly and keeps inciting Hindley against the other boy. This impression is reinforced by the next childhood scene: Mr Earnshaw takes Heathcliff to the village without telling anything to his elder son (to whom he is extremely strict), while Mrs Earnshaw reminds Hindley that he is the legitimate heir and must not let anything be taken from him. Cathy is excluded both from the walk and the inheritance (like in the hypotext): her little figure crying “May I come?” is scarcely visible in the pan-shot and the only answer she receives is her mother’s command “not to make so much noise”. Her character and her attachment to Heathcliff do not really acquire importance till the adult scenes. If 1950s film melodramas had started to depict father-figures as ineffectual and unable to uphold authority (Hayward 241) (like the father in *Rebel without a Cause*), the 1970s was when the ideal of family and the sanctity of the married couple got shattered. The rebellious youngsters of the period started to question their parents’ authority and the ideal of adulthood imposed on them. The Linton elders are as unpleasant as the Earnshaws. They just appear in a couple of scenes. It is mentioned that they die after Edgar and Cathy’s marriage, but circumstances are not explained. Mr Linton is seen in the dog-biting scene, carrying a gun and worried about Heathcliff and Cathy being burglars. Mrs Linton is a repressive, dominant mother, telling Edgar what to do and not allowing him to speak. The topic of the young being exploited and extincted by the old (or the old order) appeared in many films of the period, like the aforementioned *Witchfinder General* (1968). Jonathan Rigby relates this topic to the May 68 youngsters’ protests, which would be echoed in London in the Battle of Grosvenor Square (an anti-Vietnam demonstration on the 17<sup>th</sup> March (1968)). It also links to the Gothic notion of contagion: in *WH1970*, children Hindley and Heathcliff inherit their parents’ mutual resentment.

Similarly to the hypotext, Mrs Earnshaw’s death happens offscreen. It is just mentioned by Nellie’s voiceover, who also insists on the idea of Heathcliff as a stranger and on Hindley’s

bitterness against his father. Mr Earnshaw's death is depicted exactly as in the hypotext, with the same dialogue, including Cathy singing her father "to sleep" (84). Like in the novel and many other transpositions, the father's death and Hindley's subsequent return mark the ending of their happy time together. He orders the servants to stay in the kitchen and sends Heathcliff to the stable. Moreover, he comes back with a wife, Frances (Morag Hood), thus crushing Nellie's hopes of a love relation. Like Mrs Earnshaw, Frances is not portrayed in a sympathetic light. Cathy dislikes her from the beginning, probably out of loyalty to Nellie (whom she had been cheerfully teasing about Hindley's return). Besides, Frances' position in the frame while Hindley explains the new space division of the house defines her as the instigator of the arrangement. In the next scene at the dolmen, now the only place where the protagonists are allowed to be together, Cathy comments melancholically: "It was better before Hindley", thus defining him as their oppressor.

#### **8.3.1.4.3. The Wuthering Heights' children**

The actors were not stars (in the case of Anna Calder- Marshall, it was practically her debut), so the film does not build anticipation for their entrance. After the childhood scenes, with Nellie's voiceover, we see adult Cathy in the moors. She is in close-up, with dishevelled hair that the wind shakes, and looks with a desiring smile at adult Heathcliff. He, in general shot, rides bareback on a horse, looking wild. Our first glimpse of adult Heathcliff is then a quite erotically charged image. Both protagonists are presented as savage, associated to nature, their relation overtly sexual. As in the next transposition *WH1992*, Cathy dresses in bright blue throughout the hypertext, while Heathcliff dresses in black. Both protagonists are in many aspects influenced by the 1940s Gainsborough melodramas, who had people whom society places as "outsiders" in the leading roles: gypsies (as Heathcliff is supposed to be) and women who openly express their passions (like adult Cathy in her first scene). Gainsborough melodramas define them as erotic forces, whose motivations are mainly sexual (Harper 103). This extends to all the characters in the hypertext.

##### **8.3.1.4.3.1. Cathy and Nellie: the desiring females**

Both Gainsborough and 1930s Hollywood woman's films are centered on the female protagonist. However, while Hollywood heroines are motivated by economic security (like Cathy in *WH1939*), Harper explains that Gainsborough heroines actively seek sexual pleasure and are punished for that in the end (98). In the same way, the female characters in *WH1970* take a willing role in the sexual courtship and suffer for that: Cathy dies, Isabella is trapped in a loveless marriage and Nellie is rejected. This depiction is not unfaithful to Brontë's novel, where female characters

actively chase the males (Barreca 238). The ideas about psychoanalysis introduced in film melodrama genre during the 1950s were also used to explain “safely” female sexuality, so that it was not a threat. The transgressive female was presented as split between her desires and socially sanctioned femininity (meaning motherhood, and integration into the family). If she was unable to resume her social position at the end, she had to disappear (Hayward 241). However, in the same way as the female vampires from Hammer, the passionate Gainsborough heroines are ambivalent figures. Despite their final repression, these films allow them to display their aggressive sexuality. Even the publicists from Gainsborough emphasized that the films “usher the female audience into an ‘unspeakable’ realm of sexual pleasure” (Harper 101). We are not very far from the female predator archetype from the Surrealism, according to which the same sexuality that makes the woman a threat gives her power.

The narrative leaves clear that Cathy (Anna Calder-Marshall) physically wants Heathcliff. Her frequent outbursts make her similar to the Cathy of the hypotext: like her (128), she is a terrible patient during her convalescence at the Heights. Coherent with the tone of the film, she is physically strong and violent: she smashes a window with her bare hands after knowing that Isabella has eloped with Heathcliff. The lack of a censorship code also allows showing frankly her self-destructive side. Like in the hypotext, hunger strike is her only weapon of pressure. Her delirium and self-starvation are graphically depicted. This act is more disturbing because she knows she is pregnant at the time. Unlike previous transpositions, not only her pregnancy is not suppressed, but she also has doubts about who the father is. While Cathy in *WH1939* tried to keep social appearances when Heathcliff returned, Cathy in *WH1970* behaves exactly like in the hypotext (even the same dialogue is used, 134). She does not contain her happiness and is incensed when Edgar asks her “not to be ridiculous in front of the servants”. In defiance, she asks for “two tables to be set”. Even after marrying Edgar, Cathy is still attached to nature (she does not need help to cross the river). Her costumes subtly reflect this attachment. When they go for a walk in the moors, both Cathy and Isabella have flowers in the hat. However, Isabella’s has garden flowers (she belongs to civilization) while Cathy’s has wheat and wild flowers (she belongs to the wilderness).

Nellie (Judy Cornwell) is young, beautiful and prone to short temper episodes. While previous versions depicted Nelly as a good-natured mother figure, *WH1970* is the first transposition in which she has the same age as in the novel. In the scene where she says farewell to Hindley (who is leaving for college), it is established that she is in love with him, but he does not return the feeling. She suffers when he comes back married to Frances.

It could be questioned if this depiction of women as sexually aware is revolutionary or conservative. The heroines' behaviour and actions in this transposition seem to be motivated only by the desire they feel for a man. Cathy marries Edgar exclusively to help Heathcliff economically. In the hypotext, this was one of the reasons, not the only one (122). They also suffer for their passion. Like their Gainsborough predecessors, the male characters do not hesitate in being violent towards them. Heathcliff roughly kisses Isabella, then asks her if "she fancies a tumble [...] here or in bed?", while smiling sadistically. Haskell observes that, in the 1970s, coinciding with the feminist movement, violence against women in films increased. On the other hand, cinema depicted their social liberation exclusively as sexual liberation. Women's sexuality in 1970s film was designed to comply with male fantasies ("exposed and made to be sexually responsive to the males in the vicinity") or "to confirm men's worst fears" (340) like the female predators of Surrealism. Jonathan Rigby observes the same tendency in horror films in the 1970s, which became more exploitative for women (199). The feminine characters in *WH1970* are more dependent on the masculine characters than they are on them. This dependence is clearly defined by the exchange of glances. Both in the scene in which Nellie informs Hindley of her departure to Thrushcross Grange and Cathy and Heathcliff's sexual encounter at the forest, the women are looking at their beloved ones from below, while the men insistently look outside. In a similar scene from *WH1992*, Heathcliff and Cathy are lying down in the wooden bed. While in *WH1970* Cathy is placed under Heathcliff, in *WH1992* they are presented side by side, forming one single figure (like equals). We cannot be sure if the heroines' devotion is unrequited, or if the males are too proud to admit it.

#### **8.3.1.4.3.2. Cain and Abel's universe: Hindley versus Heathcliff**

The first time we see Heathcliff is at the opening, in Cathy's burial scene before the credits. In general shot, his figure (dressed in black) on a black horse appears, on top of a hill, far from the mourners. Edgar looks at him in anger. This scene defines Heathcliff as the outsider, the threat to the social ritual (who peers from outside). Timothy Dalton's Heathcliff is the offspring of Gainsborough's menacing leading men, who in turn derived from the Gothic anti-hero. Played by James Mason in films like *The Man in Grey* or *The Night Has Eyes* ("a modern-dress Jane Eyre"), Jonathan Rigby describes this archetype as a sadist who usually beats and whips the heroine (34). Heathcliff in *WH1970* is not so violent, but still quite rough in his treatment of both Cathy and Isabella: he dirties Cathy's face with mud at the stable. Later, he pushes her to the floor before making love to her. Like the Gainsborough leading men, Heathcliff cannot be described as a patriarchal force despite his physical strength and violent behaviour. Society positions him as "the



other”, the servant, the gypsy. His options as a social being are very few, which brings him and Cathy together, as both are in a similarly repressive situation.

Hindley is given a more prominent role in this transposition than in Brontë’s novel. While the hypotext casually mentions that he is sent to college (82), in this film we have a long sequence in which Reverend Shielders convinces Mr Earnshaw to send him (“a man needs an education these days”, he says). Like his counterpart Ramesh in *Dil Dija*, Hindley (Julian Glover) has the role of vicious villain, although the origins of his hatred are better explained. It is retribution for the suffering of his mother (the aforementioned psychoanalytic explanation introduced in film melodrama after the 1950s). His drunken outbursts are also very similar to Ricardo/ Hindley’s in *Abismos*. While Heathcliff remains an outsider, Hindley is integrated into the social order. He is the legitimate heir, accepted by the community despite his many faults. While the Lintons throw Heathcliff out, they talk politely with Hindley at the church door (the world of institutionalized religion, in contrast to the pagan dolmen). If Heathcliff’s violence is calculated to take revenge on those who mistreated him, Hindley’s is related to the degeneration provoked by his privileged class position. He represents the aforementioned male archetype found in many novels from Brontë’s period (like John Reed in *Jane Eyre*, Figs 129) and later in Gainsborough films, which depict the aristocratic upper classes as drunkards, gamblers and hyper sexualized (Harper 107). Hindley personifies repressive patriarchal authority, as we see in the tyranny he exerts over his family and subordinates. The pistol with which he shoots Heathcliff dead is a phallic element and consequently a symbol of power, which the film shows by means of two significant close-ups. We are in a very violent universe, where male characters carry pistols, sticks or guns (even refined Edgar shoots at Heathcliff).

Hindley and Heathcliff in this transposition are depicted as opposites. The conflict of dual human nature from the novel is embodied in the fratricidal confrontation between the two male protagonists. While Gilbert and Gubar’s defined Brontë’s novel as the universe of Eve “fallen from hell into heaven” (255), *WH1970* portrays the universe of Cain and Abel, in which two masculine forces confront for supremacy and power. However, they cannot be defined according to the stereotyped roles of “hero” and “villain”, but they represent two sides of the same coin. Hindley is the legitimate heir, but he has to use killing to recover his rights and possessions. Moreover, he is a sadist and an alcoholic, motivated by hate and self-preservation. Heathcliff is the threat, the dark side, confined to the phantom world at the ending, associated to the unconscious and the oneiric. However, he is also capable of loving Cathy and the audience can sympathize with his mistreatment.

In this transposition, the sequence of Heathcliff's return does not start with him going to Thrushcross Grange to see Cathy. First, there is a scene in which he visits Hindley at the Heights. He is playing cards with a bunch of vicious drunkards, who emphasize his degeneracy. The card players are only alluded to in the novel, but they appear in *Abismos*, *Hibintayin* and *Hurlevent*. Hindley (whose point of view the camera assumes) gives Heathcliff a voyeuristic look, from the feet to the head (like Ramesh in *Dil Diya*). Heathcliff, dressed in elegant clothes and with money to spend, looks at him in contempt. The scene emphasizes their antagonism and anticipates their final confrontation. Moreover, the characters' behaviour shows the influence of Thomas Hardy and Henry Fielding's universe. They openly comment and laugh about one another's immorality. Hindley says in front of the other card players that Cathy married Edgar "because she thought you would never come back". In revenge for that comment, Heathcliff laughs because Hindley's son died.

#### **8.3.1.4.4. The Linton children: the snobbish upper class**

Both Ian Oglivy (Edgar) and Hilary Dwyer (Isabella) were regular actors in the British horror genre. They had played a couple in *Witchfinder General* (1968). As it is common with the actors playing Edgar, Ian Oglivy always played elegant, refined characters (critics talked about his "Etonian quality"). Isabella is as spoiled and bad tempered as in the hypotext. Unlike her counterparts in *WH1939* and *Dil Diya*, she is not an innocent victim, but complicit in her destruction. Her flirty looks in the scene in which Heathcliff returns make obvious that she is attracted to him (while she had not noticed him before becoming rich). Coherent with the moral attitudes in this hypertext, Isabella shows awareness about sex. She feels offended when Heathcliff vulgarly asks her for "a tumble", but later she makes quite a rude comment to Edgar when he opposes to their relation: "At least I will give him [Heathcliff] something you will not know." Unlike in *WH1939*, the Lintons are not described as an ideal to achieve. On the contrary, they are descendants of the flawed aristocrats who populated Gainsborough films. Their refinement implies snobbery (i.e. Edgar's contemptuous treatment of Heathcliff after he returns) and their immorality is hidden under a mask of politeness.

#### **8.3.1.4.5. Moral attitudes: a degenerate universe**

Contrary to *WH1939*, this transposition does not shy away from emphasizing the degeneracy and wickedness of the characters. They also show aggression in their language and actions. After Cathy's death, Heathcliff howls and hits his head against a tree, as if he were a dog (like in the hypotext 204). Even civilized Edgar throws the cutlery and crockery from the table in

frustration, after Isabella upsets him. B-movies are less concerned about moral requirements, which explains why Surrealists liked them. Hughes defines Nellie as the moral centre in *WH1970* (131), the only positive and selfless character, while the rest are morally ambiguous. However, Reverend Mr Shielders (mentioned just once in the hypotext, 91) can also be considered the moral centre. The film opens with his prayer at the burial. Mr Shielders is nice to young Hindley (although he reproaches him his bad deeds) and accuses Mr. Earnshaw of being too hard. Later, he puts an end to Hindley's fight at the tavern. He functions in a similar way to the character of Dr Kenneth in *WH1939*. As a male authority with spiritual power over the community; he provides the story with an ethical point of reference, which Brontë had carefully avoided.

Joseph (Aubrey Woods) is presented directing the family prayer, by a close-up of his hands, and then the camera goes backwards, showing a one-shot of him (exactly the same camera movements as his presentation in *WH1992*). He is also judgmental: he accuses Cathy of "running after t' lads, as usual". His comment is taken from the hypotext (126) and appears again in *Hurlevent*. Despite these two examples, we cannot say that Joseph in *WH1970* represents the repressive side of religion. On the contrary, this character seems to be as dissolute as his masters (Hughes 131): when talking about Cathy's pregnancy, he comments that Edgar "is waiting to see the colour of the baby's eyes".

### 8.3.1.5. *Hihintayin's* characters

The reviewers considered that some of the actors of this transposition (which only includes the first generation) were weak, but "complemented one another well", like "a puzzle" (Jheck). Richard Gomez and Dawn Zulueta played the leading couple, called Gabriel and Carmina in this film. Gomez and Zulueta, at the time a couple in real life, were famous matinée idols of the Filipino cinema. The Linton children become Alan (Eric Quizon) and Sandra Ilustre (Jackie Lou Blanco). In contrast to Gabriel and Carmina, associated to the countryside and dressed in simple clothes, Alan and Sandra are urban, Westernized youngsters, an archetype which is also recurrent in Bombay popular film. As a mark of their high social status, they keep using English when they speak: at the engagement scene, whole parts of Sandra's dialogues are in English. Anton and Monique, the Lintons' counterparts in *Promise*, also use English in their speech. The idea behind this stereotype is that, by giving importance to material possessions and capitalistic values (associated to Western civilization), these youngsters are losing their roots and culture.

Coherent with the stereotypical characterization in melodrama, the names of the secondary characters define their personality. Nelly (Vangie Labalan, praised by many reviewers, i.e. Jheck), a

sympathetic mother figure devoted to the children, is called “Yaya Adora”.<sup>239</sup> Mr Earnshaw, who saves Gabriel from the streets and becomes his protector, becomes here “señor Salvador”, while the genteel family Linton is “los Ilustre”.

### 8.3.1.5.1. Childhood: the influence of the Hollywood version

The childhood scenes involve young Carmina (Guila Alvarez), young Gabriel (Jo Mari Yllana) and young Milo/ Hindley (Gio Alvarez). Heathcliff’s “mock birth” from under Mr. Earnshaw’s cape is changed to Gabriel appearing on the back of Don Joaquin Salvador’s truck: Carmina discovers him when she goes looking for her “present” and her father says he found the boy in the street. The scene is depicted exactly the same way in *Promise* (and in the MTV version *Wuthering Heights, CA*). In *Hibintayin*, the children seem surprised when the father names the child Gabriel, as it was the name of their dead brother. This idea is taken from the hypotext, where Heathcliff was the name of Mr and Mrs Earnshaw’s dead child (78).

The childhood sequences in *Hibintayin* recreate their counterparts in *WH1939*, with minor but significant alterations. Young Carmina and Young Gabriel go on their horses to the cliff doubling for Penistone Crag. Young Carmina carries a mysterious bag, from where she takes a “princesa” outfit, with a fake crown and a bunch of flowers, which she puts on. She tries to convince Gabriel he is a “principe” and puts him a similar crown, but he moves his head, ashamed, and it falls down the cliff. The game of princes has been taken from the “win the castle” scene in *WH1939*. She is projecting her dreams on him, which he seems unable to fulfil. Like in the Hollywood version, they look in different directions (he looks away, she looks at him). Childhood is not an amoral period, but the children are aware of the rules of society. However, while in *WH1939*, conflict arises because of Heathcliff’s inability to fulfill Cathy’s dreams, in *Hibintayin*, the lovers get separated by the violence exerted over them. Like in *Dil Diya*, they are more victims than responsible for their own fate.

The horses’ confrontation, a carbon copy of the same scene in *WH1939*, ends in a more positive note for Gabriel. Don Joaquin/ Mr Earnshaw witnesses Milo/ Hindley’s violence and decides to send him away to the city. After, Carmina and Gabriel ride happily. It is a similar situation to *Promise*, when things go well during the time Hindley/ Jason is cast aside. Like in *Dil Diya*, it is him (not Gabriel/ Heathcliff) whom the father blames for the disgrace of the family. After the horses incident, a view of the house indicates that time has passed. Gabriel and Carmina, now played by the adult actors, are happily picking fruit from a tree. Gabriel holds Carmina by the waist and raises her. This private gesture between the lovers (a kind of an excuse to hug) appears

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<sup>239</sup> The word “yaya” means “nanny” and it is a term of respect when addressing to an elder lady.

recurrently throughout the film, as a sign of their intimacy. We find the same motif in *Promise*, where Daniel/ Heathcliff frequently carries Andrea/ Cathy on his back. The father's death scene is more similar to the hypotext than to *WH1939*. Don Joaquin dies sitting on a chair, while watching the youngsters from afar. Like in *Dil Diya*, it is Carmina who finds him dead. Like in *WH1970*, the camera shows the family unit (father, children and *yaya* Adora/ Nelly) in a shot containing all of them together. Divisions will appear in the next scene, with Milo's return.

### 8.3.1.5.2. Characters as opposites: a patriarchal universe

Loyal to the hypotext, characters are defined in contrast to one another, which is done by means of parallel scenes. Carmina gets angry at Alan/ Edgar because he laughs at Gabriel. However, when he decides to leave, she runs after his jeep, shouting his name. She does the same again at the ending of the "I am Heathcliff scene", this time chasing after Gabriel (unlike the hypotext, she sees him running away on a horse). There is also juxtaposition between Carmina and Sandra/ Isabella. After being beaten and locked up by Alan, Carmina is in bed, in foetal position, crying. After being rejected by Gabriel during the wedding night and then insulted by Milo, Sandra falls to the floor, crying and hugging her knees, followed by the camera. Their position defines both women as victim of the male violence. Episodes with the male characters being violent to the female are recurrent in the hypertext. Writing in 1993, two years after the release of *Hibintayin*, Herrera & Dissanayake explained that the feminist movement was still young in the Philippines, with the recent acceptance of a woman as president (Corazón Aquino) as a significant achievement. They describe Philippine society as patriarchal, which dictates that a woman's place is "at home, taking care of the children, the old and the sick, and doing housework", whereas the man's place is "at work, after which he can go out with his friends and colleagues to drink or to be entertained" (227). Villain Milo/ Hindley is the best representative of this attitude.

#### 8.3.1.5.2.1. Milo/ Hindley: the sadistic villain

Michael de Mesa's performance as Hindley/ Milo, "who made life hell for the couple" (Jheck) was praised by critics. Vera (who disliked Richard Gomez as Gabriel) considered de Mesa had "the darkly passionate looks and authority to be a great Heathcliff". Like in *Hurlevent* and *Promise*, Milo tries to pressure Carmina into spending more time with Alan/ Edgar, with the hope of making an economically good match. Frances does not appear in this transposition, so Milo's degeneration is not justified by grief. The first scene, with his younger self looking angrily from afar, establishes him as "the evil one" from the very beginning. Even in the childhood scenes and before Gabriel appears, he is nasty to his little sister. This is also the case in *Promise* and *Dil Diya*.

Milo usually has a cigarette in his hands. In both Filipino versions, smoking is used as a sign of an evil nature. In the second half, after becoming rich and revengeful, Gabriel smokes (like his counterpart Daniel and Jason/ Hindley in *Promise*).

During Carmina's convalescence at the Ilustres, Milo drinks and gambles at the Wuthering Heights household (there are also prostitutes, like in *WH1970* and *Onimaru*). He is framed in close-up on the left of the frame, while Gabriel (in mid-shot on the background) plans to take advantage of his decadent behaviour. After his return, Gabriel makes Milo sign papers while he is drunk, which allow him to become the household owner. Like Heathcliff in the hypotext, he uses law to his advantage (he tells Milo that a copy of the papers is in the "municipio" with a "notario"). Their later confrontation (in a claustrophobic, tiny room) marks Milo's becoming powerless and pathetic. He threatens Gabriel with a pistol (like in the hypotext, 213), but is unable to shoot, drops the gun and falls to the floor crying. The camera goes down with him, while Gabriel's arm is visible on the foreground, in domineering position. We then see Gabriel from a low angle (Milo's point of view), looking down in contempt. Like in classical Hollywood, the camerawork in this film is designed to emphasize the power relations between the characters.

#### **8.3.1.5.2.2. Alan/ Edgar: the tyrannical master**

Herrera & Dissanayake add that feudal and patriarchal structures are still pervasive in some places in Asia, where women "dare not defy their husbands or their fathers, where workers dare not rebel against their lords and masters" (222 – 223). Landowner Alan/ Edgar represents this attitude. A scene at the beginning exposes his tyrannical nature as the master, as he allows his men to mistreat one of the peasants at the mango field. While Milo is openly violent, Alan lets his thugs do the dirty work for him. This is similar to Edgar in the hypotext, who threatens "to call his men" to throw Heathcliff out (153). Unlike Edgar in *WH1939*, but like his counterpart in *Promise*, Alan/ Edgar is physically violent to Carmina, practically provoking her miscarriage and death. He feels her decision to transgress her "proper" place as a wife (by seeking a divorce to be with her true love) threatens his masculinity. Moreover, he suspects (incorrectly) the baby she expects is not his. He shouts he had her in a "pedestal" and she disappointed him. During Gabriel and Sandra's wedding, Alan behaves like a domestic abuser: he keeps looking threateningly at a frightened Carmina, reminding her to be quiet.

#### **8.3.1.5.2.3. Gabriel/ Heathcliff: the "Pinoy macho man"**

According to Jheck, Richard Gomez (Gabriel) is "the epitome of a Pinoy macho man -- a man who's so passionate in love and in anger. He portrays his characters most of the time like he

owns the one he loves”. This is evident in the possessive way in which he grabs Carmina, totally loyal to the Heathcliff of the hypotext. Nevertheless, his violence is milder than Milo’s and Alan’s. As Gabriel represents the hero archetype, some of his darker aspects have been transferred to other characters. Like Shankar in *Dil Diya*, Gabriel’s outbursts of anger are carefully justified by the mistreatment he has received. He only starts being evil in the second half of the hypertext, after becoming rich. Like Heathcliff in the hypotext, Gabriel feels he is above God and religion. This is clear by his total lack of propriety when he tries to convince Carmina to elope with him: despite being in the church, Gabriel grabs her and kisses her violently. If Shankar courted Mala in *Dil Diya* because he was aware Roopa was looking, in *Hibintayin*, Gabriel passionately kisses Sandra while keeping an eye on Carmina. To add insult to the injury, he lifts her up (his and Carmina’s private love gesture). During his wedding, he keeps smiling at Sandra to make Carmina jealous. When Gabriel says “yes”, Carmina faints and is taken away. He obstinately refuses to look back.

As it is the case with many of the transpositions (*WH1970*, *WH1992*, *Dil Diya*), Gabriel shows himself first to Milo when he returns. At a gambling house, the camera approaches Milo, following the point of view of somebody whose face we do not see (just his shoulder and the back of his face). Only after he throws Milo a lot of money for gambling, we find out it is Gabriel. The next scene, at the Ilustres’ swimming pool, follows closely Heathcliff’s return in *WH1939*, including the framing. Carmina is unsure about receiving Gabriel, but Alan insists that she keeps manners. Gabriel wears elegant clothes and keeps looking at her in a domineering way, marked by the way he removes his shades and looks at her in the eyes. Her vulnerable position is emphasized because she is in swimming costume. Like in *WH1939*, the Ilustres appear together in long shot and Gabriel on his own. He is in the background, staring at Carmina, who nervously looks away. He jokes about having become a “principe” (he has made money in Manila and is investing in real estate). Coherent with the emphasis on emotion in Asian film industries, characters are less restrained than their counterparts in *WH1939*. Alan is angry when hearing that Gabriel bought the hacienda from Milo and asks him to leave. Sandra behaves like a vamp, carefreely rubbing suntan lotion. She says “Nice to have met you Gabriel” in a flirty way. This scene will be practically mimicked later in *Promise*.

#### **8.3.1.5.2.4. Carmina/ Cathy: a victim of circumstances**

We have mentioned before that, unlike Cathy in *WH1939*, Carmina does not represent the “ambitious woman” archetype. Like Roopa in *Dil Diya* (and like Andrea in the later Filipino version *Promise*), she is more a victim of circumstances than responsible for her own destruction. While Roopa is ostracized because of the suspicions that she had a sexual relation with Shankar,

the fact that Carmina has sex with Gabriel before her marriage does not carry any negative connotations for 1990s Filipino audiences. Modern Eastern film patterns do not require the heroine to be a virgin (despite the banning on kissing, Bombay films usually have sex scenes nowadays), although it seems to be expected that her (only) sexual partner will be the hero (her true love).

Like in the case of Heathcliff/ Gabriel, Cathy's selfishness from the novel has been diluted. Despite her fascination with the Ilustres' world, Carmina only agrees to marry Alan when it is clear she is unsafe at her brother's house. After Gabriel escapes, Milo refuses to defend her when one of the gamblers tries to sexually attack her (he even laughs). Neither Carmina nor Andrea have any of the fury and pride displayed by Roopa. Cruz says that Dawn Zulueta's "frequent wide-eyed expressions" in her films "exemplifies the submissiveness of the traditional Filipina". However, her submission is still subversive. When discussing the female protagonists of Filipino melodramas *Karnal* (1983) and *Salome* (1981), Herrera & Dissanayake bring up Hegel's notion of the "eternal irony of femininity". It refers to "an outwardly passive, obedient, and faithful wife who rebels against the system by using her feminine wiles to seduce every man she meets" (221). In the case of Carmina, her rebellion is inevitable rather than spiteful. Like Cathy in the hypotext, she is unable to assume the role forced upon her because of her lack of social options. Herrera & Dissanayake add that the ending of melodramas like *Karnal* (with the female protagonist alone, towards an uncertain future) "carries great emotional force for Filipino viewers, suggesting that this woman is a victim and that society bears a burden of guilt" (223). In the same way, audiences would remain sympathetic to Carmina and regard her as a victim.

#### **8.3.1.5.2.5. Sandra/ Isabella: the Westernized rich girl**

While Richard Gomez and Dawn Zulueta are dark-skinned, ethnic-looking, Jackie Lou Blanco is fair-skinned (she is a mestiza of Spanish and Cebuano ancestry). Capino explains that the hybridity of the Philippines cinema is also seen in the racial hybridity of many Filipino actors. In the case of the actresses, race brings into notions of cultural relativism. When commenting on the particular case of Filipino porn films, Capino adds that a number of female leads are "either Amerasian or Filipino-Americans, stereotypically associated to "liberated' foreign upbringing" (35).<sup>240</sup> It is not surprising that Blanco plays Sandra, the urban, Westernized girl, who looks voyeuristically at Gabriel, like a predator. We find similar cases in Bombay popular cinema, with "Westernized" actresses like Sulochana, playing a "sexually liberated" stereotype. However, this

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<sup>240</sup> As Haskell denounced when analysing 1970s cinema, the notion of "liberation" seems to apply exclusively to sexual behaviour.



does not automatically imply they are negative characters. Like coy Carmina, Sandra is a victim of patriarchal violence. In the hypotext, Heathcliff refuses Isabella access to their marital bedroom. In *Hibintayin*, he aggressively rejects her sexual advances during their wedding night.

The way in which this character is depicted follows closely her counterpart in *WH1939* (who was also an innocent victim). While Isabella complained she had nobody to marry, Sandra observes the wedding anniversary dinner from afar, in her pajamas, feeling left behind. She also has the same defiance. She tells her brother he cannot tell her what to do and that she is going to marry Gabriel. Like in the hypotext, it seems her father left her well-provided economically (*WH* 201). Like her counterpart in the Hollywood version, it is her who initiates the courting of Gabriel (in the hypotext, Cathy revealed her feelings to tease her, 144). In a scene directly taken from *WH1939*, a servant comes to tell Gabriel that a lady wishes to see him. He hopes it is Carmina, but it is Sandra. In *WH1939*, we had Isabella in riding outfit, saying that she stopped for help because her horse was lame. As *Hibintayin* is set in the 1990s, Sandra is dressed in tennis outfit and says “she cannot start the car.” Gabriel tries to mend the vehicle (which works perfectly), which allows Sandra to look at his arms in quite a voyeuristic way. The scenes after her marriage mimic Isabella’s in *WH1939*. Sandra sits very sad in the staircase, wearing black and looking like a servant. She grabs Gabriel by the shoulders and looks up at him, begging him to love her (“even if little only, even if a small quantity, even if left-over only”). He refuses to acknowledge her. Unlike in the Hollywood film (but like in the hypotext, 211), she is then attacked by Milo, who calls her a coward when she refuses to help him kill Gabriel.

### **8.3.1.6. *WH1992*’s characters**

#### **8.3.1.6.1. Characters as doubles**

This is one of the few transpositions that feature the characters from both generations. Big effort has been made to present the old generation and the new as reflections, a repetition. According to the script, the parallelism is deliberate (Devlin. “*Wuthering Heights* Script” 80). Cathy and Catherine the daughter are played by the same actress (Juliette Binoche) (82), which also solves the problem of losing the leading actress halfway through. Heathcliff (Ralph Fiennes) and Hareton (Jason Riddington, who played Heathcliff on the stage) have a physical resemblance, emphasized by making them have similar costumes and hairstyle (85). In fact, many press photos confuse one actor with the other in the caption (Worthington; Bamigboye 31). Colours and light have been used thorough this transposition for the definition of the characters. Heathcliff and Hareton usually wear black, while both Catherines wear bright blue (as Catherine the daughter wears it after moving to the Heights, it is hinted that it is maybe the same dress). The physical resemblance of

the actors playing both generations recalls Freud's first notion of the uncanny: the double, a symbol widely used in Gothic tales (i.e. "William Wilson" by Edgar Allan Poe). It also shows the influence of Romantic German philosophers and their conception of human nature as dual. The parallelism extends to Emily Brontë (played by Sinead O'Connor) and the characters she created. The blue dress worn by both Catherines is similar to the one Emily Brontë wears (Stoneman [1996] 209). As I commented, some of the words in her narration are said by Cathy in the novel.

The game of doubles is established from the opening scene. The two generations are presented in parallel: Cathy's portrait is next to her daughter Catherine, Heathcliff is next to Hareton. After Lockwood enters in *Wuthering Heights* for the first time, he sees Cathy's portrait (dressed in blue, in the moors, with the wind blowing her hair and clothes). The thunder illuminates her, associating her to the light of the storm (which, in a later scene, will prefigure her future). Another thunder reveals her daughter Catherine sitting by the fireplace. Hareton appears, holding a gun, dirty and dressed in black hunting clothes. Heathcliff, similarly attired, stands next to him, and then a thunder illuminates both. The association of these four characters to one another and to thunder and lightning implies that the drama is going to be concentrated on them. Their presentation is archetypal of horror films, although in period films like *Firelight*, passionate characters are also introduced near storms and fires.

### 8.3.1.6.2. Childhood

We have children versions of Cathy and Heathcliff and also a sixteen-year-old Hindley. Initially, there was also going to be two teenage actors for Cathy and Heathcliff.<sup>241</sup> Mr Earnshaw's role is restricted to the scene of Heathcliff's arrival, although earlier versions of the script prove that it had been planned as much longer and also that childhood scenes were originally more numerous (Devlin. "*Wuthering Heights* Script").<sup>242</sup> The final version shows that we are left with a skeleton of what was originally intended. Childhood scenes are seen under Cathy's point of view, looking through a window or from afar (we saw that such points of view are recurrent thorough the hypertext). In the protagonists' first meeting, Cathy asks where her present is and Mr Earnshaw (John Woodvine) shows her Heathcliff from under his cape (coherent with the

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<sup>241</sup> An interview with young actor Jonathan Telfer proves that the part was cast and the scene shot, although removed from the final editing (Patel).

<sup>242</sup> There was a scene (taken from the hypotext 78) where Cathy spat at Heathcliff when meeting him. In another, Cathy observed how Heathcliff was being washed in a bathtub. Three more childhood scenes were suppressed: in the first, just after Heathcliff has been introduced to the family, he and Cathy climbed a tree. She asked for his help, despite not needing it (it was implied that she wanted to have physical contact) and apologized for Hindley's behavior (a still photo proves that it was shot, but deleted). In the second, the two children played a professions game with cherries, which indicated that Heathcliff was going to be a thief. In the third, Mr. Earnshaw died in front of the fire, like in the hypotext.

hypotext's mock birth). He makes them shake hands and introduces them as “your new brother”/ “your new sister”. There is no class distinction, unlike in *WH1939*. No mention here is made of “being compassionate to the poor”, but the children are expected to treat Heathcliff as an equal (although Hindley shows his contempt for the stranger). This reflects the society of the 1990s, where social class as a way of defining individuals is supposed to have been abolished. Even if the division still exists, social mobility is possible and money defines status. The next scene shows Heathcliff child wandering around the house, while Cathy peers from afar. He is then pushed by teenage Hindley against the oak bedroom and told, “Nothing here belongs to you.” The next scene shows Cathy and Heathcliff on horseback in the moors. They ride together on the same horse (she handles), forming a single figure. This chains to Mr. Earnshaw's burial. Cathy and Heathcliff walk together; both dressed in black and him with his hand on her shoulders. The ending of this scene marks their first separation.

We cannot be sure if the *WH1992* children are aware or not of social conventions. The childhood scenes are too quick and too short to show their attachment. Their oneness is better established in their first scenes as youngsters, where the adult actors play the roles: the aforementioned “Awful Sunday” episode and their talk at the bare rocks in the moor. The idea of childhood as an amoral universe or limbo is more clearly depicted in the *Wuthering Heights*-inspired film *The Piano*. Little Flora's cruel and capricious behaviour shows a total ignorance about social conventions. First, she has a pseudo-sexual game with the Maori children and some trees. Later, during the theatre play (*Bluebeard*), the children keep laughing while they put the hands inside the blood bucket.

### 8.3.1.6.3. The 1990s period film hero/ine

The leading actors in this film were not established stars at the time: it was practically Ralph Fiennes' debut and Juliette Binoche's first English speaking role. Like in the hypotext, the characters in *WH1992* show moral ambiguity. The important is not to divide them according to positive/ negative characters patterns, but to explore their motivations and to show their (good or bad) deeds in a coherent way. Continuing with the evolution underwent by film characters in the 1970s, late twentieth – early twenty-first-century film heroes show more flaws, and they have a darker side. The lines between good and evil are blurred.

One example of such ambiguous depiction is Heathcliff's return scene. The long shot of the Linton family which opens it shows the influence of eighteenth-century painter Thomas Gainsborough (as in *WH1970*). However, the “perfect family” painting illusion (Edgar reading, Isabella sewing, Cathy at the piano) is broken when a close-up reveals Cathy looks quite

uncomfortable playing (in contrast to Cathy in *WH1939*, perfectly integrated in the Linton household). The dialogue and actions are taken from the hypotext. Cathy, extremely happy about Heathcliff's return, is asked by Edgar "not to be absurd" in front of the household (134). She tries to join both men's hands, without success (135). Although they are more contained than in *Abismos*, Cathy and Heathcliff talk like old lovers without caring about the other two. Manners are kept, but Edgar and Isabella are obviously upset about Heathcliff's presence. Heathcliff's words are not as violent as in the novel, but he acts enigmatically and does not reveal his whereabouts.

### 8.3.1.6.3.1. Cathy the elder

Although Juliette Binoche's performance was praised, there were negative comments about the casting of a French actress to play Cathy. Her accent was especially criticized (Mars-Jones calls her "Catherine Closeau"; also Walter 21), although it is barely noticeable in the film. Cathy in *WH1992* is far from the "ambitious woman" archetype played by Merle Oberon in *WH1939*. She is a precocious teenager, who enjoys Edgar's attention, but does not seem to have planned anything about her future, like the Cathy from the hypotext. In the dog-biting scene, the children are attracted to Thrushcross Grange by curiosity ("to have a look", Cathy says). They are contemptuous and laugh about what they see, but she never describes the Grange world as her ideal. Cathy is capricious and moody, but does not willingly do any harm. Her emphasis in not being contradicted is just a self-defence mechanism, while she seems unable to foresee the consequences of her actions. In the "I am Heathcliff" scene, she keeps giggling while listing her frivolous reasons to marry Edgar (like in the hypotext, she is not really committed to them). When she realizes her words have driven Heathcliff away, she reacts like a child ("Nelly, what did I say?"/ "Oh, no. I am dead!") and runs after him in her nightgown, during the storm.

Like her predecessor Anna Calder-Marshall in *WH1970*, Cathy is not coy about sex (she lays in the oak bedroom with Heathcliff). Like in the hypotext, she cheekily tells him "[Isabella and I] were quarrelling like cats about you" (144). This updating of the feminine characters' attitudes is another proof of the aforementioned revisionist tendency, which characterized period film transpositions from the 1990s on. The "modernization" of these female characters does not imply breaking with the old archetypes, but a continuation of them: the 1996 film version of *Jane Eyre* maintains the contrast between plain Jane and glamorous Blanche Ingram by casting Elle McPherson as the latter. While McPherson would have been considered extremely tall according to nineteenth-century standards, she was an icon of female beauty (a famous top model, nicknamed "the Body") in the twentieth century. Likewise, some viewers of the last ITV *Northanger Abbey* transposition (2007) were a little shocked by the fact that Catherine Moorland had pseudo –

erotic fantasies whenever she read a Gothic novel. These fantasies (absent in the source text) would have defined Catherine as a pervert in the early nineteenth century, but work as parallel for modern teenage girl attitudes. In any case, the idea is faithful to Austen's novel: her immersion in this fantasy world handicaps her when making judgments about people in the real one. Cathy in *WH1992* is in between the two female archetypes which Rizzo describes as an "updating" of modern classic ones. On the one hand, Rizzo compares Hester Prynne (in Nathaniel Hawthorne's novel *The Scarlet Letter*) to Vivian (Julia Roberts) in *Pretty Woman* (1990), as both represent the recognisable "classic" female type of "the fallen woman who redeems herself" (93). In the original novel, Hester Prynne is vindicated but ends on her own. In *Pretty Woman* and the 1995 *The Scarlet Letter* transposition, both heroines are allowed happy endings with the hero. The fact that they are not virgins does not imply any more that they are "irreparably stained". The other "classic" female type is the fallen woman who cannot or will not redeem herself. Rizzo sees it in Abigail Williams (from Arthur Miller's play *The Crucible*, 1952) and then in Glenn Close in *Fatal Attraction* (1987) (93). While Abigail Williams may be perceived as a victim of the repressive society she belongs to, audiences definitely judged Glenn Close's obsession as psychopathic (for an economically independent, career woman from the 1980s, being wronged by a man should not be an "irreparable tragedy")<sup>243</sup>. 1992 Cathy's self-destructive drive approaches her to Glenn Close: like in the hypotext (like in real life for Brontë), hunger strike is her weapon. When she dies, she does not regret all the people she harmed, but having betrayed Heathcliff. However, her final reunion with him in the afterlife approaches her to the Julia Roberts archetype. Heller, who agrees *WH1992* updates the story for twentieth-century audiences, also compares it to *Pretty Woman* (17). The female protagonist of the *Wuthering Heights*-inspired *The Piano*, Ada McGrath (Holly Hunter), shows many similarities to Cathy the elder. She is also split between her desires and social requirements, divided between two men. Stewart (like Edgar) represents society, as he is part of the Christian mission, and Baines (like Heathcliff) wilderness, because he lives with the aborigines. When discussing the female protagonist of *The Piano*, director Jane Campion says she would have been very frustrated had she lived in the Victorian period, as a strong woman had "enormous constrains" and "a much more tumultuous and dangerous life than today" (Ostria and Jousse 129). This plea also affects Cathy the elder in *WH1992*, whose passion is frustrated by society. After she dies, Nelly says "she sparked too bright for this world".

After Cathy's death, halfway the film, Juliette Binoche reappears, playing her daughter Catherine, which reinforces the idea of both characters as doubles. Cathy the elder is also defined in contrast to Frances, whose fate dying in childbirth she will share. At the beginning of the "I am

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<sup>243</sup> This was the origin of the term "bunny boiler", after all.

Heathcliff" scene, she appears illuminated by blue lightning, like a ghostlike presence. Nelly says she thought she was "Frances' spirit coming to haunt us".

### 8.3.1.6.3.2. Heathcliff

As played by Ralph Fiennes, Heathcliff is an ambiguous character. The film does not shy away from showing his sadistic impulses: he is physically violent to Isabella, whose bruised face shows signs of domestic abuse. When he is a stableboy, he looks wild and uncultured: he dirties all his fingers when eating chocolate. However, he also manages to remain sympathetic to the audience. We are shown how Hindley mistreats him (he locks him in the oak bedroom during the Christmas party) and his suffering for Cathy: when he is told about her death, he bangs his head against a tree and cries. Crying would not have been acceptable for classic Hollywood heroes: Laurence Olivier in *WH1939* does not. His behaviour towards the second generation is equally ambivalent. Like in the hypotext, he shows no signs of affection for his son Linton (it could be argued that he lets him die), but gets scared when he realizes that he could care for Hareton and Catherine the daughter. While he hates them for what their parents did to him (the Gothic notion of contagion), he is also able to see Cathy in them. In the film, he is on the verge of relenting in his mistreatment of Catherine the daughter when she asks him if "he has never loved anybody in his life". When Hareton goes looking for him after Catherine the daughter confronts him, he melancholically tells him to go back to her ("I don't know how can you bear to leave her"). From the 1990s on, audiences were more willing to accept less pure heroes, with more shades of grey, given that they could understand them and empathize with them. This is a similar archetype to the Byronic heroes of the Romanticism, which were between hero and villain. I have mentioned before the preference of the nineteenth-century literature heroines for the "bad boys", which continues nowadays: the most liked character in the latest *Robin Hood* BBC TV version (2006) was villain Guy of Gisborne, whom fansites significantly defined as "a genuine Heathcliff". For late twentieth – early twenty-first-century audiences, Heathcliff is an icon, the archetype for the modern day hero, dark but tormented, hardened by life and with interior demons to expunge.<sup>244</sup> This archetype is depicted as a sexual force, with the camera recreating on his beautiful body for the pleasure of the heroine (and the audience): Hareton works shirtless in the garden while Cathy the daughter talks to him. The notion of "object of desire" is reciprocal in this hypertext. The characters can assume both positions, either holding the look or being looked at. The first time adult Heathcliff and then Hareton appear, they gaze longingly at Cathy and Catherine the

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<sup>244</sup> In a similar way, the 2004 transposition *The Phantom of the Opera* provided a very sympathetic portrayal of the Phantom.

daughter, respectively. If Cathy repeatedly observes Heathcliff from afar (as we analysed in Chapter 7), so does Catherine the daughter with Hareton (she begins to care for him after seeing him tending a lamb).

The status of Heathcliff as an outsider (and an evil force) is symbolized in the film by making him wear black and dark brown, colours that his foster son and doppelgänger Hareton shares. Both characters ride a black horse, which alludes to the popular belief that the Devil rides a black horse. Horses are also associated with the Devil in the hypotext (i.e. the significantly named “Blackhorse Marsh”, in the moors). George Baines (Harvey Keitel), the male leading character in the *Wuthering Heights* -inspired *The Piano* (1993) shares many similarities with Heathcliff, especially in his late twentieth-century depiction. Like Heathcliff, Baines is an outsider who doesn’t fit into the nice religious New Zealand community nor is he a Maori (Feldvoss 97). Despite his roughness and lack of culture (he cannot read and write), director Jane Campion defines him as a kind of female fantasy (he appears naked, he is shy, not dominant, and learning how to love) (98). While refined Stewart (the Edgar-like figure) demands his wife to obey him because that is what civilized society expects her to do, Baines wants her to love him and refuses to use violence. Campion compares him to “the beast in *The Beauty and the Beast*”, powerful and vulnerable at the same time (98).

Unlike in *WH1920*, Heathcliff’s self-willing death has nothing to do with redemption. He just feels defeated, after realising he has lost his will to revenge. In *WH1992*, Heathcliff (loyal to the hypotext) seems to feel that he is above any authority, even God. During Catherine the daughter and Linton’s wedding, Heathcliff’s black-clad figure towers over the priest, who practically stammers but clearly say that the ceremony he is being forced to perform is “not valid to the eyes of God.”<sup>245</sup>

### 8.3.1.6.3.3. The second generation: a mirror of the first

The game of doubles and repetition is fully played with the second generation: Cathy and Heathcliff’s first scene as adults is parallel to Hareton and Catherine daughter’s first meeting. Both men are servants helping the lady of the manor get on or off her horse. In both scenes there is a similar exchange of complicit gazes and smiles. At the ending, the man is left looking longingly at her. This is the only transposition in which Cathy and her daughter are played by the same actress (Juliette Binoche, brunette as Cathy and blond as her daughter). Even TV and the vast majority of theatre transpositions have two different actresses for the roles. In the hypotext, Nelly remarks

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<sup>245</sup> There is a similar scene in the 1998 TV version, in which the priest performing the ceremony has obviously been bribed with alcohol.

that there is no physical resemblance (352). On the contrary, in *WH1992* Lockwood states that Catherine the daughter looks like the ghost of her mother. Using the same actress for the role is not as unfaithful to the novel as it would look at first sight. Both characters share the same name and a similar fate, while Lockwood wonders if the girl is “a second edition of the mother” (*WH* 191). In this transposition, Catherine the daughter is mysterious and elusive. She shows Lockwood the oak bedroom, warns him “not to leave the candle by the window” and keeps walking through the corridor without answering him why. This compares to the hypotext, where she threatens Joseph with doing witchcraft on him (57). She has a music tune of her own (“Young Catherine”), which plays when she is falling in love with Hareton.

The similarity between Heathcliff and Hareton is established when the second is still a child, in the scene of Hindley’s burial (taken from the hypotext 222): after informing Hareton that “he belongs to him now”, Heathcliff holds him by the hand and they walk towards the Heights. They are seen from the back, both with the same black attire, which foresees that the toddler is going to become a second Heathcliff. Hareton (Jason Riddington) barely speaks, but expresses everything with glances and gestures: he looks coyly towards Catherine the daughter, which provokes Heathcliff to give him an angry look. He lowers his head and leaves. His longing for her and his fear of his foster father are left clear. In another scene, he brings food in a tray to Catherine the daughter, locked in the oak bedroom by Heathcliff. He leans on the door, almost caressing it. According to Tytler, the kindest animals are related in the hypotext to the second generation. Hareton is compared to a dog, because he is loyal without receiving anything in return, especially to Heathcliff (123). Cathy the daughter compares him to a carthorse, because he is hard-worker, and uncomplaining (*WH* 341). The scene features in *WH1992*.

In the hypotext, Nelly says that Catherine the daughter and Hareton have exactly the same eyes (Cathy the elder’s eyes). In this film, when Catherine the daughter asks if she resembles her mother, Nelly answers that she “sees her mostly in Hareton”. The film also defines both children in comparison to one another. Their births (parallel scenes according to the script) end with the mother’s death. Both children are blamed for this: although the scene of Hindley mistreating his son was removed from the final editing, his pain for losing his wife prevents him from naming the child during the baptism. Heathcliff tells Catherine the daughter that both he and Edgar cursed her for being born. The baptism and the cursing of a child are motifs which recall Edgar Allan Poe’s tale “Morella”, also centered on the Gothic notion of contagion.

This is the only transposition in which Linton Heathcliff (Jonathan Firth) features, although he has a minor role. He dies offscreen (there was a deleted scene in which Catherine the daughter found him dead in bed). He follows the “weak man” archetype, despised in the Brontë



sisters' fiction (Merryn Williams 89). He has no will of his own: when he is forced to marry Catherine the daughter, he rolls his eyes willing for the ceremony to be over. Like in the hypotext, Linton remains an unsympathetic figure. He is nasty to Hareton because he cannot read. Both characters are presented in opposition to one another: Linton is pale, weak and coughs despite being wrapped in clothes. Hareton is tanned, strong and digs the garden shirtless. Like in the case of Edgar and Heathcliff, Linton is an asexual figure, while Hareton is wild and sexualized.

#### 8.3.1.6.4. The Lintons

Mr and Mrs Linton just feature in the dog-biting scene. After that, we are supposed to assume that they have died, because they disappear from the film with no explanation. Their roles amount to little more than cameos, which might have influenced the choice of actors. Simon Ward (Mr Linton) plays the father of his real-life daughter Sophie Ward/ Isabella, while Jennifer Daniel (Mrs Linton) is a former Hammer girl (*The Reptile*, *The Kiss of the Vampire*).

In contrast to the cold colours worn by the two leading couples, the Linton family wears clear brown and pale orange. Both Cathy the elder and her daughter adopt those colours when living in the Grange, showing their fluctuating attachment to one household or the other. The Linton siblings are defined in contrast to Cathy and Heathcliff. Our first view of Edgar and Isabella (they do not appear as children) is through a window, a shot full of light and colours, observed by Heathcliff and Cathy from the darkness. The Earnshaw children are outside in the middle of the night, after wandering all day through the moors (they are “savages”), while the refined and “civilized” Lintons play tennis inside the house next to the fire. Their presentation is similar to the one in the previous transposition *Hurlevent*: the Lindons play tennis in immaculate white outfits, separated from Cathérine and Roch by a metallic fence. The disparity between the protagonists and the Lintons is emphasized in numerous scenes. While the camerawork and costumes keep portraying Heathcliff as a sexual force, Edgar (Simon Shepherd) is quite asexual. His immaculate clothes and perfect hair contrast with Heathcliff's, whose hair keeps getting loose and his tie undone, even after he becomes rich (as I explained before, male protagonists in period films symbolically lose the tie when they are about follow their passions). The definition of Edgar as civilized and Heathcliff as wild is perfectly established in the scene where both mourn over Cathy's body. Edgar, a pale figure by the candlelight, is elegant and composed. He puts a locket in his deceased wife's hands, gently kisses her forehead and leaves silently. Then, the music changes. Heathcliff punches the glass door broken (injuring his hand in the process) and enters. His hair and clothes are dishevelled. He throws the locket, the veil and the flowers that cover Cathy. Then,

he hugs her while he cries and beats the coffin. While Edgar was following the death rituals dictated by society, Heathcliff disrespects them in order to embrace her one last time.

Isabella (Sophie Ward) is more restrained than her *WH1970* counterpart: she is ashamed when Cathy tells Heathcliff that she is in love with him and runs away after he kisses her. Unlike the hypotext, she is not capricious and bad tempered, just overprotected and not prepared to deal with evilness in people. In this transposition, Isabella's dog is not hanged, but she appears feeding kestrels (a bird of prey) instead of the hypotext's pigeons (149) before being seduced by Heathcliff. This change is significant. Heathcliff seduces her with the truth, which she chooses not to believe: he tells her Cathy was not lying when painting him as a villain, and then passionately kisses her. The parallelism between Isabella and the birds of prey can be related to Isabel and the slaughtered pigs in *Abismos*. Despite Heathcliff's abuse, Isabella manages to maintain some dignity and defiance. Like in the hypotext (188), she says she refuses to help Heathcliff to provoke Edgar. Her character disappears quite abruptly from the hypertext, which damages her evolution. There was a scene where she escaped from the Heights during a storm, but it was deleted from the final editing.

#### **8.3.1.6.5. Hindley, Frances and Nelly**

Hindley (Jeremy Northam) is established as Heathcliff's oppressor from the childhood scenes. He is a drunkard before his wife's death (which exacerbates, but does not originate his degeneration). The scene of his child's birth contrasts him to Edgar, although their reactions are different. While Edgar overcomes his pain and seems happy with his daughter, Hindley (who is as passionate as Heathcliff) loses any interest in life. Unlike in the hypotext, he is not shown abusing his kid (remember the scene did not make the final cut). Frances (Janine Wood) has a very minor role. In fact, her name is only pronounced just before she dies in childbirth. Unlike in the hypotext, in this film she is nice to Heathcliff and Cathy. She is quite ashamed of her husband's drunkenness at the Christmas party.

I have mentioned before that Nelly, who never meets Lockwood in this transposition, is not specifically established as narrator. She is played thorough the film by Janet McTeer (32 at the time). Some critics complained, quite validly, that not a big effort had been done to make her look older despite the thirty years' time wrap (Mars – Jones). Despite being young, she is never a romantic alternative for Hindley, but follows the “mother figure” tendency. She seems to have no private life, apart from her devotion to the second generation, especially the younger Catherine.

### 8.3.1.7. *Promise* characters

#### 8.3.1.7.1. Filipino teenage stars

Teenage idols Richard Gutierrez and Angel Locksin, quite famous in the Philippines, are the protagonists. Their TV star personas are widely used in the promotion of the film. We have mentioned before the tight relationship between contemporary Filipino TV and cinema (Capino 44). In the scene of Daniel/ Heathcliff's return, there is a wink to the audience, when Yaya Delia/ Nelly tells him he looks like Superman and asks if she can join his fans' club (which Gutierrez, as science-fiction TV hero Captain Barlett, has in real life). Like Bombay cinema, Philippine industry relies on intertextual games between the actors' star personas and the roles they play. Referentiality does not stop there. In the majority of interviews, journalists keep speculating about the possibility of a real-life romance between the two stars (i.e. Dimaculangan; or "Will Angel and Richard fall in love for real this time?"). We have mentioned that this is a common strategy in the promotion of Filipino blockbusters. Candy compares *Promise* leading actors to their predecessors in *Hibintayin*, emphasizing that Zulueta and Gomez did become a couple while filming and commenting on the "intense and fiery kissing scenes and love scenes". In his interview with Gatcheco, Richard Gutierrez mentions his previous works with Angel Locksin in teenage comedies and defines his role in *Promise* as a transition to more quality roles. He says he regards film as art and TV as light and entertainment. This is coherent the strategy of using a literary classic to make a "quality product". However, reviewers were not impressed by Richard and Angel's acting skills. Torre considers them "miscast" and "too immature" for the range of emotions their roles require. Salanga is more positive and considers that the film is "saved by the lead stars' chemistry".

Anton/ Edgar (T.J. Trinidad) and Monique/ Isabella (Rhian Denise Ramos) are also famous teenage idols in the Philippines. Ramos was Richard Gutierrez couple in *Captain Barlett*, although *Promise* marked her cinema debut. In contrast to Daniel and Andrea/ Cathy's simple clothes, Anton and Monique (the masters' children) are ultramodern and trendy: they return after finishing studies abroad. At her birthday party, Monique records a video for her Parisian friends with a digital camera. They reproduce the same dichotomy between "pure" rural heroes and spoiled "urban" antagonists we found in *Hibintayin* (and Bombay film).

#### 8.3.1.7.2. The contemporary Filipino society

Contrary to the hypotext, there is no class difference between Andrea/ Cathy and Daniel/ Heathcliff. The Earnshaw family are not household owners in this film, they are poor labourers working at the sugar cane field at the *hacienda* de Vera (Linton). Nevertheless, this is a modern, twenty-first-century society. Like in *WH1939*, class is understood as not been given by birth, but

by money, so social mobility is possible. Therefore, Anton is not transgressing a taboo by marrying Andrea, although it is considered that “he does her a favour.” As an influence of Spanish and American society, social stratification in contemporary Philippines society is governed by wealth and education (Guillermo 3). These two elements are crucial in the social changes in many Asian countries in the last decade: the rising of middle class implies a redistribution of wealth and also increases the access to higher education. In the hypertext, Anton and Monique de Vera (the Linton children) are presented as the ideal to aspire (by Andrea and Daniel) precisely because they possess both things: they are the manor children and have been university educated abroad. The fact that Andrea envies Monique’s dresses establishes her wish of becoming part of the consumer capitalist culture. When Heathcliff/ Daniel returns after a three years absence, he has become this ideal of consumerism. He has a new personality as Mr Esquivel, a VIP and possible investor on Anton’s business. He arrives in the same yacht (a symbol of wealth and travel) he and Andrea admired as children. He wears an elegant black suit and sunglasses. He is seen in long shot, standing in the bow of the yacht, as in a perfume advert.

This social change is reflected not only in the Philippines film industry, but also in Bombay cinema: the rising of *kilig* love formula and “college films” genre, respectively. Both types of films target a modern teenage – early twenties audience. They center on the love lives of college students or recent graduates, who are not excessively concerned about tradition, but nevertheless remain sympathetic to the audience. Moreover, more Bombay popular films tend to include the new breed of young people who (because of their job and their studies) live emancipated from their families, have their own jobs and consequently more choice to flaunt tradition and negotiate modernity (e.g. *Life in a Metro*, Page 3). The social change is especially evident in the heroine archetype: in films like *Hum Tum* (2004) or *Band Baaja Baaraat* (2011), we have a university educated female protagonist, whose main concern is establishing herself as a businesswoman and insists she will keep working after marriage. They resemble the heroines from the late nineteenth-century “New Woman” novel, who lived isolated from their families and worked for a living (Merryn Williams 43). In this way, Monique/ Isabella is not simply an elegant, pretty girl, but a fashion graduate from Paris. Besides, it is perfectly acceptable for a contemporary heroine to have sex before marriage (as soon as it is with the hero). Making love to Daniel does not imply Andrea is “disgraced”. On the contrary, the producers expect that this type of scenes will attract the target audience.

In order to appeal to female fans, Daniel appears as object of desire and his body is put on display on several occasions. As we have seen, this emphasis on the male body is common to all the transpositions released from the 1990s onwards. The presentation of Daniel when he returns rich is quite voyeuristic: first, a close-up of his shoes, then the camera goes up, slowly showing his

body. In French, Monique comments how handsome he is. However, the idea of female sexual liberation in the film is ambivalent. In a scene before he becomes rich, Daniel is cleaning his wounds at the stream when Monique comes to invite him to Andrea's birthday party. She flirtingly asks if he wants her "to help him dressing" and lustily looks at his semi-naked body. This is a power relation: Monique's predator looks characterize her as a spoiled rich girl flirting with the poor boy. Andrea (the poor girl) is more passive and shy during the whole seduction process. Despite the updating in the moral behaviour of the characters, this does not imply that the dichotomy rural/ traditional/ purity VS urban/ modern/ corrupt does not apply anymore. Unsurprisingly, the most positive qualities are associated with country children Andrea and Daniel. However, like "the other woman" archetype in Bombay film (as represented by Mala in *Dil Dija*), urban Monique is frivolous and spoiled, but also good-natured. While in the hypotext, Isabella only gets interested in Heathcliff after he becomes rich, Monique has loved him since childhood. She is an innocent victim, like Isabella in *WH1939* and Sandra in *Hibintayin*, although she has none of the defiance they both had. In *Promise*, Daniel's proposal comes as a surprise to Monique. She accepts (unsure) because she is infatuated by his expensive presents. At the ending, Monique acts like Mala, as she takes the side of the lovers.

Both *Promise* and *WH1970* are made for a target teenage audience. However, while the teenagers in *WH1970* suffered because of their repressive parents, in *Promise* the parental figures are quite nice. This reflects the change in 2000s society in parent- children relations. Modern parents have not such a strong control over their children. The problem is that they are unable to foresee and control the internal anger and selfishness of those teenagers. Mrs De Vera/ Linton (a cameo by scriptwriter Raquel Villavencio) is friendly, elegant and polite. The de Veras parents do not die, but move to the United States leaving the *hacienda* in the hands of their inexperienced son. There is no need for them to die, as, in the hypotext, it was just a narrative device to get rid of them. This is also coherent with the more sanitized vision offered in this hypertext, which implies removing all the dark aspects. Similarly, while Mr Earnshaw was not kind to his children (83), Gustin and Nena (Mr and Mrs Earnshaw) are loving parents, who defend Andrea and Daniel from Jason/ Hindley's violence. Drama only starts when both die in a car accident, shortly after the children (now young adults) have fallen in love. Finally, Nelly/ Yaya Delia (Eugene Domingo) is a kind mother-figure, sympathetic to all the children. Like Nelly in the novel, it is unclear where her loyalties lie: she is faithful to Anton (she is the De Vera children's old nurse), but also helps Daniel.

### 8.3.1.7.3. Childhood

Like *Dil Diya*, this film features children versions of the Earnshaws and the Lintons. The protagonists' first meeting is very similar to the one in the MTV version *Wuthering Heights, CA*, and also to *Hibintayin*: Andrea child asks her father if he brought her a present. He says it is “on the back of the truck” and she finds a dirty boy (Daniel/ Heathcliff) who just jumped on it. Jason/ Hindley (his future antagonist) attacks him with a row and the boy bites him. Unlike in the hypotext (and unlike *Hibintayin*), Gustin/ Mr Earnshaw was unaware that the boy was in the truck. However, he and his kind wife Nena/ Mrs Earnshaw decide to adopt him. In a similar situation to *Dil Diya*, it is not Daniel/ Heathcliff's presence, but the eldest son's jealousy what provokes the ruin of the family. In *Promise*, it is always Jason who is presented as an outsider: little Daniel and Andrea play with Gustin and Nena in the beach, while child Jason observes grumpily from afar. He is the only one unhappy about the new house in the *hacienda* (he calls it “breadcrumbs”) despite his father commanding him to “thank God for what he sends them”. Instead of being sent away, Jason/ Hindley decides to leave on his own accord because his father refuses to get rid of that “leech” Daniel.

As it is typical of Classic transpositions, childhood is a reflection of adulthood, where social rules are present. The children's behavior prefigures their adult selves. Little Andrea sees Monique and her world as the ideal to achieve: she and little Daniel witness the arrival of the de Vera children (who are paraded to the servants). Like in *WH1939*, she is fascinated, while he is sceptic. In a later scene, they play weddings on the beach with the masters' children. Daniel and Andrea are bride and groom, while Monique complains that she is always bridesmaid (“I want Daniel”, she shouts). As an adult, Monique introduces herself to Daniel as “the one who wanted to marry you”. Even in the childhood scenes, Heathcliff's dark side has been polished. There is an equivalent of the novel's incident with the horses, in which Daniel is presented as the victim of Jason's jealousy (like in *WH1939*), to which he never retaliates. Jason hits Daniel and sends him to sleep on the dirt because he used his pillow to play fight with Andrea (like in the hypotext, they share a bed). Daniel tells Andrea it is fine if Jason hits him, but he would have defended her if Jason hurt her. As it is recurrent in the Classic film transpositions, he stands mistreatment because of her (Jason would throw him out and he and Andrea would not be together).

### 8.3.1.7.4. A Manichean universe

The dark side of Brontë's protagonists has been extremely polished. While all the characters in *Hibintayin* showed violent impulses (even Carmina and Sandra slapped one another), in *Promise* violence is restricted to “villains” Jason/ Hindley and Anton/ Edgar (in the second half).

Like in the case of Bombay film (but unlike the ambiguous figures from the hypotext), this is a Manichean universe, with polarized depictions of good and evil.

#### **8.3.1.7.4.1. Andrea/ Cathy and Daniel/ Heathcliff: pure good**

In keeping with the tendency followed by Classic transpositions, Andrea/ Cathy and Daniel/ Heathcliff have had practically all their defects removed, becoming almost angelic figures. At the beginning of the film, Andrea resembles “ambitious” Cathy in *WH1939*. She wishes to have a yacht (like the one they see from the lighthouse) so that she can go around the world with Daniel (who says he prefers to stay where they are). However, unlike her Hollywood counterpart, she has no intention of sacrificing her true love. Although happy with Anton/ Edgar’s attention, her fascination amounts to nothing more than a teenage fancy. She only accepts his offer of marriage because his brother Jason/ Hindley threatens her at gunpoint. Practically all the negative qualities Cathy had in the novel had been removed from Andrea’s personality. Like Roopa, the film emphasizes her lack of options in society in order to make her marriage justifiable. However, she is weaker than her Hindi counterpart and the violence she suffers is more extreme. Similarly to Carmina in *Hibintayin*, she is brutalized by her brother and then by her husband. As it is the case in Bombay popular cinema, the viciousness of the villains emphasizes the decency of the hero and heroine: Andrea succumbs to the pressure to marry Anton because Jason beats Daniel unconscious and threatens to kill him. Unlike Cathy in the novel, Andrea agrees to go with Daniel after his return, but refuses to elope. She wants to do the right thing by giving Anton/ Edgar an explanation. She naively thinks he will understand (“He has never denied me anything”), but Anton beats her to death. In contrast to rebellious Cathy, Andrea is positioned as defenceless victim.

In a similar way, Daniel’s dark side has been extremely sanitized. Many of his bad qualities in the novel have been transferred to Jason and Anton. He is even less violent than Gabriel in *Hibintayin* (he does not mistreat Monique/ Isabella). The “dirty hands episode” from *WH1939* (which ended with Heathcliff slapping Cathy) is depicted in a totally different way. At a party, Daniel goes to talk to Andrea and she introduces him to Anton. They shake hands, but Daniel’s are dirty (he is the master’s gardener) and he dirties Anton’s, who asks him if he did that on purpose. The scene reinforces the audience’s sympathy for Daniel, contrasting him to the spoiled rich boy. Even during his period as a criminal in the city, Daniel manages to keep his innocence. He is asked to shoot somebody dead, but he is unable to and cries, while shouting Andrea’s name. Finally, he is much more compassionate to Jason/ Hindley in this version although, as the household *Wuthering Heights* has no equivalent, he cannot take it from him. He just challenges

him to a fight, beats him this time and humiliates him by throwing money at him (“We’re even”, Daniel says).

#### **8.3.1.7.4.2. Jason/ Hindley and Anton/ Edgar: pure evil**

This “angelic” portrayal of the heroes contrasts with the exacerbated brutality of the villains, who remind us of Ramesh in *Dil Diya*. Adult Jason (Ryan Eigenmann) first appears at the parents’ burial, coming back after many years’ absence (curiously like Heathcliff in the hypotext). He is a bald-headed, smoking man who observes from afar like a bird of prey. Recalling a symbolism which already appeared in *Hibintayin*, those who smoke are negative and corrupt (when Daniel is living a criminal life in the city, he smokes like Jason). Like Milo, he is a tyrannical patriarchal force, and even more violent. He proclaims himself “head of the family” and imposes his authority by brandishing a pistol. In that isolated countryside environment, characters cannot count on the protection of the law. His authority has nothing to do with tradition, it arises exclusively from violence. He treats Andrea as a property, a means to advance in society. He forces her to marry Anton because he will be given a better job at the *hacienda*. Like Hindley in *WH1939*, his role is diluted in the second half, when Anton/ Edgar takes over as violent villain. At the ending, Jason is a pathetic figure, beaten by Daniel and picking the money he has just thrown at him.

Anton is quite a positive character in the first half of the hypertext, willing to marry Andrea despite her poverty (“in my family, in matters of the heart, money is of no concern”). He changes completely after Daniel’s return, becoming a violent domestic abuser, like Alan in *Hibintayin*. The violence in both characters is provoked because of a threat to their masculinity: Anton, who knows he is infertile, realizes that Daniel is responsible for Andrea’s pregnancy and literally beats her to death. It is not only losing his wife (he believes that is the reason she wants a divorce), but his virility (he is not the all-powerful landlord). Anton’s reaction reflects Freud’s second category of the uncanny: castration anxieties, expressed as fear of female genitals or dismembered limbs. Castration reflects the fear of collapse of gender boundaries (Creed 53). This depiction is loyal to the hypotext, where Heathcliff appears as a sexual force in contrast to the tepid Edgar. While his counterpart in the novel disowned Isabella after her marriage, Anton has no moral qualms in using his sister to get rid of his love rival. He is willing to allow her marriage to Daniel on condition that they will live abroad (“I do not want to see your face ever again and you will not see Andrea ever again.”).



### 8.3.2. Surrealist transpositions' characters

#### 8.3.2.1. *Abismos*' characters

##### 8.3.2.1.1. Moral ambiguity: passionate and passionless characters

The aforementioned influence of the *folletín* in the films directed by Buñuel extends to the depiction of the characters (Pérez & Hernández), including those in *Abismos*. We find archetypes like the “lost” girl (Isabel), the man defeated by false pride (Alejandro) and the choir of secondary characters who come from a miserable environment (like the beggars at the church door). The emphasis is put on the dark side of those archetypes (which were already considered exaggerated, like in melodrama) and their negative qualities. According to Kyrou (“Monsters” 214), the unusual, the monstrous is favoured in Buñuel. In *Abismos*, José/ Joseph burns a toad alive to “exorcize the house from the Devil”, a scene which would have not been out of place in a Gothic tale.

We are presented with a set of morally ambiguous characters in this transposition, impossible to classify according to a good-versus-evil dichotomy. They are never heroes or villains, which is totally faithful to Brontë's novel, but also recurrent in the films directed by Buñuel. Both have been accused of being merciless, as it seems even the “innocent” perish. However, nobody is entirely innocent or guilty in Buñuel and Brontë's world. Films like *Los Olvidados* obstinately refuse to show any character as deserving of pity (not even the disabled) (Matthews 143), which paradoxically makes them more human. It is also an equalitarian depiction. The dichotomy high class-evil and low class-goodness is as far from Buñuel's universe as it is from Brontë's. In *Abismos*, Alejandro hits the beggars who appear at the church door to bless his marriage to Isabel. The meaning of the scene is ambivalent: it functions as a proof of his violent temper, but it is also clear that the beggars (who anticipate the mischievous beggars in *Viridiana*) are really interested in getting some money. Buñuel's communist ideas prevented him of presenting the underprivileged classes as victims. His characters are always complex, ambiguous and contradictory (Seijo-Richart. “Buñuel's Heights” 31). While wickedness is accepted, weakness is a sin: Isabel is mistreated by Alejandro when she foolishly thinks that her “tenderness” can change him. In her analysis of this transposition, Serrano de Haro postulates that Buñuel applies a contradictory Surrealist logic (recurrent in his work), according to which the good ones are really evil (Catalina with her gun, Ricardo mistreating his child, Maria's gossip, Eduardo and his butterfly collection). Alejandro, the false villain, becomes at the ending a sacrificial victim (179): his love leads him to die with Catalina inside her tomb. On the other hand, Eduardo is depicted as complicit in his wife's mental infidelity (“You knew I loved Alejandro when we married,” Catalina says). His butterfly collection and his emphasis in killing them without spoiling their beauty reflect his relation with Catalina (180). He is

similar to Brontë's Edgar, who is simultaneously a victim and a predator (*WH* 112). The interchangeability of predator and victim in *Abismos* reminds us of Gothic fiction.

Like their predecessors in *L'âge d'or* (1930), characters in this hypertext are unconcerned about convention. Like Heathcliff, Modot manipulated social rules to his advantage: despite being arrested for his disorderly conduct, the production of a political immunity document provoked his immediate release. For Matthews, his actions imply that, in dealing with the oppressive forces of society, the individual is entitled to use all means available to gain and defend his liberty (99). Heathcliff in the hypotext has the same motivations. In *Abismos*, characters express their passion openly, while hints at incest (Catalina says Alejandro is "more than a brother" to her) and necrophilia (the descent to the tomb) are included. This explosion of feelings does not shy away from bordering the ridiculous: characters keep acting in a childish way, throwing tantrums (Alejandro stamps on the rope). Passion is the moving force for Buñuel's characters (Monegal 185), expressed as love or hate, rancour, wish for revenge, envy... Like in nineteenth-century theatre melodrama and the Gothic novel, the "good" characters are the passionate ones, while "bad" characters are the passionless. According to Kyrou, for Buñuel, the "real monsters, those he hates, are the men and women who cannot love", meaning those who follow conventions. Buñuel said he loved humanity, but not the society (meaning: moral order and restrictions) that some of them had made. Consequently, he loves all the characters who do not represent this social order, the marginal ones ([1963] 247). Passion, the expression of mad love, implies rebellion against one form of restraint or another. It is an affirmation of liberty in the face of conformity (Matthews 168). Although conscious that their love is impossible, Catalina and Alejandro do not refrain from expressing it. Consequently, they become the disturbing elements in that apparently ordered bourgeois society. Since *L'âge d'or*, the bourgeoisie as ruling class is always portrayed as decadent and corrupt in the films directed by Buñuel. Institutions like religion and patriarchal structures are blamed for people's depravity (Mellen "Overview" 18). Coherent with the lack of pity in his universe, characters destroy themselves when they choose not to rebel: Catalina's fate mimicks Brontë's Cathy, who died because "she betrayed her own heart" (*WH* 197). According to Buñuel, rebellion is the only road in "a world as badly made as ours is" (Mellen "Overview" 20).

While in traditional melodrama, the characters' fate is their road towards purification, the idea of self-sacrifice is totally alien to Buñuel's world (which was also the case in Brontë's). The melodramas he directed do not operate according to a principle of poetic justice. In *Abismos*, characters are not moved by morals or justice, but by their own sadomasochist impulses. They are only able to suffer or make the others suffer. Catalina is a typical melodrama female protagonist, as she shatters the apparently stable order of a community: the first image is her shooting a rifle,

frightening some buzzards off a tree. However, contrary to the “male revenge” fantasy we found in *WH1939*, woman is never punished for her deviant behaviour in the melodramas directed by Buñuel (i.e. *Tristana*, *Belle de Jour*). This does not mean that the narrative specifically aims at leaving the heroines triumphant. In this amoral world, woman can only survive if she continues being a threat (Seijo-Richart. “The influence of French Surrealism” 10). Despite her death, Catalina (acting in the same vampiric fashion as her descendant Cathy in *WH1970*) leads Alejandro to his.

### 8.3.2.1.3. Childhood: the influence of *Peter Ibbetson*

Like in Brontë’s novel, childhood is a limbo in the films directed by Buñuel. His children are not innocent because they are good-natured, but because they are totally unconscious about social rules: for the little schoolgirl in *Belle de Jour* (daughter to the brothel’s maidservant), the prostitutes and their activities are part of her everyday reality. She greets them before going to do her homework, without realizing the customers start to see her as a future prostitute (Seijo-Richart. “The influence of French Surrealism” 22). Like Cathy in the hypotext, who was not totally aware of what marriage required of her (she naively thought her relation with Heathcliff would remain unaltered 121), this little girl’s plea is more tragic because she is unaware of the danger surrounding her.

*Abismos* does not include childhood scenes, but there are references in the tree scene. Catalina and Alejandro/ Heathcliff decide to wander around the places they used to go as children (“places which are only ours”, Catalina says when she orders Isabel to leave them alone). They dig up several objects (a torch, a knife and some ropes) from the big roots of a withered tree (over which the initial credits roll), which they had prepared “to escape and board a vessel”. “Are there vessels nowadays, Alejandro?” says Catalina. The scene is ambivalent. On the one hand, the deep roots of the tree visually evoke “the eternal rocks beneath – a source of little visible delight, but necessary” (*WH* 122), implying that their feelings still exist. On the other, Catalina’s melancholic tone makes evident the impossibility of recovering the past (Seijo-Richart. “Buñuel’s Heights” 30). Julie Jones has pointed out an important change in the protagonists’ relation in this transposition, perfectly expressed in the tree scene. Contrary to the hypotext, Alejandro asks Catalina to run away with him (“Me importas más tú que el odio que les tengo”), but she refuses. She thinks it is too late, as she is pregnant by her husband. In retaliation, Alejandro tosses the objects on the floor and stamps over them, provoking her condescending smile. Julie Jones considers that she looks like a mother with her child, which changes the relation of “equal souls” from the novel (159). The idea is reinforced by the similarities of the rope to an umbilical cord, which has connotations of protection, dependence and security (160). It is a symbol that Buñuel had already used in *Subida al*

*Cielo*, where temptress Lilia Prado (who plays Isabel in *Abismos*) led the male protagonist towards her by means of an umbilical cord –like rope. Alejandro is made to look ridiculous because of his stubborn clinging to their childhood fantasies. On the contrary, Catalina stoically accepts that they must abandon their happy memories to become adults. This attitude explains her lack of jealousy and her air of superiority: when Alejandro kisses Isabel at the bottom of the hill, Catalina looks down on them “with the indulgence of a mother” (159).

The tree scene in *Abismos* is not only coherent with Bataille’s idea of nostalgia of lost childhood in Brontë’s novel (18). It also shows the influence of 1935 Hollywood film *Peter Ibbetson*, a story about a love which can be fulfilled only in childhood, dreams and death. Buñuel declared to be fascinated by this film, which was certainly a Surrealists’ favourite. André Breton considered it “a triumph of Surrealist thought” (Matthews 43; Kyrou [1963] 127-128). It was a transposition from a novel by George du Maurier, published in 1891, which has parallels with the first half of *Wuthering Heights*: Mimsy and Gogo are neighbours, the little children of two English families living in an elegant suburb of Paris. Their happy friendship is tragically interrupted when Gogo’s mother dies. In a scene similar to *Wuthering Heights*’s dog-biting, the two children run away and hide on top of a tree, in an (unsuccessful) attempt to prevent Gogo’s uncle from taking him to England. Later in the film, adult Gogo (now called Peter Ibbetson and played by Gary Cooper) revisits the house, now empty, and the garden where they used to play, now in a dilapidated state, like a metaphor for the “paradise lost”. This scene is very similar to Catalina and Alejandro at the tree. Unlike the protagonists of *Abismos*, the two lovers in *Peter Ibbetson* manage to re-enact their childhood: Peter finds his sweetheart (now a married lady), but accidentally kills her husband and is sent to jail. As a physical relation is now impossible, the couple keeps meeting in one another’s dreams. If the film is brilliant in the depiction of the children characters, it becomes frankly ridiculous in the scenes involving the adult actors. Thirty-something Cooper and Ann Harding do not act like lovers during their dream encounters in the garden, but recreate their childhood games (building a wagon and a doll’s house). In fact, loyal to their custom of selecting favourite bits in a film, the Surrealists did not like this second part (Matthews 44). However, it proves the main conflict in *Wuthering Heights*, also perfectly expressed in the pessimism in *Abismos* tree scene. In the hypotext, Cathy’s nostalgia for the carefree time of childhood is her fatal mistake: she thinks that her undefined oneness with Heathcliff can be maintained forever. Nevertheless, it is impossible to stay forever in childhood, but their relation has to change and evolve.

### 8.3.2.1.3. The leading couple: Alejandro's return scene

Alejandro's return scene is the one opening the film and consequently, the one where we are introduced to the leading characters. I have already mentioned that Buñuel was not happy with the cast imposed to him for *Abismos*. All the actors had different accents and nationalities, which undermined credibility. However, it could be argued that this lack of credibility is in total consonance with Surrealist film practice, whose aim is for the spectator to feel alienated from the cinematic reality. Moreover, while, in classic cinema, every effort is made for the audience to empathize with the characters, in Surrealist film, their defects are emphasized and no moral justification is provided for their bad actions. If we compare this sequence to its counterpart in *WH1939*, it is obvious that we are in opposite universes. In *WH1939*, Lockwood arrived to a less chaotic world than in the novel. In *Abismos'* opening scene, Alejandro/ Heathcliff returns to a world where the characters are allowed to display the same vicious impulses they had in Brontë's novel. As Monegal points out, the violent acts in the hypotext are insignificant compared to the underneath violence emanating of the gestures and words of the characters (207). *Abismos* opening scene presents the Linton family (Catalina, Eduardo and Isabel) having a conversation, but the effect is unsettling for the spectator: the characters keep discussing their different ways of killing animals and seem to enjoy making one another suffer. Eduardo/ Edgar confesses his inability to control his wife ("Leave her alone", he tells Isabel. "You know what she is like") while indifferently pinning butterflies with needles for his collection. Isabel/ Isabella is defenseless and scared of her sister-in-law, who enjoys teasing her. Catalina/ Cathy shows coldness when talking about her cruel deeds. She declares that, unlike Eduardo, she does not make the birds she hunts suffer, because she shoots to kill ("Pasan sin sentirlo de la libertad a la muerte"). In a later scene, she confesses she threw the lantern at Alejandro when children because he refused to speak to her. She is contemptuous (even amused) when Alejandro threatens her. She is very far from the "victim of circumstances" depicted in *Dil Dija* and the Filipino transpositions. While Merle Oberon/ Cathy was frightened to see Heathcliff again, Catalina runs to Alejandro's arms. In *WH1939*, Heathcliff was seen isolated in one shot, opposed to the Linton family (who appeared together in a shot containing the three). On the contrary, in *Abismos* the two lovers are isolated from the rest in a shot together and placed face to face. They do not care if Eduardo is listening while they express their mutual love. (Seijo-Richart. "Buñuel's Heights" 31). While the lovers in *WH1939* were aware of social rules, the lovers in *Abismos* have no sense of social decorum, which is a perfect translation of the idea of the characters above any human law or convention.

Both protagonists are first introduced through violence: the film's first image is a subjective point of view of somebody shooting vultures in a tree. We discover later that the

shooter was Catalina/ Cathy. This first sequence establishes her as the disturber of an apparently calm environment. It also shows her with the rifle to which she will be associated through the hypertext. Alejandro is introduced via a subjective point of view of him approaching the house in a rainy storm. He later smashes a window to enter, carrying the whip with which he appears through the film. Both Alejandro and Catalina are associated with Hell and with the Devil (Monegal 208 – 209). At different moments, María tells both: “Llevas el demonio metido en el cuerpo.” In the hypotext, Heathcliff is compared to the Devil in several occasions (173), even as a child (“a gift from the devil”, 77). On the other hand, he asks Cathy if she is “possessed with a devil” (196) when she curses him before dying. Both lovers are prone to violent outbursts. When Catalina asks Alejandro to leave Isabel alone, the episode is portrayed much more aggressively than in *WH1939*, which is loyal to the hypotext. The setting changes from the kitchen to the library, but their words are the same. Catalina tells Alejandro that she would not care if he cut his own throat, which he threatens to do in the hypotext (151). She shouts at Eduardo and María for “spying on her” and incites Alejandro and her husband to fight. She has a nervous breakdown when her husband demands her to choose (“You cannot be my wife and her friend at the same time”). Such physical altercations extend to all the characters in the film: Catalina fights with Isabel on top of the hill, and there is a violent confrontation between Alejandro and Ricardo. All those episodes have their counterpart in Brontë’s novel, but were absent in the transposition directed by Wyler.

### 8.3.2.1.3.1. Catalina/ Cathy

From the moment she appears on screen (even before, when she shoots the birds), it is clear that Catalina (Irasema Dilian) is an unconventional heroine. According to Strick, she “rages with an inner fury between all the characters”. She is strong, wild and totally unconcerned about social propriety. When Eduardo accuses her of being “incorrigible”, she rebukes she says “what she feels”. While Cathy in *WH1939* was embroidering when Heathcliff returned, Catalina is cleaning her rifle and dressed like an “adelita” (Pancho Villa’s woman soldier). She is a visual representation of Brontë’s metaphor: “It was not the thorn bending to the honeysuckle, but the honeysuckle embracing the thorn” (131). While in *WH1939* we can presume that Cathy would have lived happily ever after if Heathcliff had not returned, Catalina in *Abismos* seems to be a barrel of powder (*WH* 131) waiting for the fire (Alejandro) to explode (Seijo-Richart. “Buñuel’s Heights” 31). She openly bursts into laughter several times (e.g. when she finds out Alejandro has stolen Ricardo/ Hindley’s fortune), which was considered quite unladylike in the nineteenth century. Catalina has some points in common with the strong, independent female archetype represented by Mexican star María Félix (e.g. *Doña Barbara*) during the same period. However, like

her counterpart in Brontë's novel, her rebellion is more inevitable than deliberate. When Eduardo asks why is she "bent on tormenting him", she answers "it is like asking why you are bent on having black hair? Or on being a woman?" She sees no problem in keeping loving Alejandro despite having married Eduardo because, as she emphasizes, she has not broken any patriarchal rules: she has been "a good wife" and is "giving him a child". Catalina is "a dog in the manger" as Isabella defines Cathy in the hypotext (141). While Cathy thought her "necessary union" with Heathcliff would remain despite her marriage to Edgar, Catalina refuses to leave her husband, but also to let go of Alejandro. Her relationship with the latter is perfectly symbolized by her pet bird, to which she says: "Is it not enough that I love you for you not to care about being locked?". In the tree scene, she taunts Alejandro in a similar way: "The only thing I need is to have you near" and is unmoved by his desperate threats. Catalina is hard and indifferent to other people's suffering, bordering on the sadist. She justifies her wish to "rejoice in things that frighten others" in her stoic certainty that she will not live very long. When she tries to convince Isabel that Alejandro does not love her, she does not so much act out of concern, but out of her selfish certainty that "he can only love me". Coherently with the way in which characters are depicted in the films directed by Buñuel, Catalina is not easy to identify with. Her peculiar views about her marriage approach her to female characters like Tristana (who says about lecherous Don Lope: "The kinder he is, the less I love him"). For Mellen, these feminine characters express the psychological damage done to women by patriarchal culture ("*Tristana*" 300). They reveal how they have been "psychologically deformed by the Church" and expose the values of bourgeois culture which have "conspired to keep them in a condition of subservience and servitude" (Mellen. "Overview" 14). In this way, Catalina shows a contemptuous attitude (she laughs at her husband, at Isabel and even at Alejandro) and refuses to feel guilty because she did what society required of her. She is selfish like her counterpart in the hypotext, who thought that even if people hated one another, they would love her (159). In opposition to *WH1939's* Cathy (accused by Heathcliff of being afraid of God), rebel Catalina is defiant of religion: "Quiero a Alejandro más que a la salvacion de mi alma."

Catalina's unconventionality is opposed to Isabel's conformity, which is evident even by their clothes: Catalina's practical country outfits contrast with Isabel's elegant dresses. After their confrontation on the top of the desolate hill, Isabel's escape is made difficult because of the elegant white dress she wears (quite inappropriate for the countryside). During the ironing scene, just after Alejandro comes back, Catalina is dismissive of Isabel's idealized view of love: "Tú eres una estúpida romántica y repites las tonterías que oyes." Isabel has a similar attitude to *Hurlevent's* Isabelle with her romance novels. In contrast, Catalina declares that her love for Alejandro "does

not blind her” to his defects. This is similar to Cathy’s words in the hypotext, when she says her “necessary” love for Heathcliff is “a source of little visible delight” (122).

While other transpositions have decided to omit Cathy’s pregnancy, in *Abismos* it plays a bigger role than in Brontë’s novel. Cathy in the hypotext is extremely subversive, as she is pregnant but has desires for a man who is not the father. *Abismos* goes even further. While Stoneman (1996) considers Catalina’s pregnancy “a sign of her sexual appropriation” by Eduardo (159), which “reminds us of the power of patriarchy” (160), I argued (“Buñuel’s Heights” 30) that it is the expression of a personal desire. In the hypotext, she is totally uninterested in the baby (she self-starves without any concern), but in this hypertext, “I needed to have a child” is the main reason she gives for having married. She has to become an adult in order to be a mother, a status that nineteenth-century women only acquired through marriage. Unlike Heathcliff/ Alejandro, she is not allowed to go into the world and earn her fortune. His escape and her marriage can be seen as parallel actions, which mark their compromise with the adult world. Instead of the “power of patriarchy”, *Abismos* exposes its intrinsic fragility. Julie Jones (158) expresses similar views when she postulates this transposition concentrates on the Oedipal motif (frequent in Buñuel’s work) instead of the incest between siblings from the hypotext. While Brontë’s Cathy wishes “to be a child again” (163), Catalina has unhappily exchanged her freedom for adulthood.

The films directed by Buñuel have been accused of mysoginia (which he denied, Pérez Turrent and José de la Colina 146). Mirroring the image of “predator” women in the second half of the nineteenth century, his female characters are depicted as poisoned objects of desire, leading men to perdition. In his case, the idea derives from the most extreme interpretation of Catholic dogmas, in which woman is seen as the origin and source of sin (“the gate of the devil, the road of evil, the sting of the scorpion”, according to St. Jerome, quoted in Hammond 11). Women in Buñuel’s cinema usually appear associated to the praying mantis (which devours the male after mating), a menace to men’s power, which must be controlled and repressed in order to avoid being destroyed. Catalina in *Abismos* is far away from the image of Merle Oberon sewing an angel at the Grange. On the contrary, a woman sewing in Buñuel’s films (like Catalina, who knits while talking to Isabel) symbolizes betrayal (Sánchez Vidal. *Enigma sin fin* 338). They are like human black widow spiders knitting their cobwebs. They remain indifferent to the suffering of the fly (usually the male) they have trapped and do not even bother about ending his suffering quickly (Seijo-Richart. “The influence of French Surrealism” 5). Like the women who knitted in front of the guillotine (as seen in Dickens’ *Tale of Two Cities*), some feminine forms of craftwork signify a rather sinister female calm in the face of male suffering. In the same way many nineteenth-century women felt attracted to their image of predators because it presented them powerful, Buñuel’s



heroines are always round characters, not only the hero's goal. His female characters are never innocent, but dangerous and mischievous, which is the type of heroine attractive to the Surrealists (Matthews 41). However (unlike *Tristana* or *That Obscure Object of Desire*), there is no ill will on Catalina's destructive passion for Alejandro. It is just inevitable; she cannot help being what she is.

The persistent positioning of women as objects of desire (*Él, Journal d'une femme de chambre*) in Buñuel's films (coherent with Surrealist art) has led many authors to talk about voyeurism and fetishism.<sup>246</sup> This male perspective illustrates what Simone de Beauvoir denounced as the women's drama: she is a free, autonomous being, who lives in a world where social restrictions compel her to assume the status of the Other (29, quoted in Smelick 97). Cathy suffers this situation in the novel. She is an independent human being in a context which does not expect her to have any subjectivity. Nevertheless, Buñuel's recurring idea of voyeurism and objectification of the female subject is diluted in *Abismos*, where the gaze is distributed more evenly: if Catalina is the object of Alejandro's gaze (i.e. when he peers in the garden), he is also the object of Catalina's (i.e. during his courting of Isabel). When they revisit their past, it is Isabel who spies on them both. Moreover, Buñuel's women are not passive, but express their sexual desires in the same way as men do. Although female desire can be masochistic (i.e. *Belle de Jour*), this is not always the case: the female temptress played by Lilia Prado (Isabel in *Abismos*) in *Subida al cielo* indifferently leaves the male after sexual intercourse because "I already had what I wanted". Despite this, it would not be right to define these female characters as *femme fatales*, for the simple reason that they do not pretend to deceive anybody. The woman's true nature is always so evident that it is the man who deceives himself when he falls for her: in *Belle de Jour*, the husband's final blindness is a reflection of his blindness in seeing his wife as an adult sexual being. In *Abismos*, Catalina proudly reminds her husband that he knew she would always love Alejandro when they married. Eduardo is only able to see his wife according to conventional notions of femininity, which prevents him from establishing a real relation with her. His only weapon is the rules of decency he constantly invokes and from whom the relation between Catalina and Alejandro escapes. However, Alejandro's denial to move on from the past makes him equally "blind". Like in classical melodrama, the female protagonist occupies a central position in *Abismos*, but Catalina's stoic attitude makes her remain somehow enigmatic for the eyes of the viewer. This distanced perspective (usual in Surrealist filmmaking) is totally loyal to Brontë's Cathy.

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<sup>246</sup> See Baxter (65), Rioyo (19) or Monegal (169 – 173). In his defence, Buñuel argued that he represented desire under his personal perspective, which was the one of a heterosexual male (Pérez Turrent and José de la Colina, 146)

### 8.3.2.1.3.2. Alejandro/ Heathcliff

In Brontë's novel, Heathcliff is an anti-hero, whose virtues are defects, which does not make him lose his capacity of seduction, but it increases it (Serrano de Haro 179). Alejandro in *Abismos* is a similarly ambiguous figure. All his negative aspects paradoxically make him an appealing figure for the Surrealists, who found acceptable to break any social rule if it interfered with one's desires. In the hypotext, Edgar describes him as "a most diabolical man, delighting to wrong and ruin those he hates" (*WH* 256). In the hypertext, Eduardo adds Alejandro is an animal for whom "nothing respectable exists". He "tramples on everything, even on the most sacred things to follow his own instincts". Like in the hypotext, Alejandro is an outsider in that society. The intruder (which can be male or female) is a recurrent figure in the films directed by Buñuel (i.e. *Susana*). S/he places a mirror in front of prejudice and terror, provoking taboos to be broken and society to awaken from their moral and emotional sleepiness (Williams Evans 133). Jorge Mistral's performance is full of cockiness and provocative affected gestures. His counterpart Ali in *Ölmeyen* shows similar affectation after earning his fortune. It is as if both had adopted a mask in order to survive in society, but remain unconcerned if their masquerade is evident to everybody. This attitude reinforces their outsiders' status and shows their contempt for conventions. Mistral also has a charismatic voice, strong and imposing, like Yusako Matsuda's (Onimaru). If, in the hypotext, he is the "present" given to Cathy instead of a whip, he carries one in *Abismos*. Alejandro enters the hypertext like a cataclysm, on a stormy night where thunders sound like bullets. His entrance is spectacular, not only because he is the star, but because it symbolizes the return of the past, the childhood, things that Catalina thought forgotten in her very tepid relation with her husband. Alejandro is presented as a menace: he is first seen peering in the garden, getting wet by the storm, about to disrupt the peace of the household. However, nobody seems extremely upset when Alejandro violently smashes windows to enter (which he keeps doing through this transposition). This is totally faithful to the hypotext. None of the Lintons seemed concerned when Heathcliff said he had planned to kill Hindley and then commit suicide after his return (136).

I have commented that, in the Surrealist transpositions, there is no concern about the characters looking unattractive to the viewers. In the same way in *Abismos*, the director does not shy away from the ridiculous or presenting the characters in quite un-hero-like fashion. When running after Isabel, Alejandro descends the hill sitting down. It is quite a ridiculous position, although perfectly plausible in real life. Nevertheless, this would be impossible according to classic Hollywood aesthetics, where actors had to appear heroic and impeccable at all times: producer Goldwyn complained that Laurence Olivier / Heathcliff looked "dirty" in his stable boy clothes because his aim was glamour, not realism. Losilla compares Heathcliff to Marcel in *Belle de Jour*

(1967), one of the most terrifying characters in Buñuel's films. Like Heathcliff, he represents the spontaneity of nature in his purest state. Marcel is an asocial brute, whose past is full of bad deeds and whose sexual contacts with protagonist Severine are marked by obsession and mutual torture. On the other hand, despite being played by handsome Pierre Clementi, there is an emphasis in making him look as unattractive as possible (he has metal teeth and holes in his socks). This is totally coherent with the aims of Surrealist cinema of shocking and disturbing the spectator.

Hughes considers Alejandro is mainly motivated by sexual desire (114). I have commented before that *Abismos* can be considered a predecessor of the Mexican vampire films subgenre. In the hypertext, Alejandro always kisses Isabel in the neck, like a vampire, but significantly he never kisses Catalina that way. During her death scene, he kisses her in the lips. While his relation with Catalina is played in more equal terms (she is his match in evilness, after all), he acts like a predator in relation to Isabel. Alejandro's vampiric kiss to her is superposed to the butterfly collection, symbolising that he has just trapped her. He later becomes an abusive husband. Like in the hypotext, he sexually rejects her and sends her to sleep in a junk room. Strick considers Alejandro's habit of plunging at Isabel's neck "a touch excessive". However, the association of Heathcliff to a vampire already appeared in the hypotext (Isabella says he has "sharp cannibal teeth" 212), while characters in melodrama (both in the theatre and film form) are characterized for being excessive. *Abismos* inaugurates a tendency followed by *Hurlevent* and *WH2011*, which include kissing scenes between Heathcliff and Isabella, but barely any between Heathcliff and Cathy. Like in the hypotext, their relation is placed more on a mental level. Besides, like *Abismos*, the Surrealist transpositions show Heathcliff's seduction of Isabella as predatorial: Roch rapes Isabelle (in the same way as Onimaru rapes Tae), while Heathcliff in *WH2011* bites Isabella's lip, making it bleed. The association of Alejandro to a predator has been explored by Julie Jones, who links him to a vulture (he consumes Ricardo's inheritance and Eduardo's sister, and tries to make off with his wife) and to a praying mantis (157). However, both associations can be also applied to Catalina in the final scene. She destroys "vulture" Alejandro, like the ones she shot at the beginning, and she acts like the praying mantis, leading him to his death (like Cathy does in *WH1970*). At this point, Alejandro resembles the aforementioned male characters in Buñuel's filmography, who are destroyed because of their obsessive passion for a woman (Williams Evans 129). On the other hand, the lack of sexual scenes between the protagonists is another proof of the filio-maternal undertones Julie Jones observes in *Abismos* (159): Alejandro tells Catalina to abandon her baby with Eduardo, but does not suggest they have children of their own ("Yo te quiero sólo para mí", he says). He is not attracted to the idea of sharing a relation of adults, but is onnubilated (as the lovers in *Peter Ibbetson*) with recovering the pre-moral attachment they shared in

childhood. Alejandro's delusional state through the hypertext is also his downfall: he is shot dead by Ricardo/ Hindley because he mistakes him for Catalina's ghost. Monegal, who considers the topic of love and death very important in *Abismos*, postulates that Alejandro is a character who consumes himself in his own passion quicker than Heathcliff, while the repercussions of his passion do not extend much further than Catalina's death (135).

#### 8.3.2.1.4. Ricardo/ Hindley

Luis Aceves Castañeda, the actor who plays Ricardo/ Hindley, is physically similar to Orson Welles in *Jane Eyre* (Strick also points out the resemblance). While Alejandro is a calculating villain, Ricardo is more of a pathetic figure, consumed by alcohol (like Brontë's Hindley). Alejandro's subtler violence contrasts with Ricardo's drunken explosions of anger. Like the two protagonists, he is unconcerned about conventions: “¿Has venido a ver a tu amor, no?” he tells Catalina when she visits “La Granja”. Like Alejandro, Ricardo is prone to sadistic impulses. For no apparent reason, he throws a fly to a spider and calmly watches while it is being eaten.

Ricardo first appears from behind a bench (where he passed out after some heavy drinking) and verbally abuses José/ Joseph and Jorgito/ Hareton. He keeps brutalising his son, threatening to pull his ears (he threatened to cut them in the hypotext, 114). In a mild version of the episode when Hindley threw his baby down the staircase (*WH* 115), José hides the child from Ricardo's view and removes the bullets from the rifle, which indicates that such violent outbursts are common in the house. However, while Brontë's Hindley hated his son because he blamed him for his wife's death, in *Abismos* Ricardo's antipathy towards the child is not explained. We assume he is a widower, but Frances is not even mentioned. Like in the hypotext, Ricardo is quite unsympathetic towards Isabel's suffering. He keeps calling her “fool” for having believed Alejandro loved her. He scares her by entering in the middle of the night in her room, drunk. She thinks he wants to rape her, but just he just wants the pistol he hid there. He is only interested in convincing her to help him kill Alejandro (like in *Hibintayin* and *WH1970*). The scene does not refrain from showing all the violence it had in the hypotext (217). Alejandro hits Ricardo repeatedly in the head, while Isabel faints in the background. His final act, shooting Alejandro dead, by no means implies a restoration of moral order. Like his counterpart in *WH1970*, he represents violence and degeneration.

#### 8.3.2.1.5. Eduardo/ Edgar and Isabel/ Isabella: the despised bourgeoisie

Eduardo/ Edgar (Ernesto Alonso) and his sister Isabel/ Isabella (Lilia Prado) embody bourgeois values, which are regarded quite negatively in the films directed by Buñuel. Like his

fellow Surrealists, he rejected bourgeois morality, because it was founded on “very unjust social institutions”, like religion, patriotism, the family, culture; in brief, what are called the ‘pillars’ of society” (Matthews 142). Eduardo and Isabel are apparently “good” Catholics (their house has Christian crosses in all the rooms). Nevertheless, Eduardo is a patriarchal figure who justifies his tyranny in the name of decency, first seen killing butterflies methodically with a needle for his collection (Seijo-Richart. “Buñuel’s Heights” 30). Details like this make the moral rectitude of this character look laughable.

In other transpositions (i.e. *WH1939*, *WH1992*), it was possible to feel sympathy for Edgar. It was also the case in the hypotext, during his widower years. Moreover, Nelly’s point of view favours him. On the contrary, in *Abismos* he is a pathetic, ridiculous figure who deserves mockery, especially because of his pompous defence of conventions. He is always talking about (bourgeois) dignity. He rejects to defend his sister from domestic abuse because “el lugar de una mujer está junto a su marido”. For Hughes, Buñuel satirizes Eduardo as a “hypocritical guardian of moral decency”. He is as monstrous as Alejandro and Ricardo, another figure in Buñuel’s picture of depraved mankind (114). Eduardo is less passive than Edgar in *WH1939*: he openly expresses his hate for Alejandro and threatens to kill him. After Alejandro’s return, when Catalina refuses to hide her love for him, Eduardo bites a pillow in frustration (like Cathy in the hypotext and like Modot in *L’âge d’or*). He is physically strong, able to hit Alejandro to the floor (like in the hypotext, 154).

Eduardo is played by Ernesto Alonso, who had been the sexually crippled Archibaldo de la Cruz in Buñuel’s *Ensayo de un Crimen* (1955). He plays a similar character in *Abismos*. Both Archibaldo and Edgar have bourgeois hobbies, which acquire dark connotations. Archibaldo is a ceramist (he makes a wax replica of the woman object of his obsession). Eduardo’s room is covered with his butterfly collection displays. In contrast with “uncivilized” Catalina, who favours clear violence (she kills the birds quick, so “they do not suffer”), Eduardo shows underhand cruelty (Monegal 155): he laughs at his sister’s reproaches, because killing the butterflies slowly is the way to “keep them intact.” This compares to the hypotext’s assertion that he had “the power to leave a mouse half-killed, or a bird half-eaten” (112). Significantly, Eduardo’s attachment to convention and repression indirectly consumes Catalina’s life. His butterfly hobby is similar to Wyler’s *The Collector* (1965), another apparently normal character with sinister tendencies and connotations of emotional impotence (Monegal 155). When he surprises his wife in Alejandro’s arms, Eduardo is holding a pistol, which then he throws on the floor. His action reflects Freud’s second category of the uncanny: castration anxieties, expressed as fear of female genitals or

dismembered limbs (Creed 53). His threats are as powerless as moral conventions when opposed to the untamed passion between Alejandro and Catalina.

While Isabella is an innocent victim in the Classic transpositions, her emphasized foolishness in *Abismos* prevents the spectator from identifying with her plea. Actress Lilia Prado (better known as a rumba singer) is cast against type. In her previous roles with Buñuel, she always played the sexualized temptress archetype (*La ilusión viaja en tranvía*, *Subida al Cielo*). Like Eduardo, Isabel in *Abismos* is attached to bourgeois values. According to Julie Jones (157), her piano playing brands her as hopelessly conventional. We can contrast her to Cathy in *WH1992*, who looks uncomfortable playing the piano. Another sign of conventionality is that she always appears holding her lap dog (which does not get hanged in this transposition). In the Mexican melodramas of the period, we find the same dichotomy as in Bombay popular cinema between “vamp”/ bad women/ villainesses and traditional/ good women/ heroines. We analysed how Roopa was depicted without any of Cathy’s defects so that she would fit the second archetype. In *Abismos*, it is totally the contrary. Rebel, assertive Catalina is the “heroine” (if we can refer to her as such), while Isabel’s blind belief in morality is her tragedy (Julie Jones considers she suffers “self-delusion”, 157). Although she is sweet and innocent, there is no mercy for her. Isabel’s mistake when marrying Alejandro is that her class-consciousness makes her see him as an inferior, a poor victim she can save (Seijo-Richart. “Buñuel’s Heights” 31). She deludes herself like the husband in *Belle de Jour*, for whom his wife is an inferior in need of protection. Isabel’s actions reflect the Surrealists’ rejection of Christian charity, as they considered it tries to repair injustices without questioning the social order that produces them. This topic is recurrent in Buñuel’s films (i.e. *Nazarín*). Julie Jones says Isabel is used in the film to mark the differences between Catalina and Alejandro’s conception of passion (in which love can be animosity and destruction) and the sentimentalized relationship that usually passes for love (157). The first type of love was associated to “bad women” in the Mexican cinema of the period, and the second to “good women” (note 5, 162). In the hypotext, Heathcliff scorns Isabella because she pictures him as “a hero of romance” (187). In the ironing scene in *Abismos*, “good woman” Isabel says that lack of money and misery “do not matter when you are in love”. “Bad woman” Catalina reminds her she never liked Alejandro when he was a stable boy.

Isabel’s compassion for the butterfly Eduardo is killing foresees her tragic destiny. Thorough the hypertext, the mistreatment of animals is contrasted with her. Just before her ill-fated marriage to Alejandro, Isabel is afraid of the cries of a pig which the farmers are killing (Seijo-Richart. “Buñuel’s Heights” 30). Although Alejandro does not hang her pet dog, he threatens to tramp on her, “as one would do with a spider” (just after that, Ricardo throws a fly to a

cobweb). After Alejandro sexually rejects Isabel (like in the hypotext, but unlike *Hurlevent* and *Onimaru*), she cries next to the junk room. The camera adopts a distanced perspective, emphasizing her isolation. Isabel's drama reflects the unprotected situation of women under patriarchy. Like in *WH1970* and *Hibintayin*, she is molested by the gamblers. Moreover, Alejandro behaves like a domestic abuser, openly acknowledging he does not love her but refusing to let her go ("You will stay to cook for me and wash my clothes"). If Nelly considered Isabella had brought her disgrace "all on herself" (184), Isabel's degeneration does not get her any sympathy either. In *Abismos*, she reacts like a typical disillusioned romantic: she becomes a drunk (Julie Jones 158). Ricardo, with whom she shares alcohol, laughs at her ("Tu marido te engaña con una muerta").

Coherent with the lack of poetic justice typical of Surrealism, the destinies of Eduardo and Isabel are more benign than in the hypotext. None of them dies. After Catalina's death, Isabel goes back to her brother and he accepts her ("llorando se abrazaron los dos"). While the Linton lineage is extinguished in the hypotext, Eduardo gets the heir he needed, as Catalina's baby is a boy.

### 8.3.2.1.6. The second generation: Jorgito/ Hareton

Although the second generation characters are omitted, Jorgito/ Hareton does appear as a nine year old child. He is a barefoot brown-haired kid, who seems taken from a Murillo painting. Like in the hypotext, he is José's sidekick: he is first seen collecting toads for his ritual. He is a silent boy, even unable to accept kindness. His scenes with Isabel closely resemble the ones in the hypotext (174). She tries to befriend him and he treats her with a stone. In another scene, Jorgito clings to Alejandro (who remains unmoved) while escaping from his father and then seems to derive satisfaction when he sees him hit Ricardo. This is loyal to the hypotext, when little Hareton says he likes Heathcliff because "he pays Dad back what he gives to me – he curses Daddy for cursing me" (*WH* 149). Like the relation between Alejandro and Catalina, the attachment of Jorgito/ Hareton to Alejandro does not grow out of love, but out of hate.

This character also gives hints about what Alejandro's childhood must have been. For Hughes, Jorgito bears more relation to the street children in *Los Olvidados* (1950) than to Hareton. Like them, he suffers from bad parenting and there is not sign that he will not perpetuate the corruption he has suffered (114). His empty gaze (in close-up) while scratching Ricardo's beard makes the audience unsure if he has murderous intentions towards his father. He has just been sharpening a stick with a knife and his fingers creep towards Ricardo's throat. Unlike in the hypotext, we do not see him as an adult, so his gaze gives an impression of hopelessness and prefigures his uncertain future. As Catalina's baby is a boy, for 1950s Mexican society, the second

generation is denied the chance of forming an attachment, mirroring Alejandro and Catalina's. The notion of contagion is depicted in *Abismos* in its most tragic dimension.

### 8.3.2.1.7. María/ Nelly and José/ Joseph

Both the Linton and Earnshaw parents are supposed to have died when this transposition starts. The only parental figures are Nelly and Joseph. They become in this film María (Hortensia Santoveña), elderly servant at Thrushcross Grange and José (Francisco Reiguera), elderly servant at "La Granja" (Wuthering Heights), whose names seem to be a parody of the Holy Family. In contrast with the "benevolent elders" we find in transpositions like *Dil Dija*, María and José are continuously moaning, similarly to their counterparts in Brontë's novel. María is a typical Catholic peasant woman, dressed in black and with a white apron. Like in the hypotext, she does not inform Eduardo about Catalina's illness and gets angry when accused (166). Although she seems attached to both Catalina and Alejandro, she openly reproaches them their selfish behaviour. Nevertheless, she intercedes for Isabel. On the other hand, María is deeply religious, but superstitious: she keeps doing the sign of the cross because she thinks that Alejandro has made a pact with the devil.

I mentioned before that José is a superstitious old man and a religious fanatic. He complains that nobody has prayed for dead Catalina, not because he cared for his mistress, but because of the disrespect of a ritual. His figure is as ridiculous as Joseph forcing the children to read "The Helmet of Salvation" in the hypotext (Seijo-Richart. "Buñuel's Heights" 31). However, he is not totally negative, as seen in his attachment to Jorgito/ Hareton (mirroring the one they had in the novel), the only character to whom he is nice.

### 8.3.2.2. Ölmeyen's characters

We have seen how, in Turkey, the separation between commercial and "arthouse" cinema (what we called New Cinema/ *Yeni Sinema*) was not radical. Not only directors and producers worked for both industries, but this was also the case with actors, even if they were stars (Erdoğan. "Narratives of Resistance" 232). Both Kartal Tibet (Ali/ Heathcliff) and Tanju Gürsu (Ethem/ Hindley) were established, famous stars of the period. Tanju Gürsu had started his career in 1962, when he was the winner of a contest promoted by film magazine *Artist Film (Recep Ekicigi)* ("A chronological history of the Turkish cinema 1914- 1988"). Many newcomers to Turkish film industry at the time would start by winning a film magazine contest. This gives a clue to the importance of the fan phenomenon in Turkey and brings into notions of cinephilia, which is replicated in film industries like Bombay film (with *Filmfare* magazine).



### 8.3.2.2.1. Archetypes: passionate and passionless

Çelenligil describes Ali/ Heathcliff as “the hard-hearted character”, Ethem/ Hindley as “the bad character” and Edgar/ Lüftü as “the soft gentle character”. This archetypical characterization resembles Bombay film aesthetics, but is also representative of Yeşilçam. It also proves the aforementioned reliance of the industry on melodramatic modes of representation. Nevertheless, the characters in *Ölmeyen* are not so black and white. In the films directed by Metin Erksan from the 1960s on, alienation is heavily felt in the reactions of the main characters. This is evident in 1965’s *Sevmek Zamani (A Time to Love)*, whose rich visual and aesthetic values (the mark of Erksan’s personality) proved unable to reach the moviegoers despite critical acclaim (“A chronological history of the Turkish cinema 1914- 1988”). In *Ölmeyen*, the internal rage of the characters is symbolically depicted by making them cling to trees or pillars: after a fight with Yıldıız/ Cathy, Ali grabs a tree, and so does Lüftü when Ali takes Yıldıız into the house at the ending. The gesture seems forced and artificial. Coherent with the patterns of Surrealist cinema, the spectator is not invited to identify with the characters in *Ölmeyen*, but to get shocked and puzzled about the way they act. The estrangement we feel is reinforced by the recurrent views of the protagonist from afar, running like little figures through the desolate plain. *Abismos* used a similar image.

Like in the case of the Mexican version, it is more effective to divide the characters between “passionate and passionless”, rather than “good and evil”. Ali/ Heathcliff and Yıldıız/ Cathy are the passionate characters, in contrast with the rest, who are passionless. Near the ending, while Yıldıız lies dying upstairs, Ethem, his wife and Lüftü are about to sit for dinner. Ali angrily pulls the tablecloth and accuses them of not caring about her. The other three remain quite calm at his accusations. This is a violent universe, especially seen in the characters dialogues and actions, which remind us of *Abismos*, and are totally loyal to the novel. At the beginning, “villain” Hindley/ Ethem tries to kill Ali with a rifle (an object associated to him through the film). “Civilized” Lüftü/ Edgar and Mine/ Isabella try to stop him. “Passionate” Yıldıız grabs a rifle herself (her image is similar to Catalina in *Abismos*) and stands next to Ali to defend him. The actors’ performances are emphasized (which is typical of melodrama), especially by the background music (used in this hypertext, unlike in *Abismos*), which punctuates their reactions. The camera follows the actors’ movements: when Ethem throws Ali out of the house at night, the entire scene is framed in long shot, with characters standing around the dinner table. There is prevalence of long shots in the hypertext while, like in *Abismos*, close-ups seem to be reserved for the two protagonists.

### 8.3.2.2.2. Cathy/ Yýldýz

Cathy/ Yýldýz Solmaz was played by Nilüfer Koçyiđit, the sister of one of the most famous actresses of Turkey, Hülya Koçyiđit. Both are of Bulgarian descent, which explains their “Western” physical appearance. She is a blond woman in her twenties, dressed in modern 1960s clothes (pullover and trousers and mini-skirts). Like Catalina in *Abismos*, Yýldýz acts like an “angry young woman”. She is a rebel, who answers back to the men and defiantly looks at them straight in the eye, in contrast with Mine/ Isabella and Auntie Yadigar/ Nelly, who lower their eyes. When Lüftü/ Edgar confesses his feelings for her, she openly says she wants Ali and escapes. In the same way as rebel Catalina was unusual inside the patterns of 1950s Mexican melodrama, Yýldýz challenges Yeşilçam’s heroine archetypes. She is an unconventional model of femininity, contrasted with conventional Mine/ Isabella (analogous to the contrast between Catalina and Isabel in *Abismos*). In two parallel scenes, Yýldýz and Mine talk to Ali on the veranda at the hut. The framing (in long shot) shows the woman in the foreground and the man in the background. In the first, Yýldýz is angry at Ali and they quarrel. They move like cats circling, in a similar way to the billiard table scene in *Hurlevent*. Ali keeps grabbing the posts of the veranda (as all the characters do when feeling rage). In contrast, Ali’s conversation with Mine at the same veranda shows the woman lowering her eyes. Unlike Yýldýz’s previous rage, Mine talks sweetly and calmly.

The “negotiation” which characterizes Turkish transpositions of Hollywood melodramas becomes particularly evident when analyzing the female characters. Narratives are transformed in order to preserve a system of honour that upholds Turkish patriarchy (Eleftheriotis. “Introduction. Turkish National Cinema” 224). Turkish literature and cinema symbolize the clash between modern and traditional values in the figure of women, a tradition which has its roots in nineteenth-century Western literature. The female characters became ideal bearers of the corruption and decay that modernization creates. Despite the evolution in the representation of female characters, this connotation remains largely intact. The clash of generations and the threatening immorality of “women following Western ways” were the most popular themes in twentieth-century literature (Gurata 247). Moreover, in Turkey, Woman comes to represent values attached to the concept of nationhood. This is reinforced by the terms *anavatan* and *anayurt*, which might be translated as “motherland” and “mother country”. The Muslim Woman becomes a cultural construct, which symbolizes the political, the economic and the cultural “values” of the nation (Erdoğan. “Narratives of Resistance” 237). The idea of woman as symbol of the nation and tradition is recurrent in the cinema of the Middle East. We find the same association in Bombay popular cinema (the Westernized vamp versus the good rural girl) and Philippine. However, Yýldýz is very far from this archetype. Like Brontë’s Cathy, she never thinks about self-sacrifice. Unlike Roopa,

the narrative does not aim to establish Yýldýz as a victim or justify her. She is not really forced into marriage to Lüftü/ Edgar, but accepts his proposal out of spite and pride (she is looking at her reflection in the mirror, very serious, when she does). Her pregnancy is suppressed (probably for censorship). She dies from a heart ailment instead. Uncle Yusuf explains that only the hope of Ali coming back kept her alive all those years. This change is paradoxically very loyal to the “I am Heathcliff” speech from the hypotext.

### 8.3.2.2.3. Ali/ Heathcliff: genealogy and the social mask

Kartal Tibet (Ali/ Heathcliff), a famous star of Yeşilçam, had started in theatre and raised to stardom on the screen in 1965, in the role of “Karaođlan”, the hero of a popular comic strip. In 1969, as a reaction to a host of foreign comic strips heroes, a local one, a Central Asian warrior named “Tarkan” takes the stand, also played by Tibet (“A chronological history of the Turkish cinema 1914- 1988”), who became a historical action hero icon. If Woman symbolizes the Nation in Turkish cinema, the folk heroes Kartal Tibet played became “local” role models with whom Turkish adolescents could identify.<sup>247</sup> This type of roles associated Kartal Tibet to the “tough guy” character (*kabadayi*), a very common figure who dutifully protects the poor and weak from evil forces, demonstrating his power only when needed. His own interests (love for the girl-next-door or the opportunity to lead a decent life) are always subordinate to his concern for others (Erdoğan & Göktürk 537). Ali/ Heathcliff is equally tough, but (especially in the second half) lacks any concern for others except Yýldýz, which approaches him to Brontë’s self-centred hero.

Like Shankar in *Dil Dîya*, Ali/ Heathcliff is not an orphan of unknown origins, but “the son of Hamza”, the deceased household stablehand. His origins are established at the opening of the film: after Muharrem Solmaz/ Mr Earnshaw’s death, his son Ethem/ Hindley sends Ali back to the stables “where your father cleaned the filth from our horses for years” (Çelenligil). We have a similar scene in *Dil Dîya*, in which Ramesh/ Hindley violently reminds Shankar/ Heathcliff of his lower status. I have commented before how important is genealogy in Turkish and Hindi culture, and how this emphasis on tracing one’s origins was also a trait of nineteenth-century English Victorian society. The opening scene establishes the antagonism between Ali and Ethem. Theirs is the fight between two patriarchal forces, which is recurrent in many transpositions (i.e. *WH1970*). Like Ramesh in *Dil Dîya*, Ethem thinks that Ali’s “poor servant” status gives him the right to

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<sup>247</sup> The heroes Karaođlan and Tarkan appeared in a series of films belonging to the historical action/ adventure genre. They were openly chauvinist superheroes, fighting in the name of their country or for some oppressed community, their actions justified by the enemy’s initial move. In the 1970s, Tibet parodied that image by starring in the *Hababam.../ Carry on...* comedy series (six films between 1975 – 1981), produced by Ertem Egilmez (Erdoğan & Göktürk 536) and also by directing the *Saban* series, a parody of folk-hero Kelođlan (Erdoğan & Göktürk 537).

mistreat him. Rightly assuming that Yýldýz has rejected Lüftü's marriage proposal because of Ali, Ethem chases him with his white horse, circling him, attacking and whipping his face, while he just defends himself and escapes. A very angry Ethem then tries to whip a worker who apparently did something wrong. It is only at that time that Ali reacts and strikes him back. The scene establishes a contrast between the two characters: while Ethem's violence is indiscriminate, Ali's only attacks in retaliation (like the folk hero archetypes Tibet played). Even in the second half of the hypertext, when Ali's acquisition of wealth makes him as immoral as Ethem, it can be argued that his actions are motivated by revenge against those who wronged him. On the other hand, Ali and Ethem's fight for the whip is a symbol of power, as it was in Brontë's novel. Ali throws Ethem off the horse for and tries to suffocate him with the whip, putting it around his neck. Ethem surrenders and Ali lets him leave (but keeps the whip). It is a very graphic, brutal scene, which works in a similar way to Onimaru and Yoshimaru's swordfight.

As Ali/ Heathcliff, Kartal Tibet is physically similar to Jorge Mistral. His dialogues with Yýldýz are full of rage, like those of Alejandro and Catalina. In the beginning of the film, he dresses like a worker, in riding boots (very similar to Mistral's) and leather jacket, in contrast with Ethem, who wears a suit. There is a visible change in Kartal Tibet's acting style after Ali becomes rich: while he is carefree and natural in the first half of the film, he becomes affected and flamboyant when he returns after a seven-year absence. In the second half, he has a handlebar moustache and a set of elegant clothes which do not fit. He looks like the archetype of the "nouveau rich" or "paleta en domingo". Moreover, Ali has acquired a collection of arrogant mannerisms, extremely exaggerated and in pose, including google eyes. It is as if he had adopted a mask, like Shankar in *Dil Dîya* with his "arrogant prince" façade. Erdoğan talks about the heroes of Bombay popular cinema and Yeşilçam melodrama adopting "a mask", usually to trick their lovers ("Narratives of Resistance" 236). Both Shankar and Ali hide their true feelings for the woman they love in order to spite her. It is soon clear to the audience that Ali's demeanour is a masquerade. He first goes to the Solmaz household and meets Ethem's wife. During their conversation, he maintains the same proud and cocky performance. Then, he is happily received by Yusuf Uncle/ Joseph. He loses all his silly affectations and poses and hugs the old man.

While Shankar manages to redeem himself to allow for the "happy ending" to happen, Ali (coherent with the Surrealist tendency protagonists) remains unrepentant. His violent behaviour in the second half marks his progressive isolation from the rest. The scene of Mine/ Isabella's burial establishes him as the outsider. He is alone on the right of the plot, opposite to Yýldýz, Ethem and Lüftü, who are on the left. Aunt Yadigar/ Nelly is in the middle, behind the plot. The gazes of the other three seem to blame Ali. He shouts at them, saying he is not responsible for Mine's death,

but then kneels and touches the earth on the tombstone, the only instance when he shows some remorse.

#### 8.3.2.2.4. Ethem/ Hindley and Ethem's wife/ Frances

This couple are as decadent as Ramesh and Tara were in *Dil Diya*. Ethem marries Frances, who is simply credited as Ethem'in karıysı (Ethem's wife) during Ali's seven years absence. She does not die and they do not have issue. The causes which provoked his degeneration in the hypotext do not exist in *Ölmeyen*. Ethem's and his wife's decadence is linked to their "Westernization", which has as much negative connotations in Turkish films as in Bombay popular cinema.

Ethem Solmaz/ Hindley Earnshaw (Tanju Gürsu) is a violent drunkard before his father's death (Çelenligil). In the second scene, after returning from the burial, he immediately appears bottle in hand and abusively commands Ali to go live in the hut. Like Ramesh in *Dil Diya*, Ethem is unnecessarily vicious. Both characters represent the darkest side of the higher class. Despite the power their status gives them in society, they are quite weak individuals (both are gamblers), who recur to violence in order to hide that fact. If Ramesh appeared on horse with a whip, Ethem is shown testing his rifles. His powerful landlord image is shattered when Ali (whom he was abusing) knocks him down the table. Like in many other transpositions (i.e. *Hurlevent*, *Hibintayin*, *Promise*), Ethem/ Hindley is the instigator of Yıldız' marriage: while they play cards, he tries to convince Edgar/ Lüftü to court her. Some of the scenes depicting Ethem's decline show him as unable to fulfil his threats as in the novel. Like Hindley, he is nice to Ali/ Heathcliff after his return, because he gives him money to keep gambling (Ali throws a bunch of notes at the game table, emphasizing the humiliation of his previous oppressor). When Ethem loses at cards, he takes a pistol out and threatens Ali, but he is unable to shoot. We have a similar card game setting in *Hibintayin* and *WH1970*. If Hindley tried unsuccessfully to kill Heathcliff after Cathy's death in the hypotext, Ethem attempts to burn Ali's hut with a barrel of petrol after Mine/ Isabella's burial. Ali waits for him inside, daring him to do it, but he cannot. Like Hindley in *WH1939*, Ethem is the villain at the beginning, but his role gets diluted on the second half of the hypertext, when he becomes progressively weaker and passive.

Ethem and his wife resemble more a pimp and a prostitute rather than a married couple. Ethem's wife (Nevin Nuray) is depicted in a similar way to courtesan Tara in *Dil Diya* ("a prostitute as the lady of the house"). She appears polishing her nails carefree, like a gangster's moll. Like Tara, Ethem's wife is more victim than villain. After Ali's return, she seduces him at the Earnshaw/ Solmaz's household in exchange for money for her husband's gambling debts. She

behaves like the archetypical Western vamp in this scene, although her serious expression indicates she is not a willing participant. There is a close-up of her bare leg, which she places on the staircase. She is wearing a black short *negligée* and heels. Like in Bombay film and Mexican melodrama, in Turkish cinema, the behaviour of women associated with over-Westernization is usually symbolized by showing off, excessive make-up and accessories, gambling, drinking alcohol and partying (Gurata 249). Ali looks and circles her like a predator while smoking (his mannerisms are tremendously exaggerated in this scene). She leans against a column, waiting serenely. He sends her upstairs and slaps her buttocks. After Ali's night with his wife, Ethem (hiding from his debtors in Estambul) appears drinking, playing cards and smoking (a symbol of "evilness", like in the Filipino transpositions). He is unconcerned about his wife having to offer herself to other men to pay his debts.

### 8.3.2.2.5. The Ersoys/ Lintons

In contrast with Ali and Yýldýz, the relationship between brother and sister Lüftü Ersoy/ Edgar (Önder Somer) and Mine Ersoy/ Isabella (Pervin Par) "isn't like a storm, on the contrary, more like a quiet sea, without malice, resentment or pride" (Çelenligil). Unlike Ethem, Lüftü is high class, but not degenerate. He resembles "ineffective" Satish in *Dil Dîya*. Like Edgar in *WH1939*, he is an extremely passive character. It is Yýldýz who always confronts Ali, not him: he remains in the car during their argument in the plain.

Mine/ Isabella is sweeter and calmer than Yýldýz. She wears modern clothes (1960s mini-dresses but, unlike Yýldýz, she never wears trousers). She is extremely innocent and passive, showing none of the fury which Isabella had in the novel. On the contrary, like in many other transpositions, she is depicted as an innocent victim. However, she lacks the occasional flashes of fury Isabella in *WH1939* and Sandra in *Hihintayin* had, or the flirtatious behavior of Mala in *Dil Dîya* and Monique in *Promise*. In the car (after Ali and Yýldýz visit their private spaces like in *Abismos*), Ali tries to seduce Mine to spite his beloved. When Yýldýz tries to warn her about him, she reacts differently to the hypotext. She is not furious; in fact she is the only character in the film who never gets angry. She seems to be willing to accept "even the small amount" of love from Ali (Çelenligil). After this scene, he proposes her marriage. Like Monique in *Promise*, she seems surprised by the proposal, but accepts, despite her relatives' objections. Mine's destiny is the most tragic and replicates her counterpart Tae's in *Onimaru*. Ali humiliates her at the wedding reception by dancing with Yýldýz. Then, he rejects her during their wedding night (like in *Abismos*). He observes her from a high angle, calls her a fool and says he does not love her. There is a close-up

of Mine's horrified face when hearing his words. She escapes, in close-up (like in the card game scene, we do not see her surroundings) and falls to her death.

### 8.3.2.2.6. Parental figures: the benevolent elders

Neither the Earnshaw parents nor the Lintons appear in this film. The only parental figures are Uncle Yusuf/ Joseph and Auntie Yadigar/ Nelly (an old lady). They are the most positive characters. Joseph's fanaticism and Nelly's lack of sympathy are gone. Instead, both characters are reimagined as the "benevolent elders" archetype we observed in Bombay popular film (they resemble Basanti and Shamu Uncle in *Dil Dija*). Nelly/ Auntie Yadigar, Yýldýz's nanny (Güzin Özipek) and Joseph/ Uncle Yusuf (Ahmet Danyal Topatan) are described by Çelenligil as "the two characters who really want to help Ali and Yýldýz." The negative connotations associated to Joseph in the novel have been removed in his counterpart in this film. He is religious but a positive figure, and also Ali's best friend. Many of the good qualities Nelly had in the hypotext have been passed to Yusuf. While Brontë's Nelly was a good advisor for both protagonists, here she shares the task with Uncle Yusuf. Given the cultural context, it is more credible that Ali confides in a man rather than a woman. Like in the hypotext, their good advice is not taken. Just before Yýldýz's wedding to Edgar, Yusuf Uncle tries to convince stubborn Ali to stop the ceremony. Auntie Yadigar is doing the same with Yýldýz, while she helps her with her wedding dress. These two characters work as parallels of one another.

### 8.3.2.2.7. Characters as opposites

Like in the hypotext, characters are depicted as mirror images of one another. In the first scene, Ali and Yýldýz are dressed exactly the same, in trousers and a short coat. Later, when they are both too stubborn to confess their real feelings, Uncle Yusuf describes as "a picture of each other". Like in *WH1992*, characters are defined in contrast with one another by means of parallel scenes. There are three seduction scenes of Ali/ Heathcliff by the three female characters in the same room at the Solmaz/ Earnshaw household. These women act in totally different ways. Ethem's wife/ Frances (the "Westernized", but unwilling temptress) offers herself to him in order to get money for her husband's debts. Mine/ Isabella is a dutiful wife on her honeymoon, who behaves coyly, only to be scorned and mistreated, which leads her to kill herself. Yýldýz/ Cathy is confrontational and proud. After Ethem/ Hindley loses his money with Ali at cards, he goes to Yýldýz, defeated and crying. Thinking Ali wants to get back at her, she then confronts him. She defiantly opens her dress ("Is this what you want?"). He asks her to leave, furious (he seems offended that she thought he wanted that) and she runs away. We find a similar parallelism in

*Onimaru*, in which the three female characters also offer themselves to the protagonist in the forbidden room: Kinu/ Cathy seduces him, Tae/ Isabella is raped and Kinu the daughter is defiant.

### 8.3.2.3. *Hurlevent's* characters

Jacques Rivette declared that, from the moment he had the idea of transposing *Wuthering Heights*, he decided that the characters in the film would have the same age they had in the novel (Hazette; Devarrieux). At the time, only *WH1970* had followed that route (later taken by *Hibintayin*, *Promise* and *WH2011*). Coherent with the isolated setting of the hypotext, there are barely any people in the two households apart from the main characters. While *WH1939* and *Dil Diya* show party scenes with plenty of guests, the Bastille party in *Hurlevent* manor is only attended by the Lindon children. The whole second generation characters are omitted (even the pregnancies). M. Sevenier (Mr Earnshaw) is just a ghostly apparition in the opening sequence. M. and Mme. Lindon only feature in the dog-biting scene, which is also the case in Balthus drawings (we are told about their death during Roch/ Heathcliff's three years absence). They are an elegant, but unkind couple, who establish class differences from the beginning. Despite Cathérine's bleeding ankle, Mme. Lindon is only worried about her dusty dress dirtying her elegant chaise longue. She also wants Roch out because he is an abandoned child (their words are similar to the hypotext). They only take care of Cathérine when they realize she is the Sevenier child. Finally, a doctor (whom we could identify as Doctor Kenneth) appears in a single scene, when Roch stops his car to get news of Cathérine. It is a cameo appearance by *Cahiers du Cinéma* journalist Jacques Deleuze.

Bonitzer declared ("Entrevista") that the complexity of the characters has been reduced in this transposition. In contrast with the realistic settings, the acting is deliberately hieratic and artificial. In previous films directed by Rivette, like *L'amour fou* (1969) or *Celine et Julie vont en bateau* (1974), the dialogues were improvised by the actors themselves. This is coherent with Rivette's idea of "multiple authorship", as actors were able to invent their own characters (they were credited as scripwriters). In *Hurlevent*, Rivette adopted a totally different approach. We have commented that dialogues would be written day by day, but not given to the actors till the last moment, so they could not assimilate them. Moreover, they were commanded not to improvise. As a result, their performances seem detached and mysterious, spectators feels there is a barrier which prevent us from fully grasping what is happening. However, this is loyal to the point of view in Brontë's novel: as the readers are aligned with Lockwood, the characters' behaviour seems remarkably extravagant.



In several scenes of the film, the characters assume the poses from Balthus' series of drawings: i.e. when Cathérine and Roch escape to the “garrigue” (Illustration 4). They resemble “tableaux vivants”, living paintings, which shows the influence of theatre in the films directed by Rivette. As we have seen, the tableau was widely used in nineteenth-century theatre melodrama and later passed to cinema. Unfortunately, the “tableaux vivant” technique goes in detriment of the characters' development. The actors' lack of experience (it was their debut for the four protagonists) causes this technique not to fully work. During the dog-biting scene, Cathy in *WH1939* asked Heathcliff to leave, which defined her as “the ambitious woman”. However, when Cathérine does the same in *Hurlement*, her hieratic attitude prevents us from knowing what her real intentions are. Such hieraticism is absent from Balthus' illustrations. On the contrary, the characters faces and body language are very expressive. In drawing 15 (“No, Isabella, you shan't run off”) (Illustration 27), which depicts the episode where Cathy tells Heathcliff about her sister-in-law's secret love for him, Cathy is shown restraining Isabella very aggressively, with a malicious smile. Next to them, Heathcliff observes the situation grinning contemptuously, leaning against a chair with his legs crossed at the ankle. His body language indicates he is flattered and amused by the situation. In the hypertext, Cathérine and Roch keep a poker face during the whole episode. He even seems uninterested, with his arms falling lifelessly around his body. While, in commercial cinema, the audience is encouraged to empathize with the characters, in the films Rivette directs the spectator feels alienated. We never really know the characters' motivations, what they think or want, or where the story is going (anything could happen) or who they really are. In *Histoire de Marie et Julien* (2003), the male protagonist is supposed to be a fraudster, but his indifferent attitude makes the spectator doubt if what is happening is real or product of his fantasy. This is coherent with the ideals of Surrealist film. As we mentioned before, Rivette's aim is not to please the spectators, but to shock and disturb them (Aumont et al. 37).

### 8.3.2.3.1. Childhood: adolescent sexuality

There are no childhood scenes in this film, but childhood remains an important topic, especially the idea of adolescent sexuality, which was central in Balthus' *Wuthering Heights* drawings. Balthus' Cathy wears ample skirts which keep revealing her legs (i.e. Illustration 3). The legs' fetish is reproduced in the hypertext. Female body imagery (especially the legs) is one of the elements of Surrealist discourse most emphasized by the male members of the movement and most criticized by contemporary feminists (Raaberg 6). According to Baxter (65), the fetishist is afraid of a complete sexual contact, so he concentrates his desires on a body part or object which is invested with erotic power. The emphasis on female legs, feet and high-heel shoes was recurrent in



Illustration 27: Balthus 15 ("No, Isabella, you shan't run off")

Surrealists like Buñuel. Curiously, such fetishist gaze is absent from *Abismos*, although it features prominently in films like *Él* or *Journal d'une femme de chambre*. The objectification of women within Surrealist art is more elusive than within patriarchy. This is not deliberate, but it arises from the movement's own contradictions. Paradoxically, the supposed object of desire places herself in a power position. She controls the man's desire as she has the ability to frustrate it. Balthus' illustrations show Cathy in control of her displayed sexuality (Stoneman [1996] 124). In his painting *Les Beaux Jours* (Illustration 7), supposedly based on Brontë's novel (Leymare 46), Cathy has a small mirror in the hand and looks in admiration at the reflection of her body. Her loose clothes display her legs and shoulder. It is the same in the hypertext. After she comes back from the Thrushcross Grange equivalent, Cathérine and Roch reminisce about their childhood at the billiard table. Cathérine lays seductively on top of the table, her legs in full display. Later, when she seduces Olivier/ Edgar at the library, she sits on his lap showing the legs.

Childhood mixed with eroticism is a recurrent topic in Balthus painting (not only in his *Wuthering Heights* drawings), an association that he defended as perfectly innocent. Like Buñuel, he thought that the influence of psychoanalysis had done a lot of harm. It encouraged interpreting his numerous "young girls" paintings in a "Lolita" way, what he calls the "pedophile" interpretation. Balthus thought eroticism was misunderstood in the West, and had lost everything it could have been, especially by its use on TV commercials. On the contrary, he insists that, for him, young girls represent something sacred and untouchable (*Balthus the painter*; Carrillo de Albornoz 20). His former model Micheline Terrier supports his opinion. She argues that his paintings of young girls show the *rite of passage* from child to woman, the passing from a state of happy innocence to the search of sexual identity. His painting captures the dramatic instant where the soul is forced into awakening by the biological pressure of the body reaching maturity (*Balthus the painter*). This depiction of childhood is totally faithful to Brontë's novel: while the social and sexual differences between Cathy and Heathcliff are irrelevant as infants, they separate them when they become adults. Sexuality is, then, presented as a fact of life, part of growing up, and not as something obscene or taboo. Balthus declared that what impressed him most about *Wuthering Heights* was the children atmosphere of the chief characters, as he recognized there many of his feelings as a little child, the source of his inspiration (*Balthus the painter*). Childhood was the aspect of Brontë's novel most appreciated by the Surrealist, as I explained in Chapter 2.

In *Hurlévent*, the lovers do not really feeling estranged during the dog-biting incident, but in a later scene in which Cathérine tries on dresses in preparation for Olivier's visit. The scene mimicks Balthus drawing 11 ("Alors pourquoi as-tu cette robe de soie?", Illustration 8), later developed as the painting "La toilette de Cathy" (Illustration 9). For the first time, Cathérine feels

ashamed because Roch sees her half-naked. In previous scenes, she had not shown such scruples. When they cross the river during their ramble, Cathérine and Roch do not seem to care about their clothes getting wet and sticking to their bodies. They are totally unconcerned about decorum. Like in the novel, childhood is a time of unconsciousness about social rules.

### 8.3.2.3.2. Characters as reflections of one another: the three couples

In *Hurlevent*, actors were chosen because of their physical resemblance to one another (Hazette), coherent with the novel's motif of the double. For the first time, Cathérine and Heathcliff / Roch are blond, while Olivier/ Edgar and Isabelle Lindon have black hair. In the hypotext and in Balthus' drawings, it was the other way around. Balthus portrayed himself as Heathcliff and his lover (later wife) as Catherine. Both of them were dark-haired. Emphasis is given to the friendship between Cathérine (selfish) and Nelly / Héléne (patient and contemptuous). Héléne is the one who says the last words to Cathérine after she dies and cries over her dead body. Female fraternity (which, as I said, was unlikely to appear in Hollywood classic cinema) is a recurrent theme in the films directed by Rivette (*Celine and Julie vont en bateau*; *La Bande des Quatre*; *Haut, Bas, Fragile*).<sup>248</sup>

The story in this transposition revolves around three couples. The symbol of the three is recurrent: three dreams, Cathérine spending three weeks at the Lindons, three years of Roch's absence... First, we have Cathérine (Fabienne Babe) and Roch/ Heathcliff (Lucas Belvaux). Then, Olivier/ Edgar (Olivier Torres) and his sister Isabelle (Alice de Poncheville). Finally, Guillaume/ Hindley (Olivier Cruveillier) and Héléne/ Nelly (Sandra Montaigu), who have the same age as in the hypotext, work as a mature reflection of the youngsters. None of the actors were famous when they shot the film. It was the debut for the leading couple and the Lindon children. Olivier Cruveillier and Sandra Montaigu had only played small roles before (Montaigu appeared in *L'amour par terre* [1984] as Eleanor, the theatre director's lover).

#### 8.3.2.3.2.1. The first couple: Cathérine/ Cathy and Roch/ Heathcliff

Unlike in classic transpositions, the darkest and most unfriendly aspects of the Brontë's protagonist are shown in *Hurlevent*. The two lovers are as morally ambiguous as in the hypotext: Cathérine pinches Héléne and slaps Olivier/ Edgar, exactly like her counterpart in the novel (111).

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<sup>248</sup> Like in woman's Gothic film, female characters assume an investigative role in the films by Rivette, although there is no sense of danger or menace. On the contrary, in films like *Celine and Julie vont en bateau*, the female protagonists are just concerned about enjoying themselves while solving a (usually ludicrous) mystery rather than about establishing a relation with the hero. Conspiracies are normally left unsolved in the films he directs (the female protagonists are just there for the ride).

Later, Cathérine gives an unconvincing apology to Héléne just because she needs to talk to her and she realizes the servant is still angry. Roch is violent (he rapes Isabelle, which he does not do in the novel) and frequently acts like a raged dog. In the equivalent of the “Make me decent, Nelly” scene (96), he is frightened about Héléne dropping water over his hair. Coherent with the symbol of the summer storm, Cathérine and Roch are impassive to Guillaume’s violence, but it is obvious that their rage is inside. They retaliate by means of defiant acts. In a similar way to the novel’s “a ramble at liberty” (88), they escape from the house to bother him.

This film was the debut of Fabienne Babe. Her Cathérine was described as “youthful, fresh and spontaneous” (Fabre). For reviewer Hunter, Cathérine’s physical presence in the film “is so profound, that she seems capable of knocking down walls.” This tension is emphasized by the way cinematography lights the characters as “a vortex of light and darkness.” On the other hand, he considers the Lindons to be quite weak against this force. The clothes Cathérine wears play a role in defining her state of mind. In the first scene, she is dressed in blue, like in *WH1970* and *WH1992*. She has removed her black mourning dress in defiance, as Guillaume does not allow Roch to mourn their father. When Cathérine returns to Hurlevent after her stay in the Grange, she worries about Héléne dirtying her dress, but hugs dirty Roch (like in the hypotext 94). She is unconcerned about social rules when she is with him. Cathérine is also tough. When her foot gets caught in a trap at Thrushcross Grange (instead of the dog attacking her), she does not even scream. Unlike the “polished” depictions of Cathy in many classic transpositions, Cathérine in *Hurlevent* is described by the other characters as selfish. According to Héléne, she does “what she wants” with everybody. When they talk at the billiard table, Catherine comments that she always used to win and Roch grumpily reminds her that she used to make her own rules. Childhood is a time of selfishness and, like in the hypotext; Cathérine is used to have her own way. She is also spoilt and violent. Her selfishness is clear in the scene of her conversation with Héléne after Roch’s return. She takes Héléne’s book from her hands because she needs to speak to her. She is adamant that her husband won’t dare to oppose to her friendship with Roch. She does not even consider that she is being egoistic. On the contrary, she thinks she is “an angel”. If Cathérine’s display of her sexuality in Balthus drawings shows her in charge of the situation (Stoneman [1996] 124), in the hypertext Cathérine takes the sexual initiative. It is her who hugs Roch and invites him to dance at the Bastille party, while he remains coy (or unresponsive). Coherent with the notion of childhood in this transposition, she seems unconscious of her power over him. Things are totally different in her relation with Olivier/ Edgar. After they get married, Cathérine sits seductively on his lap. Olivier tells Cathérine that she “made him wait” three years for marriage. She playfully says: “Do you think you have me? Not anymore.” She resembles the “praying mantis” female in

the films by Buñuel. Like in the hypotext, Cathérine's death is self-inflicted (and unexpected, given the omission of the pregnancy). She goes on hunger strike after the confrontation between her husband and Roch. She faints when she hears that Isabelle has eloped. During her delirium, she thinks the child in the picture (a last-minute decision prop) wants to take her. This compares to the hypotext, when she was frightened of her image in the mirror (161).

Roch (Lucas Belvaux) is presented as despicable as Cathérine. He physically attacks Olivier at the Bastille party, when he makes fun of him. He is also very violent to Isabelle, whom he never marries. He openly recognizes he is exclusively interested in her inheritance. When she escapes from the Grange, Roch rejects her because she will be disinherited if they elope. Then he rapes her, because he finds her in Cathérine's room, which works as the lovers' private space. The same action is repeated in *Onimaru*. In both hypertexts, it is a punishment for Isabelle's (Tae in *Onimaru*) transgression of a sacred space. She tries to put herself in Cathérine's (Kinu in *Onimaru*) place, which reminds the male protagonist that she is merely fake, an imitation of the woman he really wants. The depiction of Roch as rapist is problematic. His action removes any sympathy the audience might have for him, although alienating spectators is not a concern for the patterns of Surrealist cinema.

### 8.3.2.3.2.2. The second couple: the Lindon children

We first see the Lindon children during the dog-biting scene. After rambling through the countryside, Cathérine and Roch arrive to Thrushcross Grange. They observe from behind a metallic fence how the Lindon children, dressed immaculate in white (like extras from *The Great Gatsby*), play tennis (like in *WH1992*) and quarrel. The Linton family appear together in Balthus drawing n. 9 (Illustration 19), which represents the scene just after the dog-biting episode ("I saw they were full of stupid admiration", *WH* 92). Choosing the actors according to their physical resemblance is loyal to Balthus in the case of the Linton children, who have exactly the same face in the illustration. Olivier Torres and Alice de Poncheville are both dark-haired and pale-skinned.

Olivier/ Edgar is one of the most underdeveloped characters in *Hurlevent*. He seems attracted to Cathérine from his first scene: he carries her in his arms after her foot is injured. However, the artificial acting method chosen makes him appear extremely passive, looking hieratically at the actions instead of taking part. During Cathérine's death scene, Olivier seems more bored than sad. He only reacts during Roch's return scene (he calls him "garçon de ferme"). While Cathérine and Roch talk in a separate table (like in the hypotext, even their dialogue is similar), Olivier keeps closing books noisily to show his anger (as Juliet Berto does in *Celine and Julie vont en bateau*). He is even weaker than Edgar in *WH1939*. Cathérine's crocodile tears after she

slaps him convince him to stay (112). He even says sorry, which compares to the novel's "the honeysuckles embracing the thorn" (131). Olivier's mistake (like in the hypotext) is thinking that she cannot be evil.

Isabelle/Isabella behaves like a spoiled brat, an airhead teenager (actress Alice de Poncheville was fifteen). She is as delusional as her counterpart in the hypotext, but also like so many young upper class girls, sheltered from the evils of life and unprepared to deal with them. Isabelle reads romance novels and thinks that she can seduce Roch like in one of them. It is her who proposes to elope, thinking that offering herself to him will force her brother to allow their marriage. Her plan backfires when Roch rapes her. The rape scene puts Isabelle in the same position as Lockwood at the beginning of the novel. Both come to Wuthering Heights/ Hurlevent uninvited and are refused shelter (Roch knows she will be disowned if she escapes, and he will not have her money). Joseph (like Zillah in the hypotext) takes Isabelle to a room to sleep, but commands her "not to make noise" (61). She drops a glass and is discovered, which provokes Roch's fury. Like in the case of Lockwood, finding her in that room implies the profanation of a place he regards as sacred. Isabelle's escape from Hurlevent follows the hypotext closely, including the extreme violence. She prevents Guillaume from shooting Roch, but this does not get her any gratitude. On the contrary, Roch makes her clean Guillaume's blood from the floor. Isabelle runs away after Roch throws a knife which cuts her in the ear (*WH* 217). She maintains a very dignified attitude and proudly refuses to see Cathérine or Olivier. We are not informed about her destiny and we do not know if she was pregnant when she escaped.

### **8.3.2.3.2.3. The third couple: Guillaume/ Hindley and H el ene/ Nelly**

In this transposition, Guillaume and H el ene are subtly depicted as a couple, something which the hypotext just hinted (Nelly finds herself longing for "my early playmate", 147). H el ene is a young woman, same age as Guillaume. This is totally different to Balthus drawings, in which Nelly is an old lady, while Hindley is paired with Frances. Hindley and Frances appear together in drawings 4 ("Tirez-lui les cheveux en passant...", Illustration 15) and 10 ("Je ne resterai pas ici pour qu'on se moque de moi", Illustration 11).

Guillaume/ Hindley (Olivier Cruveillier) is a patriarchal, repressive power whom the two young protagonists defy. He mistreats Roch, but keeps trying to win Cath erine's affection. Guillaume is very happy about Cath erine's new dress after she comes back from the Grange and keeps inciting her to marry Olivier. H el ene tells him he is more interested in Cath erine's engagement than her. Like his counterpart in both Filipino versions, he wants her to get a prestigious name and money. His degeneration is left unexplained, as Frances does not appear. He

throws dice in the kitchen, which prefigures his later gambling habit and just lets the farm ruin, which Joseph blames on “a curse” (“first, the sheep died”). In a similar way to Gothic fiction, the decay of the house reflects the moral dissolution of the inhabitants.

The vast majority of scenes involving H el ene have a counterpart in the hypotext. The episode when Hindley tries to shove a knife through her throat is depicted almost word for word from the novel (114), although in *Hurlevent* it has the undertones of a sexual attack. First, Guillaume’s look indicates Joseph to leave him alone with H el ene. Then, he accuses her of helping Cath erine and Roch against him while branding the knife. She remains calm, but looks at him in disgust after he apologizes for his outburst. Like her counterpart in the hypotext, H el ene remains unmoved by all the violence surrounding her. Her clothes define her as a practical woman (dressed with an apron and riding a bicycle). Guillaume is physically violent to her in several other occasions, but she is defiant. She also laughs at Joseph praying. H el ene does not think twice about reproaching the characters their bad deeds, especially Cath erine: “You would be unhappy anywhere”, she tells her during the “I am Heathcliff” scene. In the last conversation between Guillaume and H el ene, he says, “Did you miss me? You left me to go with Cath erine.” Their attraction seems mutual, although H el ene is aware that he is no good. Like in the hypotext, in this universe of destructive passions, she survives because she represses her own.

#### **8.3.2.4. *Onimaru*’s characters**

##### **8.3.2.4.1. Introduction**

The actors playing the leading roles in *Onimaru* were famous and well considered in their native Japan, especially Yusako Matsuda (Onimaru/ Heathcliff). This is one of the few transpositions which include both generations. There is no attempt to make the characters look sympathetic, quite the contrary. The emphasis on Onimaru’s sadistic acts of violence mirrors Heathcliff’s most negative aspects in the hypotext. Kinu’s detached indifference and her certainty that her mental attachment to Onimaru cannot be broken (even to his expense) make her very similar to Catalina in *Abismos*. The stubborn reactions of the characters in *Onimaru* can also be observed in the protagonists of the films directed by Akira Kurosawa (usually played by Toshiro Mifune). This is not a personal form, but characteristic of Japanese society. Burch points out that masochistic perseverance in the fulfilment of complex social obligations is a basic cultural trait of Japan (296). In many cases, these social obligations collide with personal desire, which becomes a central topic in film.



The emphasis on traditional aesthetic and ethical values we observe in classic Japanese melodrama (1940s – 1950s) has its origin during the strict military rule in the Second World War. Japanese war films revitalized the ancient social order, showing the individual subordinated to “the limited social nexus (household, family, firm, village, etc..)” and its ultimately extension, the national community, symbolized by the Emperor. They exalt a physical stoicism inherited from “the way of the warrior” (*bushido*) (Burch 263). The situation changed during the postwar period, in which new liberal attitudes were brought in. Directors like Mizoguchi depict their characters as individuals struggling to assert their natural freedom, including the female (a common archetype was a woman in a situation of repression or revolt) (276). In traditional Japanese attitudes, the “ultimately tragic figure” became the individual caught between conflicting duties. It was usually between society and family, but also, often enough, “between these and one’s own emotions”, since sexual passion had a very respectable social status (276). This is the dilemma faced by the characters in Brontë’s novel and also by the characters in *Onimaru*. Their attachment (non-sanctioned by society) has a very important sexual component. Moreover, the dichotomy between private and public identity is a topic which appeared in some films Yoshida directed, like *Confessions Among Actresses/ Kokuhakuteki joyu-ron* (1971-1972). This film symbolically uses the “mask” of the actor as an implicit moral condemnation of the “masks” that modern society makes us wear (Burch 350). The “mask” motif is also crucial in Noh theatre, in which actors wear masks and are considered to “surrender” their individuality when they put it on (Nakamura 158).<sup>249</sup>

### 8.3.2.4.2. The influence of Noh theatre

The disengagement we feel for the characters in this transposition is also provoked by the influence of Noh theatre traits in their acting. As previously mentioned, Yoshida had the actors perform Noh exercises for an hour each day under the guidance of a professional instructor (Collick 44). This art form is “the antithesis of realistic acting”. The “golden rule” (established by Noh founder Zeami) says “move the mind ten, move the body seven”, which implies the domination of the mind over the body (Plowright 12). In *Onimaru*, the actors’ movements appear ceremonious and calculated (especially for Western eyes, unfamiliar with Noh). We find examples in Kinu’s gestures while agonizing (quite still for some seconds), or Onimaru suddenly throwing himself on the floor after Kinu’s death. The actors in Noh adopt a series of stylized movements called *kata* during the performance. There are more than two hundred *kata* movements used today, which did not exist during early days but began to appear in their present set form as Noh

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<sup>249</sup> The act of putting on and removing the mask is ritualistic, with the actor saluting it. Removing the mask also implies the actors recovering their individuality (Nakamura 222). For more about the use of masks in Noh theatre, see Nakamura 135.

became refined and formalized (Nakamura 226). Many *kata* involve the use of fans, like the ones Kinu and Mitsuhiko/ Edgar use while arranging the marriage. The gestures, together with the masks in Noh, are calculated for the audience to regard the performers as actors acting, not “real” persons. This is totally different to Western theatrical practice (like the fourth, fifth-century Greek, medieval mystery plays...), which is essentially representational. Every effort is made to convince the audience that “the stage is not a stage and that the actor is not an actor”. On the contrary, Noh theatre (like Kabuki and the doll theatre) is presentational. Actors do not lose their identity as actors. The difference between them and the concept of a “real” person is emphasized by the make-up, costume, movement, and speech (Burch 69 - 70). Up through the Muromachi period, Noh costumes (*shozoku*) were similar to the clothing worn by the people of the times. This changed during the following period (Momoyama, 1573 - 1603), when they became more stylized (Nakamura 212). The Noh costumes from the Muromachi period reflected the warrior-class tastes in their austere colors and patterns (128). Coherent with the time setting, the kimonos worn by the characters in *Onimaru* follow simple patterns and are not especially elaborated. They are mainly monochromatic, like the simple white one worn by Mitsuhiko/ Edgar.

The principal actor at the heart of the performance and narrative in a Noh play (the *shite*) is essentially a ghost with a compelling story (intended to touch the hearts and minds of spectators) to unburden (Plowright 12). This definition might apply both to Onimaru and Kinu in this transposition. She remains a ghostly presence through the film, while her haunting of Onimaru makes him seem cursed, like a living ghost. Moreover, he is constantly associated to a demon (*oni*).

#### 8.4.2.4.3. Childhood

There are some scenes with young versions of Kinu/ Cathy, Onimaru/ Heathcliff and Hidemaru/ Hindley. Yoshimaru/ Hareton and Kinu/ Cathy the daughter also appear as kids. Just after the opening scene at the cemetery, a shot of adult Onimaru on his horse abruptly links to a similar shot depicting the past. Child Onimaru (identifiable for his spiky hair, like his adult version, which emphasizes his outsider status) walks next to Takamaru Yamabe/ Mr Earnshaw’s horse at the volcanic mountain. Instead of the “mock birth”, Takamaru (legs folded in the main seat, as master of the house) presents the child to the family in an elaborate ceremony which reflects the rigid etiquette of the Muromachi society. Similar to Ramesh and Shankar in *Dil Dija*, Ichi/ Joseph scolds child Onimaru for not “lowering the eyes” (let’s remember that to look directly in the eyes was considered too intimate during the Muromachi period). Sato/ Nelly says that the boy’s appearance is awful and that “he is like a goblin (*oni*).” The father decides then to call him Onimaru (“evil man”/ “evil genii”) and announces that he is now a member of the Yamabe family.

Like in *WH1939*, the presents arrive intact, although they are different from the hypotext. Instead of a whip, Kinu/ Cathy receives a small round mirror, which becomes a very important element through the hypertext. She uses it to blind Onimaru in the next scene, in order to attract his attention. “Brother, he looks like a black demon (*oni*)”, little Kinu says, just before she is pulled by little Hidemaru/ Hindley, who calls him “low-class servant.” After reaching puberty and being told she must leave the mountain, Kinu holds the mirror and looks at herself. There is a close-up of her reflection, which is repeated whenever she takes an important decision (i.e. when she decides to marry Mitsuhiro/ Edgar, and during the “I am Heathcliff” scene). The mirror also symbolizes her control over her lover: after death, it shines into Onimaru’s face from her coffin. Later, Onimaru gives it as a gift to Kinu the daughter, who imitates her mother by directing a blinding light onto his face. For Collick, the two women exercise the only power that can discomfit and suppress the demon (45). Like her mother before, Kinu the daughter talks to her reflection in the mirror, just before seeing Yoshimaru/ Hareton, who is the man through whom she will take her revenge.

#### **8.3.2.4.3.1. The importance of heredity**

The reasons why Old Takamaru brings the boy to the house are unexplained (he picked him “somewhere in the city”). Collick suggests that he adopts Onimaru and names him heir for the need to inject new, vital blood into the family (41). It was the tradition in Japan to adopt a grown-up boy to continue the house trade (Burch 230, note). The custom was also common in Noh theatre, which gives importance to heredity. After an admonition by shogun Iemitsu in 1647, it was decided that a man could only become a Noh actor by heredity, and the various roles were distributed only to those belonging to the four established troupes. This meant that the Noh actor was a member of the shogun’s entourage and given a definite position in the feudalistic hierarchy (Nakamura 136). The custom is also related to the transmission of secrets of the art of Noh. Zeami, in one of his works about theatre, established:

“If there is no one of talent in one’s own family, someone outside the family who has talent should be chosen to carry on the traditions of the art. In this way these secrets will be utilized to the fullest extent for the glorious flowering of our art” (quoted in Nakamura 78).

The tendency to protect one’s family knowledge in the arts was especially strong among the aristocrats of Zeami’s day, who were rapidly losing economic power and desperately needed to protect their pride and position (Nakamura 79). This is a situation comparable to *Onimaru*, as the sacred ritual must be transmitted from father to son (like in the hypotext, Kinu is excluded from the inheritance because of her gender). This is the origin of the antagonism between Onimaru and Hidemaru/ Hindley (whose father does not consider prepared for the task).

### 8.3.2.4.3.2. Dog-biting scene: first menstruation

One of the most significant changes in this film in relation to the hypotext is the way the two protagonists become separated (if they are separated at all). Gilbert and Gubar suggest that the dog-biting scene in the novel could be interpreted as Cathy's first menstruation, symbolized by her injured foot bleeding (272). If the way the Lintons treat Cathy and Heathcliff makes them aware of their social differences, the blood injury (menstruation) is the first biological sign that female and male bodies are different. In *Onimaru*, the protagonists' (physical) separation happens when Kinu gets her first period, which is also the same day Hidemaru/ Hindley leaves the Sacred Mountain and Onimaru becomes heir. As these scenes feature the adult actors, it could be argued that Kinu (29 year-old Yūko Tanaka) is a little grown up for reaching puberty. As a fully developed woman, Kinu becomes "taboo" in the cultural and folkloric context of Shinto religion. Despite her protests, she is confined in a small, marginal cottage (*ubu-goya*), used for secluding women when they are menstruating or giving birth (she will have her daughter there). These are the two "profane" female states, according to patriarchal society. Moreover, her father informs her that family custom obliges her to become a *miko* in a shrine, a fate she absolutely rejects ("I won't give up being a woman") (Okumura 127).<sup>250</sup> The custom is a reflection of the male fear of female sexuality, an idea which (unfortunately) seems to have an equivalent in every culture. Being female is depicted as a disease, a recurrent motif in many horror films, Japanese included (i.e. *Ringu*). The association has been analysed by Kristeva's theory of the female as an abject creature: a female is depicted exclusively in relation to her feelings and reproductive functions, which link her directly to the animal world and to the great cycle of birth, decay and death. Awareness of this link reminds man of his mortality and of the fragility of the symbolic order. This representation can be traced back to the representation of impurity in the Bible, as the Leviticus draws a parallel between the unclean maternal body and the decaying body (quoted in Creed 47). The notion of woman as abject is central in *Onimaru*. The continuous display of Kinu's putrid corpse associates her to death, while the graphic scene in which she gives birth associates her to life. The notion is even clearer in Brontë's novel, as Cathy and Frances die in childbirth. Besides, the ritual of dominating the god snake by the male heir of the household in *Onimaru* is also linked to the taboos about virginity and menstruation (as described by Freud). As Creed explains, while the so-called civilized societies value virginity, "primitive" people have made the defloration of virgins (together with all new or threshold events) the subject of a taboo, associating it to the unknown and the uncanny. Some people believed that woman bleeds periodically because of the presence in her vagina of a biting

<sup>250</sup> A "*miko*" is a priestess, a woman serving in a Shinto shrine who often becomes an occult medium or shaman (Sato. *Currents in Japanese Cinema* 86).

spirit animal (a snake); hence the vagina is a dangerous place. The man is afraid of being weakened by the woman, “infected” with her femininity (119).

#### **8.3.2.4.4. The first generation**

After the childhood scenes, there is a sudden transition to the adult actors, who are attending the Shinto ritual of dominating the snake. Their positions mark their personalities. Hindley/ Hidemaru is presiding (in white), Kinu/ Cathy is behind him, her eyes down, looking sad (also in a white kimono, like all the participants in the ritual). Onimaru seats with his back to the ritual, excluded. He is the only one who looks untidy (in a coloured kimono). Hidemaru and Onimaru/ Heathcliff look angrily and defiant at one another. Later, Onimaru observes the ritual from behind the wall, without caring that this is taboo. His actions define him as transgressor of the sacred. Hidemaru/ Hindley (as vicious as his counterparts in previous hypertexts) whips him and injures his head for spying, but Onimaru does not even complain. The blood is shown in gory detail. Kinu tries to defend him, but her brother turns the *katana* against her. She screams and faints. Only then Onimaru reacts: he grunts and rages like a dog. Like their counterparts in the hypotext, Kinu and Onimaru’s anger is quite powerless against Hidemaru/ Hindley’s authority.

From the childhood scenes, Hindley/ Hidemaru (Nagare Hagiwara) is presented as Onimaru’s antagonist. Like in the hypotext, he considers him an intruder who threatens his place in the Sacred Mountain. In the second half of the film, at the same time Onimaru returns, alcoholic Hidemaru is stoned to death by the city mob (he tried to buy a prostitute). His degeneracy, like Hindley’s, originates with the loss of his wife Shino/ Frances (Keiko Ito), which is more violent in this version. On her way back from Nishi-no-shou (Thrushcross Grange), where she had presented baby Kinu to Mitsuhiro/ Edgar, Shino is raped and killed by bandits. Her body is thrown down a cliff, where Hidemaru finds her. His descent into madness is comparable to Onimaru’s, defining them as mirrors of one another.

##### **8.3.2.4.4.1. Onimaru/ Heathcliff: the stranger in the community**

Japanese star Yusako Matsuda (Onimaru/ Heathcliff) usually played “tough guy” roles in action movies, especially in the 1970s (Tessier [1990] 289). He is first seen on his horse, from a low angle, looking threateningly at the tomb snatchers. Even as a child, Onimaru is identifiable by his spiky hair and fur jacket. In contrast with the other actors, he is defined as a savage. He eats in an uncivilized manner (like Heathcliff in *WH1992*), drinking the milk from the plate, like a dog (coherent with his association to a dog from the hypotext). Onimaru is much more tanned than the rest of the characters. His dark skin contrasts strikingly with Kinu’s pale one, especially in the

sex scene (she looks like the white snake from the ritual). He is physically strong and has several sword fight scenes. He single-handedly confronts the villagers who attack Nishi-no-shou (Thrushcross Grange) and kill Mitsuhiro/ Edgar. He does it for instinct, not for pity, an action which is comparable to Heathcliff in the hypotext rescuing baby Hareton (115). In the scene in which Onimaru comes out of the brothel, it is made clear he is the only one whom the villagers fear: they stoned drunkard Hidemaru/ Hindley to death, but do not dare to strike Onimaru. From his first appearance at the cemetery, he always stands on a menacing position, as if he were going to attack, with closed fists and spread legs. His posture resembles *kamae*, which is the basic pose in Noh, adopted by the *shite* (leading role) in the plays (Illustration 28).

Onimaru works as a parallel of Old Takamaru/ Mr Earnshaw, whose role performing the ritual he inherits: his outfit and sword after becoming rich evoke the old man's. The costume for the ritual resembles the ghost of the fantastic night bird, which is the *shite*/ leading role in the play *Nue*. The ghost appears before a travelling priest and pleads for prayers for the repose of his soul (Illustration 28). Coherent with the time setting, Onimaru is a *samurai*. These rising warriors adopted Zen as their religion (whose indifference to life and death appealed strongly to warriors perpetually confronted by danger) and Noh as their art form (Plowright 17). Although the film emphasizes the injustice of social distinctions, Onimaru (like Heathcliff before) is not a revolutionary. Collick associates him to the Byronic hero archetype, because of his passion for Kinu and his nihilism. The fact that he is possessed and transformed into a god (coherent with Shintoism) echoes the visionary madness that was supposed to lie behind the works of Blake, Coleridge and Shelley (43). The progressive descent into madness of Heathcliff after Cathy's death is mirrored by Onimaru. He becomes the "madman" archetype, who appears in other films by Yoshida like *Eros + Massacre* (1969) or Oshima's *Death by Hanging/ Kôshikei* (1968). In Japan, madness has been viewed as a form of individual revolt (Burch 339).

In the hypotext, Heathcliff is referred to as an "intruder", an "outsider", a "cuckoo" (76). In this transposition, Onimaru is depicted as a stranger who overturns the legitimate order of the family: Hidemaru/ Hindley leaves because his father refuses to expel him (Okumura 127). In the second half of the film, Onimaru suddenly arrives as the new owner of both manors. The stranger exerting damaging influence and received with hostility is archetypal of Japanese narratives and culture. The topic derives from the country's history, as Japan was closed in itself for many years, fearing the foreign influence.<sup>251</sup> Yoshida regards Heathcliff as a variant of the Japanese medieval

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<sup>251</sup> It is not by chance that the vast majority of Western transpositions of *jidai-gekis* belong to the "cowboys" genre (*The Magnificent Seven*, *For a Fistful of Dollars*, or even *Star Wars*, whose producers defined as a "cowboy film on space"). A recurrent narrative strand in this film genre is the arrival of a stranger disrupting the order of a community.

Illustration 28: Noh costume:  
the ghost of the fantastic night bird.



Illustration 28: Onimaru dressed for the ritual.

in the *kamae* pose (the basic one in Noh).

legend of “Ijin”, a stranger who enters a community, is killed and returns in the form of a marauding god (*oni*) (Okumura 126). In Middle Ages Japan, a village was a closed society, where all the villagers were relatives or neighbours. Any outsider (i.e. a merchant) was considered a foreigner, just because s/he was different. Strangers would be regarded at first as “saving angels”, who came to save the community. However, these relations would always end badly (Maupin). The outsiders (who were scorned as well as feared) could be killed for the most trivial of reasons (sometimes for their riches).<sup>252</sup> In the hypotext, Nelly says that the inhabitants of the region look suspiciously on “foreigners” (86). Lockwood and Heathcliff are in fact not well received, and the same could be said of Nelly’s harsh judgement on Frances. As Okumura explains, the fearful outsider *oni* is a Japanese version of a demon, considered gigantic in figure and active at the dead of night, like a Western vampire. He eats human beings somewhere outside the human community and deprives people of their property. The *oni* is an incarnation of ideas about antisocial, immoral people (127). Collick adds that the “stranger” Onimaru (in his depiction of fantastic demon of the Japanese cultural unconscious) works as representative of Japan’s fear (especially in the nineteenth century) of being invaded by a Western power. Onimaru behaves like a parody of a Westerner: he transgresses social boundaries by entering parts of the mansion forbidden to servants, he “pollutes” a secret ritual by watching it and he cooks and eats birds sacred to the mountain (42). Moreover, like the stranger/ god, he is repressed only to return in a more powerful form (44). In the final scene, Onimaru’s defeat in his swordfight with Yoshimaru/ Hareton only reinforces his power. Like the Romantic rebel (like Heathcliff), he continues to haunt the perimeters of a fragile society (44). One-armed Onimaru is last seen peering over Yoshimaru and Kinu the daughter from the slopes. His threat still exists.

#### 8.3.2.4.4.2. Kinu/ Cathy: the female avenger

While Yûko Tanaka’s performance as Kinu (“silk”) might seem too solemn and stiff under a Western point of view, she embodies the notion of beauty in Japanese society, which has more to do with a mental attitude rather than physical perfection. Like in the case of Bombay popular film and Yeşilçam, the solemnity of famous actresses like Setsuko Hara (1950s) and Fujiko Yamamoto was considered representative of the nation. Their faces showing “little emotion” embodied the “spiritual tenacity” which made it possible for Japan to attain the economic level of the West and “the suffering of Japanese who had to bear much psychological strain during the

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<sup>252</sup> There are numerous Japanese folk legends about “foreigner killings”, which would inflict a curse in the village. Many of those killed were *marebito*, which means “a god who arrives”, “a person who comes by rarely” and had supernatural powers. The term *marebito* was coined by Shinobu Origuchi, a famous scholar of Japanese folklore and literature. He contended that all of Japanese literature had its true origins in Shinto prayers and cursed words, which have a connection to the belief in *marebito*.



modernization process” (Sato [1982] 88). They also attested to “single-mindedness of purpose”, characteristics which Japanese society attributes to women from the old Japanese upper bourgeois class. This notion is still applicable to modern Japan, where a woman is called a “bourgeois beauty” if she has nobility, grace and enough spiritual strength to endure the insecurities of life (Sato [1982] 89). As stoic Kinu, Yûko Tanaka embodies this ideal of beauty.

Elder Kinu resembles one of the favourite Noh heroine archetypes: *ono no komachi*, a cruel beauty condemned for her heartlessness, but redeemed by the splendour of her reminiscence. The other archetype is represented by women like “Matsukaze” or “Wife” in *Izutsu*, grievously hurt by the men they have loved, but find it possible in their hearts to forgive them (Plowright 11). This last stereotype passes to Japanese film melodrama, where we recurrently find such self-sacrificing women (especially in Mizoguchi’s films). Their suffering is symbolically used to engender guilt on the male hero and “moral indignation” in the audience against women’s oppression (Sato [1982] 77). Despite being powerless women from the Muromachi period, neither of the two Kinus fit in this self-sacrificing category. In fact, the female characters in the films directed by Yoshida are very far from the archetype. As a *nuberu bagu* member, he reacted against classic Japanese women’s melodramas. Sato explains that the critics of the time considered the genre as reactionary, an attempt to instill resignation in the poor ([1982] 77). The typical Yoshida heroine (usually played by his wife Mariko Okada from *Akitsu Spa* [1962] onwards) languishes while searching for sexual fulfilment. She is usually a proud woman, unwilling to have sex and surrender psychologically to a man if he is not worth it. At the same time, however, she needs men to “liberate herself” from the insecurity and loneliness of a strong ego. Through such a woman Yoshida relates the dilemma of individual autonomy and the need for social bonds, and for him sex becomes the best symbol (Sato [1982] 231). Kinu in *Onimaru* is representative of this archetype. First, because of the crucial role sex plays in her attachment to the male protagonist. Second, because, despite her strong passion for Onimaru, she needs to negotiate and (pretend to) submit to the rules of society in order not to give him up totally. Kinu is an assertive woman, who tells Onimaru about her plan to marry Mitsuhiro/ Edgar (on her own accord and disobeying her father). The only aspect that Kinu has in common with the “suffering woman” archetype in Japanese cinema is the way in which she manipulates the men’s dependence on her in order to achieve revenge. Sato mentions the heroines in the films directed by Kaneto Shindô, who later revenged themselves on men (i.e. *Onibaba*, 1964) ([1982] 86). Moreover, the “self-sacrificing” melodrama archetype is by no means the only one available to Japanese cinema heroines. Portraying images of strong women is characteristic in the *anime* film tradition, especially the ones directed by Hayao Miyazake. Since *Nausicaä of the Valley of the Wind* (1984), they centre on a heroine and a villainess. Chaudhuri

explains that this recurrence derives from a long tradition in Japanese stories and legends (including Queen Himiko, legendary ruler of Japan). It is speculated that early Japan may have been a matriarchy (105).<sup>253</sup>

Like Cathy with Heathcliff, Okumura postulates that Kinu feels a sense of consubstantiality with Onimaru because she herself is marginalized in the family and the community (127): she is excluded from the inheritance, and then considered to have become “profane” after getting her first period (meaning: after becoming an adult woman). In Japanese Middle Ages society, women and poor people would be recurrently mistreated.<sup>254</sup> The oppression of women is a central topic in *Onimaru*. Despite portraying a society where women are powerless, the film shows strong female characters. Kinu’s stubborn rejection of tradition defines her as a rebel (like Cathy in the hypotext). “It is evil to cast women away,” she says when being told the daughters of the family are expected to become shrine-maidens. Okumura explains Kinu has mixed feelings about being female. She feels helpless because of her own marginalization (“I feel sore about my being a woman”) but, at the same time, she clings to her femininity (“I refuse to abandon being a woman”). For her, to remain in the mountain instead of becoming a virgin shaman means to be with Onimaru, and to be with him means to be female (128). Defying the custom, she plays an active sexual role. She offers herself sexually to Onimaru before his departure. Given that chronology is unclear, she probably has his child as well. As a condition to accept her marriage to Misuhiko, Old Takamaru says her first born should inherit the mountain, so she makes sure it is possible that the heir is Onimaru’s. Nevertheless, the baby is a girl, which makes her unable to inherit.

According to Yoshida (quoted in Collick), Kinu’s power and control over Onimaru is due to the fact that she “can speak the language of the gods” (46). Coherent with the tendency of mixing the Brontë’s lives and their fiction, Yoshida establishes a direct parallel between Cathy/Kinu and Emily Brontë, as both lived “within a very small, rigidly circumscribed world.” He regards the authoress as “a Delphic oracle” whose access to a mystical power “enabled her to achieve the revolutionary vision he feels is embodied in the book.” This belief is identical to the Romantic image of the poet-as-a-prophet (46). Even if Onimaru is “the stranger/ god” who destroys the “fossilized and insular” two mansions, he is subjected to the control of Kinu, the “oracle of the gods”, who uses her power to subdue male violence (47). The pattern is repeated

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<sup>253</sup> In films like *Princess Mononoke* (1997), the female protagonist is neither destroyed nor domesticated by the narrative despite her sexuality being beyond society’s accepted norms (Chaudhuri 105). Neither is the female villain, for that matter.

<sup>254</sup> However, it must be pointed out that only samurai husbands had absolute pre-eminence over their wives. Even in feudal times, merchant wives were more influential in the family business than their husbands and worked side by side (Sato [1982] 91).

with the second generation. Although Yoshimaru overthrows Onimaru and becomes lord of the two mansions, it is clear that Kinu the daughter, the “demonic” woman, is the motivating force behind the new order (47). She gave him her father’s sword. These portrayals are loyal to the hypotext: Heathcliff’s violence is the direct result of Cathy’s haunting beyond the grave. Despite Hareton being the owner of the two houses at the ending, it is Cathy the daughter with whom Lockwood will have to settle accounts (*WH* 340).

Kinu’s corpse has the appearance of a ghost or vampire in Japanese folklore, represented as a woman with long black hair, often symbolic of feminine beauty and sensuality (i.e. Sadako in *Ringu*, 1998). She recalls traditional representations of vengeful female spirits in Japanese art, while her face resembles the mask of a *banmya* (female demon) from Noh theatre (White 46, note). Contemporary Japanese horror cinema not only incorporates the motif of demonic women, but also the use of masks (i.e. *Onibaba*), which derives from Noh theatre (Hand 26). The female ghost seeking justice is a very important narrative motif in Japanese storytelling. Many *kwaidan-eiga* films (a traditional ghost drama, one of the richest popular traditions in the Japanese cinema) include the *onyou* (“avenging spirit”) motif. This is a “wronged” (primarily) female entity returning from beyond the grave to avenge herself upon those who have done her an injustice (i.e. films like *Onibaba* or *Kwaidan*). It is a staple of the Japanese horror genre, although culturally and historically, it goes back many centuries (McRoy. “Gender, terror” 51). This “monstrous feminine” archetype draws on a multiplicity of religious traditions (Shintoism, Christianity, etc.), as well as plot devices from traditional literature and theatre (McRoy. “Introduction” 3). The figure can be traced back to the repertoire of the Kabuki drama (the *akuba* or *akujo* [evil woman] figure) and also to Izanami, the *Kojiki* goddess who dies after giving birth to many islands and deities.<sup>255</sup> Noh theatre features the demonic women in the *kyojo-mono* or *shunen-mono* subcategories, who are motivated by revenge or grief after being trampled by unfaithful husbands and lovers (Hand 24). Kinu’s cursing of Onimaru just before her death approaches her to these archetypes. According to Hantke, these female avengers have the power to disrupt the functioning of society by reminding it that it still depends on the social and cultural subjugation of women (59).

Hand points out that the power of transformation and mutation is a central motif in Japanese horror theatre and film, especially in relation to the female: in Noh, a humble old woman may prove to be a demon (i.e. *Yamanba*). This metamorphosis of the female body into a supernatural demon is both misogynistic and empowering (25). Becoming a vengeful spirit after they die allows wronged women to seek the justice denied to them in life. This notion is similar to

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<sup>255</sup> *Kojiki* is the oldest extant chronicle in Japan, a collection of myths concerning the origin of the four home islands of Japan, which are part of the inspiration behind Shinto practices and myths.

the ambivalent image of women as dangerous objects of desire within Surrealism (as seen in the films directed by Buñuel), and also to the Victorian female predator). Both in Surrealism and Japanese horror, the perception of woman as dangerous denounces the male fear of the power of women's sexuality. Collick explains that much of Japanese culture is concerned with the "exorcism" of women's sexuality, which it frequently represents as supernatural. An emotionally and sexually independent woman poses a frightening and incomprehensible threat to many Japanese men. Manifestations of a mystic power in woman can shatter the fabric of society. Kinu returns from the dead to hound Onimaru and each time he confronts her corpse/ skeleton he is powerless (45). Like the traditional Japanese female vampire, she is an uncontrollable force. The beautiful female victims who undergo monstrous transformations when betrayed or threatened are also very common in *anime* horror (Bolton 66). According to Susan Napier, they can also be regarded as liberatory images. They depict the female body in touch with intense, even magical, forces capable of overwhelming male-dominated reality (quoted in Bolton 67). This is similar to the portrayal of Kinu as "the oracle of the gods". The image of the powerful, scary woman and the castration anxiety are not new to Japanese cinema. In fact, the industry has a fascination with female castrators (*The Ring, Ai no Kôrida/ In the realm of senses*) (Chaudhuri 108).<sup>256</sup> At the ending of Onimaru, the influence of a woman (Kinu the daughter) is instrumental in his symbolic castration. His right arm is severed, which relates to Freud's second category of the uncanny (Creed 53): castration anxieties, expressed as fear of dismembered limbs or female genitals (like the cult of the female white snake and regarding Kinu's period as "impure").

#### 8.3.2.4.4.3. Heathclif/ Onimaru's return and Kinu/ Cathy's death

In this transposition, both scenes immediately follow one another. Onimaru visits Mitsuhiro/ Edgar at Nishi-no-shou (Thrushcross Grange), in order to show him the *shogun* edict which proves that both manors are now his. In a significant change from the hypotext, he does not see Kinu after his return. As she is a married woman, seeing her would be forbidden by Muromachi etiquette. Mitsuhiro (coherent with the portrayal of Edgar as moral guardian) refuses his request to. Kinu the daughter (a five-year-old) plays in the background. Onimaru looks in her direction, but Mitsuhiro orders Tae/ Isabella to close the sliding panels and then leaves in anger. Tae, who tries to flirt with Onimaru, informs him that Kinu has been in bad health since giving birth. Like in *Ölmeyen*, Kinu's long decay seems to be exclusively caused by unwillingness to live

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<sup>256</sup> Recent films like *Audition* (1999), with its torturer female protagonist, recontextualise the popular "avenging spirit" within the recent transformations in Japanese economy, with more women in the workforce, which implies radical changes in family dynamics and domestic labour. It reflects the anxieties of the male about female emancipation (Hantke 62).

after losing Onimaru. During the night, Mitsuhiro talks to her about Onimaru's acquisition of power. She suddenly feels ill and falls backwards on her *futon*. She gets delirious and keeps calling Onimaru. Contrary to the hypotext, it is her husband who is with her while she lies dying.

Brophy and Catania (1999) have analysed the aural elements in Kinu's death scene. She confuses the wind with the sound of Onimaru's horse's hooves (the deep timpani rolls associated to him are, in fact, heard). For Brophy, this sound symbolizes the spirit of the mountain through the spectre of Onimaru, possessed by the spirit of Kinu who seduced him as she, in turn, was controlled by the mountain's sexual energy. Kinu perceives herself as one with Onimaru (157). For Catania, the association places Onimaru as "the horseman of death", confirmed by showing a flickering oil-lamp on the verge of being blown out (like Kinu's life). Catania compares this motif to the candles over Catalina's coffin in *Abismos*. Earlier in the scene, Mitsuhiro / Edgar has warned Sato/ Nelly not to open the door, as "the wind is not good for her [Kinu]" (27), which recalls Cathy wanting to open the window "to feel the wind" (*WH* 162). In contrast with the long shots in the rest of the hypertext (typical of Japanese cinema), Kinu's death contains plenty of close-ups. Everything is seen from behind the veils surrounding the room which, for Brophy, resemble the muslin gauze she wore during her ritual bath (157). Kinu's delirium is juxtaposed to Tae eloping with Onimaru (like in *WH1992*). Kinu cries that she will drag him down to hell. Her last words (spoken calmly) are: "Onimaru, you're dead". This can be a curse, but also an echo of her previous "Watashi wa Onimaru" ("I am Heathcliff"). Like in the hypotext, if she dies, so does he. He will not go on without her. The wind blows after Kinu dies, gently shaking the veils and the candle. As Brophy points out, throughout this scene, Onimaru's low *shakuhachi* plays the exact solo dance it performed during their lovemaking. Her death is, then, a morbid sex scene, forecasting his descent into necrophilia (157).

#### 8.3.2.4.4. Edgar/ Mitsuhiro and Isabella/ Tae

Like the Earnshaws/ Yamabes from Higashi-no-shou/ Wuthering Heights, the family at Nishi-no-shou/ Thrushcross Grange (the Lintons) is also shamans. However, their ceremony is different and their customs do not involve casting adult women away.

Tae/ Isabella (Eri Ishida) resembles her naïve counterpart in the novel. When Onimaru visits the West Mansion, she giggles from behind her fan, like a spoiled child. Tae's mistake is not being able to foresee the violence Onimaru is capable of. She decides to go to Higashi-no-shou to become his bride. He observes her from the slopes, like a predator. Tae uses her sexuality as a means to overcome and control Onimaru (Brophy 158). This is a tactic which all the female characters in this transposition use, which shows the lack of power they have in Muromachi

society. Like Isabelle in *Hurlevent*, she is delusional in thinking she can control him that way. Unlike Kinu and her daughter, Tae/ Isabella is “punished” for her transgression. Onimaru rapes her (the scene is painfully graphic) in the “profane” room, the same in which he had his sexual encounter with Kinu. The contrast between the two scenes is emphasized by using the same *shakuhachi* tune (Brophy 158). While his sexual encounter with Kinu had softness and delicacy, here it is pure violence. In accordance to the dichotomy sacred – profane in this transposition, Tae’s sexual advances towards Onimaru (like Kinu the daughter later) imply a profanation of the “sacred” bond between him and Kinu, which the room evokes. For Brophy, Onimaru (shaken after returning from seeing Kinu’s corpse) rapes her as “a vessel of ‘not-being’ Kinu” (158). The following morning, Tae/ Isabella hangs herself. Although dogs are visually absent, they are evoked in Tae’s suicide by hanging, which parallels her lap-dog’s destiny in the novel (Catania [1999] 30). Moreover, committing suicide is what Muromachi society expected raped women to do.

In fact, both Edgar / Mitsuhiro (Tatsuro Nadaka) and Tae/ Isabella end committing suicide, an act which has completely different implications in Christian and Japanese culture. Suicide is a capital sin for Christians, and a crime punishable by law when Brontë’s novel was first published. On the contrary, suicide has honorable connotations in Japanese culture (i.e. the ritual *hara-kiri*, or the Second World War *kamikazes*). Edgar/ Mitsuhiro is injured by the bandits who invade his house. Agonizing, he asks Onimaru to kill him, so he will have “an honourable death”. Onimaru refuses, so Mitsuhiro grabs the sword and cuts his own throat, an event for which Kinu the daughter wants revenge.

### 8.3.2.4.5. The second generation

The actors playing the second generation are physically very similar to those playing the first. Unlike *WH1992*, Kinu the daughter (Tomoko Takabe) is not played by the same actress as her mother. Nevertheless, like in the hypotext, Kinu and her daughter work as reflections of one another. The young girl does many of the actions her mother did before: she blinds Onimaru with her hand mirror (which he gives her as a present). Kinu the daughter also uses her resemblance to mock Onimaru’s necrophiliac relation with her mother. Knowing that Onimaru has hidden her skeleton in the “profane” room and goes from time to time to see it, she occupies her mother’s place in the coffin and laughs, scaring him. Then, she flaunts her physique at him (“Come – hate me if you can”), an erotic performance reminiscent of her mother’s in the same room (Brophy 158). Onimaru tries to attack the girl sexually (undoing her kimono), but she escapes and defiantly removes it. The scene has incestuous undertones, as there is the possibility that she is his daughter. Onimaru chases her to the patio and strikes her with a stick. She calls Yoshimaru/ Hareton

(Masato Furuoya) for help, but Onimaru hits the boy too. Kinu the daughter covers him with her body, like her mother did before with Onimaru. The older man grabs her by the neck, but Yoshimaru takes the stick from his hand. This scene is the equivalent to the one in the hypotext in which Heathcliff looks into Cathy the daughter and Hareton's eyes and sees they are exactly the same as Cathy's (352). Soon after, Onimaru gets a deep shock when he finds Kinu's skeleton inside the hut (where her daughter placed it).

The attachment between Heathcliff and young Hareton in the hypotext does not exist in this version. On the contrary, after Hidemaru/ Hindley's death, Onimaru locks the boy in the hut he occupied as a child, as an act of revenge for the mistreatment the father gave him. The names of both characters establish them as opposing forces: while "Onimaru" means "devil man", "Yoshimaru" means "good man". While the first disrupts the established order, the second is in charge of restoring it. Linton Heathcliff is omitted in this film. Kinu the daughter uses Yoshimaru as vehicle for her revenge (she blames Onimaru for her father's "dishonourable" death). While Cathy the daughter gave books to Hareton to empower him (*WH* 345), Kinu the daughter gives Yoshimaru her father's *katana* (a symbol of power through the film) to challenge Onimaru's authority. When Onimaru is performing the shaman ceremony, he is followed from afar by Yoshimaru. The scene references the one at the beginning, in which Onimaru spied on Takamaru Yamabe. Yoshimaru cuts Onimaru's arm, marking the ending of his patriarchal rule. This is emphasized by a close-up of Onimaru's severed arm, holding the sword, which gets stuck on the earth. Soon after, Yoshimaru sits in the position of the owner of the house, the same one previously adopted by Takamaru and, then, Onimaru. The actions of the second generation also imply the entwining of the shamanic ceremonies in both families (Okumura 130). While the patriarch of the Yamabes (represented by Onimaru) is transfigured into and possessed by the white snake god, the family in Nishi-no-shou (represented by Kinu the daughter through Yoshimaru) kills and conquers it with their patrimonial sacred sword. Like in the hypotext, it is not a triumph of one house over another, but the survivors represent the best qualities of both of them.

#### **8.3.2.4.6. Parental figures**

Nelly becomes in this film the old servant Sato (Tokuko Sugiyama), a mother-figure to Kinu and also to her daughter (whom she warns about Onimaru). Her outfit is typical of Medieval Japanese servants, with a kerchief covering her head and a simple kimono. Mr Earnshaw/ Takamaru Yamabe (Rentaro Mikuni) is the only parent who appears. Although Joseph has his counterpart in lame and loud servant Ichi, religiousness in the film is restricted to Old Takamaru,

as shaman in charge of the white snake temple. Takamaru represents the dichotomy sacred – profane present in the hypertext. On the one hand, he holds power over the villagers, who blindly believe the serpent rite prevents the failure of their crops (Brophy 159). On the other, the spiritual power of the Yamabe family paradoxically places them as outsiders, as the villagers are scared of them.

Takamaru is an imposing figure who speaks in commands and expects to be obeyed by his children, as any household patriarch from the Muromachi period would. However, he is also capable of kindness, proven by his treatment of children Kinu and Onimaru. In contrast with the fear he inspires in the ignorant villagers, he is well considered and respected by the *biwa-boshi* (Lockwood) he supported, who comes to pay him respects after his death. Takamaru himself is quite sceptical about the sacred ritual he performs (a “theatrical charade”, Brophy 159): “Now is an age for wars...Only fools worry about curses or divine punishment”, he says. These words are a premonition of his own death. When an army of soldiers defy the taboo by marching on the Sacred Mountain, Takamaru confronts them single-handed, “dressed with all the dignity and regalia of a samurai” (Brophy 159). He is coldly pierced by an arrow. It is not casual that Takamaru dies just after Kinu informs him that she is to marry Mitsuhiro/ Edgar, thus defying tradition and his commands. His death is related to the impossibility of repressing desire. The imposition of his authority (which he does not expect to be questioned) prevents him from seeing the resentment he creates in Hidemaru/ Hindley, or the strong attachment between Kinu and Onimaru. As Brophy explains, Takamaru neglects to consider how the Sacred Mountain affects his family sexually and psychologically. Consequently, “true to the Gothic drive to prove that which one most denies or refuses to believe”, decay and deterioration take hold (159).

### 8.3.2.5. *WH2011*'s characters

The actors were unknown (many came from British TV) or non – professional, like both Heathcliffs (Solomon Glave and James Howson) and young Cathy (Shannon Beer). Despite the late eighteenth-century setting, these characters act like twenty-first-century British council state inhabitants (as seen in films like *Mischief Night*, 2006). Some of the actors actually were, as the casting crew literally wandered the streets of Leeds, recruiting people. Although she deliberately chose to cast newcomers for this project, Arnold has no problems in working with established actors. Latest Rochester Michael Fassbender worked in *Fish Tank*.

The aesthetic style chosen for *WH2011* affects the definition of the characters. Some are just glimpsed from afar (i.e. young Edgar and young Isabella), following Heathcliff's perspective. This style demands the spectators' collaboration (coherent with the aims of Surrealist cinema).



More things are suggested than said. The decision to stick to Heathcliff's perspective provokes some of the other characters to be quite underdeveloped. The clearest case is older Edgar Linton (James Northcote), who is practically a non-character, just a presence. The same could be said about Nelly (Simone Jackson). Like in the hypotext, she is a young woman. She is nice to Heathcliff (she helps him wash for the Christmas party), but seems to have no private life. In some sequences, it is difficult to distinguish her from Frances (Amy Wren), as both actresses look alike.

The film puts the emphasis on Heathcliff as outsider, who has little power or responsibility about the tragic events unfolding around him. *Dogma 95* focuses on innocent and pre-socialized characters, which Murray Smith links to the history of avant-garde (Dada and Surrealist movement) and, more loosely, to the Romantic art and philosophy. He quotes *The Idiots* (1998, *Dogme # 2*), in which “idiocy” is “celebrated as tool of mockery directed at bourgeois hypocrisy” (119). The most obvious sign of Heathcliff's outsider status is his race.

### 8.3.2.5.1. Multicultural Britain

This is the first time in the film transpositions of *Wuthering Heights* (but not in the theatre ones) in which the story is played as an interracial relation. Cathy (Kaya Scodelario/ Shannon Beer) is white, while Heathcliff (James Howson/ Solomon Glave) is Afro-Caribbean. It is suggested that he is an escaped slave, as his back is branded. Slavery still existed at the time in which Brontë's novel (and this transposition) is set. According to Wilcocks, Brontë and her father were aware of the slavery trade and its implications.<sup>257</sup> Wilcocks also questions the common perception of eighteenth-century Britain as white, pointing out that “more black people lived in England in her [Brontë's] time than people realize” (24). Theories about Heathcliff being black (or from an ethnic minority) have been circulating for a while in the academic world. The most prominent in that line of criticism is Heywood (2012), although Eagleton had also suggested the theory (1995). Unsurprisingly, many critical reviews for this transposition were centred on Heathcliff's skin colour (Bourne; Rose), with mixed feelings. Nevertheless, reviewers give more importance to race than the film itself does. *WH2011* uses the eighteenth-century setting as a parallel of 2000s Britain, a multicultural society. In fact, both actors Solomon Glave and James Howson are Yorkshire born and bred. Although racism still exists (Hindley parallels the modern extremist), British people's attitudes about interracial relations are quite relaxed, at least compared to the 1960s.<sup>258</sup> I explained in Chapter 3 how modern period films and transpositions were more likely to include a multicultural angle, especially in the last decade. Rose introduces the term

<sup>257</sup> Patrick admired anti-slavery campaigner William Wilberforce MP.

<sup>258</sup> The segment of the London 2012 Olympics opening ceremony dedicated to British film (dir. Danny Boyle) significantly centered on an interracial family as “representative” of contemporary Britain.

“racelifting” when reviewing *WH2011*. It refers to the casting of actors of different ethnicity in roles not originally designated for that race. However, till very recently, we had the contrary tendency. I discussed in Chapter 2 how white actors in make-up were cast for ethnic minority roles in classic Hollywood, while racial difference tended to be obliterated.<sup>259</sup> Even the new *Jane Eyre* version omits the race connotations from Charlotte’s novel, as Creole Bertha Mason is played by white Italian Valentina Cervi (who does not even speak). Bertha’s ethnicity was central in Jean Rees’ retelling *Wide Sargasso Sea*, and had been hinted in previous transpositions of *Jane Eyre*: in the 2006 BBC TV series, Bertha is a Spanish speaker while, in the 1996 film version, her brother Richard is played by mixed race actor Edward de Souza.

The notion of multiculturalism is, nevertheless, ambivalent. First, it brings the risk of defining people according to a set of preconceived ideas of what constitutes their “ethnicity”. Director Arnold had the intention of casting a Roma gypsy actor in the role of Heathcliff, but got no interest from the community. The travellers’ community are currently subject of popular interest in United Kingdom because of a reality TV show (*My Big Fat Gypsy Wedding*). The show has provoked controversy, being accused of perpetuating stereotypical portrayals of gypsies as uncultivated brutes. Similar accusations could be directed to the latest TV version of *Wuthering Heights* (2009). This series stresses Heathcliff’s supposed “gypsy” origins by adding an apocryphal scene where he buys a horse in a market. The scene follows all the clichés of the gypsies as horse traders. In addition, Heathcliff is played by non-gypsy Tom Hardy.<sup>260</sup> In Brontë’s novel, Heathcliff’s origins remain ambiguous. He escapes definition and labelling. He could have come from anywhere: the son of “the Emperor of China” and an “Indian Queen” (*WH2011* changes the line to “an African Queen”, for obvious reasons). This is the path followed by *WH2011*, where Heathcliff is not depicted as a black person, but as a person who happens to be black. The question of ethnicity is not over-emphasized. Heathcliff is racially abused by Hindley, who uses the n-word when Mr Earnshaw says the boy is his brother. However, rather than his prejudice, the incident defines Heathcliff’s jealousy towards his foster brother (race is the most obvious excuse to pick on him). Shaven-headed Hindley (Lee Shaw) has been compared to the racist characters in the film (later TV series) *This is England* (2006) (Raphael 34), members of an extreme right-wing political minority in modern Britain. However, Hindley is not completely a villain. Coherent with the hypotext, nobody is entirely innocent or guilty in this universe. He genuinely seems to care for

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<sup>259</sup> In *Ben-Hur* (1959, dir. William Wyler) Wise Man Balthazar (traditionally represented as black) is played by white actor Finlay Currie.

<sup>260</sup> This portrayal unintentionally resembles comedians Morecambe and Wise *Wuthering Heights* sketch (1970). Blatantly politically incorrect by nowadays standards, the sketch has Heathcliff selling pegs, stealing and playing the guitar.

Frances and becomes a pathetic figure after she dies: when Heathcliff returns, he finds him puking because he has a hangover. Hindley is not violent to baby Hareton, just neglectful.

More importantly, the aforementioned “sin of female desire” is totally ignored in this transposition, which is perhaps a little unrealistic, given the time period setting. Nobody points out race as an obstacle for Heathcliff to have a relation with Cathy. It is also not a problem for Isabella and we are not informed if his brother is concerned about it. Wilcock says that interracial marriages were not unusual in Liverpool port area (where Heathcliff is found) in the eighteenth and nineteenth century. Many white English women were married to sailors of Bengali origin (24). However, it is important that such marriages happened between working-class people. It is very likely that the higher classes would have had more prejudices about interracial marriages. In William Thackeray’s novel *Vanity Fair* (1847), a nobleman is encouraged to marry a mixed race heiress in quite racist terms: as her dowry will bring much needed money to his family, he is told to “ignore” her colour. This scene (reproduced in the 2003 *Vanity Fair* transposition) brings in the topic of a new bourgeois society substituting an old feudal one. It is, then, regrettable that *WH2011* does not explore the topic. The only (subtle) instance when race becomes an issue is when Heathcliff asks Cathy to escape and offers to raise Edgar’s baby “as his own”. Cathy looks at him exasperated, fully conscious that he is being naïve (wherever they went, questions would be asked).

### 8.3.2.5.2. Childhood

For the first time, the actors playing the protagonist as children (Shannon Beer and Solomon Glave) and the ones playing them as adults are given equal screen time. In fact, Kaya Scodelario is credited as “older Cathy” and James Howson as “older Heathcliff”. Maybe is more correct to say that there are adult versions of the two child protagonists, as the action focuses on the childhood episodes and the older actors do not appear till after Heathcliff’s return. Director Andrea Arnold declared that, contrary to other transpositions, she wanted to concentrate on the childhood period:

“I knew I wanted to keep the kids in the film for the first hour, whereas most people only show them for 10 minutes then move on to the adults. But the childhood is so important in the book that, without it, the adulthood wouldn’t make sense. They’re yearning for what they had as kids” (interviewed by Gilbey).

The incident of the horses is depicted exactly the same as in the novel, but Hindley’s violence towards young Heathcliff is more explicit. The bruises on his back and arms are quite visible. There is also a hint about how Cathy is excluded from inheriting in that patriarchal society.

She gives her father a sad look when he brings the two horses as gifts for the boys, but not for her. Previous scenes show that she is no alien to hard work in the farm. Like her counterpart in the hypotext, who could ride all the horses by age six, she is seen tending them in the stable. Mr Earnshaw (Paul Hilton) is as rigid and strict as in the hypotext. He physically abuses his children, because he genuinely believes this is the way to discipline them. He is the only parental figure who appears (Mr and Mrs Linton are just glimpsed in the dog-biting scene).

### **8.3.2.5.3. Cathy (Shannon Beer/ Kaya Scodelario)**

Despite being pretty, Young Cathy (Shannon Beer) is far from the conventional “cinema beauty”. She looks like an average Yorkshire teenager (which is what she is), which benefits her character. Kaya Scodelario (older Cathy) was the only cast member who was relatively known at the time, because of her participation in the popular teenagers TV series *Skins*. While young Cathy is allowed to show her rebelliousness during the moor scenes, adult Cathy is not very developed (her delirium scene is reduced to her shadow behind the window). Some viewers complained that she was indistinguishable from Isabella (Nichola Burley) in some scenes. Unsurprisingly, we only feel the intensity of her fury during a scene set in the moor. She pines adult Heathcliff to the floor and stamps her foot on her face (“How could you leave me?” she complains). While the supernatural elements from the hypotext are absent in this film version, adult Cathy is extremely thin and somehow resembles a vampire. Stables calls her “wraith-like”. When Isabella scratches her, she licks the injury, in a parallel scene to when she licked Heathcliff’s wounds as a child. Her bright red dress is striking in the landscape, suggesting that she is an outsider, like Heathcliff is. Despite the apparent simple costumes characters wear, they are used to symbolize their personality, especially in Cathy’s case. At the Heights, the inhabitants’ clothes are not elegant or nice, but practical for the field work they do. Young Cathy wears a customized trousers outfit when she works with the horses. When she comes back from her first stay at the Grange, in elegant clothes, she reveals her drawers when descending from the horse, proving that her “civilization” is far from complete. There is a wink to this scene later, when adult Cathy is putting on her boots, closely observed by Heathcliff. She sits on the staircase (in a very unladylike manner) and pulls up her skirt, showing her drawers and stockings. In contrast to Isabella (who rides side-saddled), Cathy always rides like the men (even as an adult).

### **8.3.2.5.4. Heathcliff (Solomon Glave/ James Howson)**

Raphael praises this version because Heathcliff is seen “as the Byronic hero he is: wild as the moors themselves, rebellious, passionate and also, as the story progresses, a boy lost in a man’s

body” (36). Despite Solomon Glave (Young Heathcliff) carrying the weight of the film, critics concentrated on his older ego, but not in a positive way. Tabloid press (unrelated to the promotion of the film) seemed to try to establish parallels of James Howson as a “modern-day Heathcliff”. Articles appeared highlighting his rough upbringing, his status of unemployed on benefits (it was at his local job centre when he heard about the audition) and his problems with justice (“*Wuthering Heights*’ actor James Howson admits race crime”. Online source; also Leach).<sup>261</sup> Moreover, there were attempts to create controversy by publicising the (apparently) meagre salary Howson got for the film, or his disappointment when discovering his voice had been dubbed in the final editing (“Dubbed: The actors who lost their voices”).

Toddler Hareton, neglected by his father, appears sharing a blanket with the dogs and always has a dirty face. He is like an eighteenth-century equivalent of a social services child. Despite the characters not physically resembling, there is an attachment between toddler Hareton (blue eyed and blond) and older Heathcliff, paralleling the one they had in the hypotext. Heathcliff finds the child sleeping in the oak bedroom and throws him out, but he comes back and grabs his hand. Later, Hareton hangs puppies, just as we saw Heathcliff doing before with Isabella’s lap dog. Both episodes appear in the hypotext but, as I mentioned before, proved controversial with viewers.

### 8.3.3. Conclusion

Coherent with the influence of Gothic fiction, Brontë defined her characters as doubles and oppositions of one another. The most obvious example is the lovers in the two generations. This type of characterization by contrast passes to horror film, and it is also typical of the melodrama genre. Despite the omission of Cathy the daughter and Hareton in all the transpositions but three, the hypertexts maintain the motif of the characters as mirror images (we have analysed the use of parallel scenes). Moreover, the characters have been reshaped according to a set of established archetypes in the target film industry (Nelly and Joseph become the “benevolent elders” of Bombay industry in *Dil Dija*, while Dr Kenneth is transformed into the “angelic doctor” of 1930s Hollywood). Faithfulness is not in how much they resemble their counterparts in the source text, but in how coherent they are within the hypertext (elder advisors are stock figures both in Bombay film and classic melodrama).

The Classic and Surrealist tendencies I established in the film transpositions of *Wuthering Heights* imply two distinguishable tendencies in the depiction of the characters. The Classic

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<sup>261</sup> It is a similar situation like the one suffered by Katie Jarvis, protagonist of Andrea Arnold’s previous film *Fish Tank*. Press emphasized that she was a council state teen mum, like the one she portrayed in the film.

versions offer a friendly portrait of the main protagonists. They sweeten their defects in order to make them more likable to the audience (i.e. the quasi-angelic leading couple in *Promise*). On the contrary, the Surrealist transpositions put the emphasis on the negative aspects of the characters. The main aim is to define Heathcliff and Cathy as disturbing elements, instruments of rebellion with which to shake social conventions (i.e. their “profane” love relation in *Onimaru*). Lot of attention has been paid to Heathcliff as a character (not only in the films, but also in academia), to the extent that he has become an icon. He is now an identifiable archetype: the tortured hero, who appears in different manifestations depending on time period and culture (i.e. the tragic anti-hero and the “angry young man” in Bombay film industry, the sadistic leading man from British Gainsborough). In the Classic transpositions, Heathcliff is the paradigm of the “wronged” man, whose fury is justifiable because of the mistreatment he received (i.e. *WH1939*, *Dil Dija*). On the contrary, the Surrealist transpositions do not hesitate in alienating the audience by giving free reign to the expression of his most despicable aspects (i.e. he is a rapist in *Hurlevent* and *Onimaru*). In contrast, Cathy remains complicated to classify as a character, even within the patterns of literature in Brontë’s time (she resembles more a villainess). With respect to film archetypes, she is far from being the hero’s final prize in the quest, or the redeeming, suffering heroine. In the Classic transpositions, her rebellion has been channelled to make it non-threatening according to the patterns of patriarchy. Cathy is positioned as a victim, either of her own ambition (*WH1939*) or of social circumstances (*Dil Dija*, the Filipino versions). Her figure illustrates the evolution in the film heroine archetype, depending on the attitudes that society considers acceptable: while her death in *WH1939* implies a kind of punishment, in *WH1992* she is even allowed a happy ending. The Surrealist transpositions place her in a powerful position (i.e. Catalina’s amusement at the other characters’ rage, Kinu’s manipulation of the male). Cathy’s more unpalatable aspects (chasing two men, being an unwilling mother) are celebrated as her rebellious refusal to abide by the rules of bourgeois society.

## 9. Final conclusion

The interest about Emily Brontë's novel *Wuthering Heights* has been constant since the beginnings of the cinema. The first transposition was released in 1920 and the latest in 2011. As we have seen, the text has also crossed cultural and language borders. Moreover, it has attracted female and male readers alike. The source text could be classified as a romantic (with small cap) love story. Unsurprisingly, many transpositions have rendered it through the patterns of melodrama (a genre traditionally associated with a female audience). However, it has also obsessed the (predominantly) male Surrealist artists of the 1930s.

My study exposes the complexity of validating and defining a text. As a “modern classic”, *Wuthering Heights* is representative of “high culture”. However, the interest for the novel has been kept alive and widespread through the medium of cinema, traditionally associated to “popular” culture. As I argued in Chapter 2, this hierarchic perception of culture derives from the organization of the canon, which is structured according to power relations. It has affected the academic studies about film transpositions, which traditionally position the film as “inferior”, in comparison to the “superior” literary text. I described how the canon establishes a dominant mode of representation (usually following a white male Western perspective), thus regarding any alternative as “deviation” from the norm. I contended that these power structures are highly unstable. They change in correspondence to the way in which society develops. As I exposed, the transpositions released from the 1990s onwards are more likely to include a multicultural perspective. Moreover, the “canon” is by no means a fixed corpus of texts, but in constant evolution. I have described the long process that *Wuthering Heights* underwent to be considered a part of this corpus. In a parallel way, it took many years for the medium of cinema to be accepted as “art”. In my research, I made a conscious decision not to analyse the source text and the different film transpositions according to notions of superiority and inferiority. Instead, I regard each film as the particular reading which the filmmakers made of the literary text.

My main research question was what aspects attracted the filmmakers to Emily Brontë's novel. I have established in the second chapter two radically different tendencies in the film transpositions analysed. The Classic one, inaugurated by the Hollywood 1939 version, directed by William Wyler (the silent 1920 version follows the same tendency, but was not influential), and the Surrealist, originated by the Mexican 1954 version *Abismos de Pasión*, directed by Luis Buñuel. I argued that these two opposed tendencies in the film transpositions have their roots in the critical reception of Brontë's novel during the second half of the nineteenth century, which I described in Chapter 1. When first published in 1847, reviewers considered *Wuthering Heights* controversial and

shocking. This perception changed by the end of the century. The appearance of the first biographies and studies about the Brontës resulted in critics and audiences finally regarding their works as classics of English literature. In the Classic tendency, the interest is in the hypotext as part of the literary canon and, consequently, accepted by the ideology of the establishment. The filmmakers use the prestige of the novel as a “modern classic” to produce a “quality” text and a commercially viable product. The film banks on the familiarity of the audiences with the source text (immediately recognizable). These hypertexts are produced within mainstream film industries (Bombay popular film, British horror, Filipino teenage industry, etc...). In the Surrealist tendency, the interest is in the novel as a subversive text, an instrument of rebellion against social conventions. *Wuthering Heights* acquired this consideration in the 1930s in France, through the members of the Surrealist movement. As I explained in Chapter 2, this was the climate in which Buñuel developed the first script for *Abismos* and painter Balthus created his *Wuthering Heights* drawings (the genesis for *Hurlevent*). Another French Surrealist of the 1930s, Georges Bataille, later published his collection of essays *La littérature et le mal*, the inspiration for *Onimaru*. The transpositions following the Surrealist tendency were produced by filmmakers belonging to radical cinema movements, who wanted to subvert traditional patterns (*nouvelle vague*, *Yeni Sinema*, *nubernu bagu*, *Dogma 95*, etc...). The commercial viability of the hypertext was not the main priority. Instead, the filmmakers used the source text as a vehicle to express their own obsessions. As I have demonstrated, the link between the novel *Wuthering Heights* and Surrealism is a very interesting field of study, which could be expanded in future research.

Regarding the question of how and why this particular story became so memorable recalls the particular-versus-the-universal nature of literature, mentioned in my chapter on Methodology. As I explained in Chapter 1, the local Yorkshire reality described by Brontë shocked the English readers of the 1840s precisely because it was unfamiliar. Very few readers of the period would have considered the source text “represented” their British culture, especially given the grim subject matter. However, the status of “classic” that the novel has now held for more than a century implies that it is one of the elements we use to define what British culture is. Moreover, the values and ideology trespass the local setting. The “particular” experience of Brontë’s characters becomes “universal” when shared by the audience. Even if they have never set foot in Yorkshire, readers anywhere can identify with the social exclusion suffered by the characters and the pressure to conform to a set of pre-established rules. In Chapter 1, I established that the main theme in *Wuthering Heights* is the conflict between individual and group identity, reflected in the forbidden love between Cathy and Heathcliff. Their relation is impossible because it clashes with the rigid cultural and social conventions associated to class and gender in the period when the novel is set.



While Heathcliff is constrained by his “low class” status, Cathy feels suffocated by her imposed dependence on a man. Therefore, I have concentrated my research on how the different film transpositions depict the topics of class and gender. The protagonists’ transgressions are likely to be less shocking for the twentieth century/ early twenty-first-century cinemagoers than they were for the nineteenth-century readers. While the audiences of the 1930s would have expected Cathy to be punished for her ambition, her adultery in the modern versions is regarded with much more sympathy. I believe I have demonstrated that the conflict between individual and group identity is common to all cultures and relevant in all periods. In the transpositions following the Surrealist tendency, it is understood as generational conflict. These filmmakers (who, as I said, belong to “subversive” film movements) regard themselves as rebels. Their aim is to break with the aesthetic conventions of the traditional cinema, established by their predecessors, which they consider obsolete. Coherently, the Surrealist transpositions depict Cathy and Heathcliff’s forbidden love as an instrument of rebellion with which to shake the old-fashioned conventions of society. As I explained in Chapter 7, the notion of what constitutes a “happy ending” is different in the two tendencies. In the Surrealist transpositions, it implies non-capitulation. On the contrary, in the Classic ones, it implies reconciliation. The protagonists’ transgressions in these transpositions are provoked by extenuating circumstances, like poverty or violence. In accordance with the traditional patterns of cinema, which demand the final restoration of order, these (punctual) obstacles are solved by the ending: a sudden acquiral of fortune (*Dil Dija*) or the punishment of the villain (Heathcliff’s Christian redemption in *WH1920*). By suggesting that the characters’ dilemmas can be solved within the parameters of society, the Classic transpositions render their rebellion in a non-threatening way. The “ghostly” reunion in all these versions implies the final acceptance of the forbidden love between the protagonists, given that it remains restricted to an asocial sphere. The conflict between group and individual identity acquires a new dimension in those transpositions produced in postcolonial countries. In the United States, the postcolonial process was completed centuries before the invention of cinema. On the contrary, in many parts of the Eastern world, their emancipation coincided with the development of film as an art form. As I argued in Chapter 4, the cinema in countries like India, the Philippines or Turkey provides a good case study about how those societies negotiate modernity. Many of the films they produce are concerned with the question of how to recover their own national identity “lost” during the colonization period and how that recovery does not impede culture to evolve and progress (especially with respect to class and gender identity). The analysis of this question expanded my argument about the “unfixed” canon. In a similar way, cultures are in constant change. They also interact with one another and topics transmigrate (like the novel *Wuthering Heights*). I argued that

the use of a foreign text as source for a film does not imply cultural alienation. Instead, the transmigration of topics should be regarded as a fluid process, a mutual exchange between the film industries.

In the Introduction, I expressed my wish not to analyse the hypertexts according to how “faithful” they were to the hypotext, but to concentrate on their “transgressions” instead. Indeed, I questioned in Chapter 5 the very notion of fidelity. Paralleling the constant evolution of cultural values, I argued that the meaning of a text is relative and ever-changing, so it can be interpreted in a multitude of ways. Whatever Emily Brontë’s original intentions (what Hirsch calls the “meaning” of a text) were, *Wuthering Heights* has acquired a life of its own, proved by the many different ways in which it has been transposed to cinema. Each transposition implies a new “significance” for the source text. Therefore, they should be regarded as independent works of art. I previously identified in Chapter 4 the three axes that might cause such “transgressions” in any of the hypertexts: the type of film industry which produced the film, the time in which it was released, and the country of production. These three factors interact and overlap.

First, the two aforementioned tendencies (Classic and Surrealist) prove how relevant it is if the hypertext is produced within the parameters of commercial cinema or “arthouse”. As my analysis in the last three chapters demonstrates, it affects the setting and editing (invisible or *depaysement* model), the ending (restorative or subversive), the type of characters (defined to provoke sympathy or alienation on the spectators) and even the filmmakers’ priorities (to provide entertainment; to create a work of art; or a combination of both).

Second, even if the transpositions follow the same tendency, even if they are produced within the same cultural context, the time period and changes in society provoke a different perception of the text and a new consideration of what is acceptable or not. Three of the British transpositions follow the Classic tendency, but they could not be more different from one another. *WH1920*, conceived as part of the “patriotic effort” to recover the local film industry after the First World War, puts the emphasis in shooting in the “real” locations, to make a product “made in Britain”, representative of the nation. In *WH1970*, the classic text is reinterpreted according to the morality of the “swinging Sixties” and the parameters of British horror film genre, very popular at the time, but critically dismissed. Finally, *WH1992* follows the 1990s revisionist tendency of reinterpreting a classic from a contemporary perspective. This is an academic and (so to speak) metaliterary view, showing awareness of critical studies of the source text. Besides, the traits which we consider “representative” of a nation vary through time and space. The multicultural, council state Yorkshire presented by *WH2011* is illustrative of 2000s Britain, but

totally alien to Yorkshire in the 1920s (less multicultural, and less unlikely to depict a grim reality if they wanted box-office success).

Third, seven of the transpositions have been produced outside English speaking countries. In all these cases, this has implied changing the setting to the target cultural context, which also affects the connotations of class and gender. Cathy's darker side has been softened in the Indian and Filipino transpositions, as her egoism is not compatible with the self-sacrificing heroine archetype in those industries. By emphasizing she is acting out of concern for her or the hero's safety, these transpositions transform her "selfish" marriage to Edgar into a "selfless" action. In Chapter 3, I studied the way of entrance of the source text in those cultures. The novel *Wuthering Heights* might have become known to the target culture because of the legacy of colonization, but it was popularized through the dominant mode of cinema representation (Hollywood). I analysed how many scenes in *Dil Diya* and *Hibintayin* mimic their counterparts in *WH1939* (it is the same case with *Promise* and the 2003 MTV version). This mimicry has brought accusations of plagiarism and cultural alienation. However, I argued in Chapter 4 that these notions are slippery. Copyright only started to be a concern in the West from the eighteenth century onwards, while it is still totally alien to many Eastern cultures, like India or Turkey. Moreover, the way in which cultural alienation is regarded reproduces the aforementioned relations of domination inside the canon. *WH1939* is considered the most representative transposition, the "classic" one and model to follow. Unlike the case of *Dil Diya* (and Bombay film industry), the use of a British classic text does not bring accusations about Hollywood being "colonized" or "appropriated" by British culture (even when both the United States and India are ex-colonies of Britain). This is because of the preeminent position that Hollywood occupies in the cinema, as the dominant mode of representation. However, this perception might be different in those countries where the popularity of Bombay film surpasses Hollywood. The important issue in the non-English speaking transpositions is that the text is not accepted without a negotiation. Hollywood is an important influence, but by no means the only one. *Wuthering Heights* is reshaped according to the parameters of the local culture and made their own. If a text is considered a reflection of the society which produced it, the way in which Brontë's novel has been understood in each transposition says something about those societies. It is a question of identification: the forbidden love from the source text finds an equivalent in the beliefs of Hindu religion in *Dil Diya* (couples marry for seven lives) and the Japanese topic of the *shinju* (suicide for love) in *Onimaru*.

The influence of these three axes has also provoked a huge variety of narrative and aesthetic traditions to be found in the hypertexts, as I described in the last three chapters. I have identified melodrama and horror film as common aesthetic influences. Throughout the thesis, I

have established their historical evolution as descendant from the Romantic and Gothic traditions which influenced Brontë's novel. I argued that, in an analogous process to the source text, these narrative strands transmigrate from one culture to another. They are pervasive in film industries around the world, but their specific traits vary, as they incorporate patterns from their own culture (e.g. the "ghost" plays from Noh theatre in the case of *Onimaru*). Heathcliff earning a fortune in *WH1939* makes him representative of the American "self-made man", the archetypal hero of the melodrama subgenre. In *Dil Dija*, the emphasis is not on the acquisition of money, but on Shankar being re-inscribed within the caste system by finding his true origins. As I described in Chapter 7, the melodrama form in Asian film industries emphasizes the attachment to the community over individual success.

While doing my study, I had to be careful not to present my findings as "general truths". After all, I am analysing only one text produced within that particular cultural context. There is always the risk that it may be an isolated case, that other transpositions work differently. The three axes allowed me to contextualize the research, not only within the local aesthetic patterns, but also within the socioeconomic context of the target culture. For example, the house as a symbol is quite unimportant in *Dil Dija*, but this should not be taken as "representative" of Hindi culture. In other Bombay films influenced by the Gothic, like *Mahal* or *Madhumati*, the house keeps its symbolism of oppressive entity. Besides, I am conscious that I am approaching some of the hypertexts from the perspective of an outsider. It was important to include in my analysis not only the workings of the industries producing those transpositions, but also the intended audience and (whenever possible) the box-office success. The elements which some audiences might value negatively might be the same ones which attract others. As I said, both the Indian intellectual elite and Western audiences are dismissive of Bombay popular film because of its emphasis on emotion. This is the same factor which leads Bombay film fans to regard Western cinema as "cold". Finally, it is very subjective to label a literary or cinematic text as "good" or "bad", as it depends on personal taste. While adult audiences may consider saccharine the love scenes in *Promise*, they are an important selling factor for the target teenage public.

In this thesis, I have brought together an intertextual corpus of work, produced during an extensive period of time in several different countries. The high number of primary sources involved has resulted in a long and meticulous research. Nevertheless, I believe I have shown a range of texts that received little critical attention before (especially the non-English speaking transpositions). I have not only studied them in relation to their context of production, but I have also determined the links between the film versions. My analysis of class and gender identity in the transpositions of *Wuthering Heights* has allowed me to explore the appeal of Brontë's novel to a new

generation and to cultures (in appearance) very different from the British. I have also established a historical evolution in the reception of the source text through the medium of cinema. I consider that my research highlights the possibility of regarding a literary and/ or cinematic text in a multitude of ways, without one determinate interpretation being the “correct” one. The transmigration of topics and aesthetic patterns from one film industry to another suggests that cultures are not watertight compartments, but influence one another. To regard this interchange as a process of domination and imposition of values perpetuates a rigid vision of culture. Throughout my thesis, I aimed to prove that culture is flexible and changeable. I have preferred to regard the transmigration of topics as a process of identification, thus allowing the possibility of finding common values.

My study of the film versions of this particular literary text can be applied in a broader context. I have emphasized that a transposition always implies a negotiation, whether it is from the patterns of literature to those of cinema, the values of one time period to another, or the specific characteristics of a culture. I hope my study has furthered scholarship knowledge on this area and contributed to academic debate.

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### 10.3. Films and TV productions cited

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- *Dolls*. 2002. Dir. Takeshi Kitano. Japan.
- *Don*. 1978. Dir. Chandra Barot. India.
- *Don*. 2006. Dir. Farhan Akhtar. India.
- *Donkeys*. 2010. Dir. Morag McKinnon. UK/ Denmark.
- *Dracula*. 1931. Dir. Tod Browning. USA.
- *Dracula*. 1958. Dir. Terence Fisher. Prod. Hammer. UK.
- *Dragonwyck*. 1946. Dir. Joseph L. Mankiewicz. 20<sup>th</sup> Century Fox. USA.
- *Duel in the Sun*. 1946. Dir. King Vidor. USA.
- *The Echo*. 2008. Dir. Yam Laranas. USA.
- *Él*. 1953. Dir. Luis Buñuel. México.

- *Un éléphant ça trompe énormément.* 1976. Dir. Yves Robert. France.
- *L'enfant sauvage.* 1970. Dir. François Truffaut. France.
- *Ensayo de un crimen.* 1955. Luis Buñuel. Manga Films, S.L. México.
- *Era outra vez;* 2000 (Dogme # 22). Dir. Juan Pinzás (uncredited). Galicia.
- *Eros+ Massacre.* 1969. Dir. Yoshishige Yoshida. Japan.
- *Fantômas.* 1913. Dir. Louis Feuillade. France.
- *Fatal Attraction.* 1987. Dir. Adrian Lyne. USA.
- *Feride.* 1971. Dir. Metin Erksan. Turkey.
- *Fight Club.* 1999. Dir. David Fincher. USA.
- *Firelight.* 1997. Dir. William Nicholson. UK/ France/ USA.
- *Fish Tank.* 2009. Dir. Andrea Arnold. UK/ Netherlands.
- *The flesh and the fiends.* 1960. Dir. John Gilling. UK.
- *Flying Down to Rio.* 1933. Dir. Thornton Freeland. USA.
- *For a Fistful of Dollars.* 1964. Dir. Sergio Leone. Italy/ Spain/ West Germany.
- *Frankenstein.* 1910. Dir. J. Searle Dawley. USA.
- *Frankenstein.* 1931. Dir. James Whale. Prod. Universal Pictures. USA.
- *Freaks.* 1932. Dir. Tod Browning. USA.
- *Gariban.* 1966. Dir. Aram Gülyüz. Turkey.
- *Gaslight.* 1940. Dir. Thorold Dickinson. UK
- *The General Line.* 1929. Dir. Sergei Eisenstein. Rusia.
- *The Girl With the Dragon Tattoo.* 2011. Dir. David Fincher. USA.
- *Gone with the Wind.* 1939. Dir. Victor Fleming. USA.
- *Gonin.* 1995. Dir. Takashi Ishii. Japan.
- *The Good Earth.* 1937. Dir. Sydney Franklin. USA.
- *Great Expectations.* 1946. Dir. David Lean. UK.
- *The Great Gatsby.* 1974. Dir. Jack Clayton. USA.
- *The Great Train Robbery.* 1903. Dir. Edwin S. Porter. USA.
- *Hababam Sinifi/ Carry on...* comedy series (1975 – 1981). Dir. Ertem Egilmez. Turkey.
- *Hamlet.* 1996. Dir. Kenneth Branagh. UK/ USA.
- *Haut, Bas, Fragile.* 1995. Dir. Jacques Rivette. France.
- *Heaven's Gate.* 1980. Dir. Michael Cimino. USA.
- *The Heiress.* 1949. Dir. William Wyler. USA.
- *High Noon.* 1952. Dir. Fred Zinnemann. USA.
- *Histoire de Marie et Julien.* 2003. Dir. Jacques Rivette. France.
- *Hitch.* 2005. Dir. Andy Tennant. Perf. Will Smith, Eva Mendes. USA.
- *Home from the Hill.* 1960. Dir. Vicente Minelli. USA.
- *Hondo.* 1953. Dir. John Farrow. USA.
- *How the West Was Won.* 1962. Dir. John Ford/ Henry Hathaway/ George Marshall. USA.
- *Humanity and Paper Balloons.* 1937. Dir. Yamanaka Sadao. Japan.
- *Hum Tum.* 2004. Dir. Kunal Kohli. India.
- *Infernal Affairs.* 2002. Dir. Wai-keung Lau/ Alan Mak. Hong Kong.
- *Ikaw Pa Lang ang Minahal /You're the Only One I've Ever Loved.* 1992. Dir. Carlos Siguion-Reyna. Philippines.
- *La ilusión viaja en tranvía.* 1954. Dir. Luis Buñuel. México.
- *Inside Man.* 2006. Dir. Spike Lee. USA.

- *Ishtar*. 1987. Dir. Elaine May. USA.
- *Island of Terror*. 1966. Dir. Terence Fisher. UK.
- *I Walked with a Zombie*. 1943. Dir. Jacques Tourneur. USA.
- *I Will Always Love You*. 2006. Dir. Mac Alejandre. Regal/ GMA. Philippines.
- *The Idiots*. 1998 (Dogme # 2). Dir. Lars von Triers (uncredited). Denmark/ Sweden.
- *It Happened One Night*. 1934. Dir. Frank Capra. USA.
- *The Hidden Fortress*. 1960. Dir. Akira Kurosawa. Japan.
- *Jalisco Canta en Sevilla*. 1949. Dir. Fernando de Fuentes. Spain/ México.
- *Jane Eyre*. 1943. Dir. Robert Stevenson. USA.
- *Jane Eyre*. 1983. Dir. Julian Amyes. Perf. Timothy Dalton. TV series. Prod. BBC. UK.
- *Jane Eyre*. 1996. Dir. Franco Zeffirelli. Perf. Charlotte Gainsborough. France/ UK/ USA.
- *Jane Eyre*. 2006. Dir. Susanna White. TV series. Prod. BBC. UK.
- *Jane Eyre*. 2011. Dir. Cary Fukunaga. UK/ USA.
- *The Jewel in the Crown*. 1984. Dir. Jim O'Brien. Prod. Granada Television. TV series. UK.
- *Johnny Belinda*. 1948. Dir. Jean Negulesco. USA.
- *Le Journal d'une Femme de Chambre*. 1964. Luis Buñuel. France.
- *Judge Priest*. 1934. Dir. John Ford. USA.
- *Kaante*. 2002. Dir. Sanjay Gupta. India.
- *Kagemusha*. 1980. Dir. Akira Kurosawa. Japan.
- *Karnal*. 1983. Dir. Marilou Diaz-Abaya. Philippines.
- *Kinatay*. 2009. Dir. Brillante Mendoza. Philippines.
- *The Kiss of the Vampire*. 1963. Dir. Don Sharp. Prod. Hammer. UK.
- *Kokubakuteki joyu-ron/ Confessions Among Actresses*. 1971. Dir. Yoshishige Yoshida. Japan.
- *Kuch Kuch Hota Hai*. 1998. Dir. Karan Johar. India.
- *Kuyu/ The Well*. 1968. Dir. Metin Erksan. Turkey.
- *Kwaidan*. 1964. Dir. Masaki Kobayashi. Japan.
- *Laaga Chunari Mein Daag*. 2007. Dir. Pradeep Sarkar. India.
- *Lady in the Lake*. 1947. Dir. Robert Montgomery. USA.
- *Lady Lou*. 1933. Dir. Lowell Sherman. USA.
- *Lagaan. Once Upon a Time in India*. 2001. Dir. Ashutosh Gowariker. Perf. Aamir Khan. India.
- *Lanka Dahan*. 1917. Dir. Dadasaheb Phalke. India.
- *The Last Hurrah*. 1958. Dir. John Ford. USA.
- *The Last Samurai*. 2003. Dir. Ed Zwick. USA.
- *Låt den rätte komma in/ Let the Right One In*. 2008. Dir. Tomas Alfredson. Sweden.
- *The League of Extraordinary Gentlemen*. 2003. Dir. Stephen Norrington. USA/ UK.
- *Leave her to heaven*. 1945. Dir. John M. Stahl. USA.
- *The Legend of Zorro*. 2005. Dir. Martin Campbell. USA.
- *Let the Love Begin*. 2005. Dir. Mac Alejandre. Regal/ GMA. Philippines.
- *Let Me In*. 2010. Dir. Matt Reeves. UK/ USA.
- *Life in a Metro*. 2007. Dir. Anurag Basu. India.
- *The Life of Oharu*. 1952. Dir. Kenji Mizoguchi. Japan.
- *The Lodger: A Story of the London Fog*. 1926. Dir. Alfred Hitchcock. UK.
- *Lost in Austen*. 2008. Dir. Dan Zeff. TV series. Prod. ITV. UK.
- *Love Me or Leave Me*. 1955. Dir. Charles Vidor. UK.
- *Lung Fu Fong Wan/ City on Fire*. 1987. Dir. Ringo Lam. Hong Kong.

- *Kupa Asi Maça Kızı/ Queen of Spades*. 1971. Dir. T. Firket Uçak. Turkey.
- *Madhumati*. 1958. Dir. Bimal Roy. Perf. Dilip Kumar, Vyjayanthimala. India.
- *Magnificent Obsession*. 1954. Dir. Douglas Sirk. USA.
- *The Magnificent Seven*. 1960. Dir. John Sturges. USA.
- *Mahal*. 1949. Dir. Kamal Amrohi. India.
- *The Maltese Falcon*. 1941. Dir. John Huston. USA.
- *The Man from Laramie*. 1955. Dir. Anthony Mann. USA.
- *The Man Who Shot Liberty Valance*. 1962. Dir. John Ford. USA.
- *Män Som Hatar Kvinnor/ Girl With the Dragon Tattoo*. 2009. Dir. Niels Arden Oplev. Sweden.
- *Mansfield Park*. 1999. Dir. Patricia Rozema. Perf. Frances O'Connor. Miramax. UK.
- *Mard*. 1985. Dir. Manmohan Desai. India.
- *Margarita Gautier/ Camille*. 1936. Dir. George Cukor. USA.
- *Marigold*. 2007. Dir. Willard Carroll. USA/ India/ UK.
- *Mary Shelley's Frankenstein*. 1994. Dir. Kenneth Brannagh. USA/ Japan.
- *Mayne Pyar Kiya*. 1989. Dir. Sooraj R. Barjatya. India.
- *Memoirs of a Geisha*. 2005. Dir. Rob Marshall. USA.
- *Mildred Pierce*. 1945. Dir. Michael Curtiz. USA.
- *Mischief Night*. 2006. Dir. Penny Woolcock. UK.
- *Les Misérables*. 1998. Dir. Bille August. USA/ UK/ Germany.
- *Mission Impossible*. 1996. Dir. Brian de Palma. USA.
- *Mohabbatein*. 2000. Dir. Aditya Chopra. India.
- *The Munsters*. 1964 – 1966. Dir. Ezra Stone. Prod. Columbia. TV series. USA.
- *Moju*. 1969. Dir. Masumura Yasuzo. Japan.
- *Mother India*. 1957. Dir. Mehboob Khan. India.
- *Moulin Rouge!* 2001. Dir. Baz Luhrmann. USA/ Australia.
- *Mr India*. 1987. Dir. Shekha Kapur. India.
- *Much Ado About Nothing*. 1993. Dir. Kenneth Brannagh. Perf. Denzel Washington. UK.
- *Mughal-E-Azaam*. 1960. Dir. K. Asif. Perf. Dilip Kumar, Madhubala. India.
- *The Mummy Returns*. 2001. Dir. Stephen Sommers. USA.
- *My Fair Lady*. 1964. Dir. George Cukor. USA.
- *My Neighbour Totoro*. 1988. Dir. Hayao Miyazaki. Japan.
- *Nausicaä of the Valley of the Wind*. 1984. Dir. Hayao Miyazake. Japan.
- *Nazarín*. 1958. Dir. Luis Buñuel. México.
- *Night of the Living Dead*. 1968. Dir. George A. Romero. USA.
- *North and South*. 2004. Dir. Brian Percival. BBC. UK.
- *Northanger Abbey*. 2007. Dir. Jon Jones. Granada Television/ ITV. UK.
- *Nosferatu: A Symphony of Terror*. 1922. Dir. Friedrich Murnau. Germany.
- *Notting Hill*. 1999. Dir. Roger Michell. UK/ USA.
- *Now Voyager*. 1942. Dir. Irving Rapper. USA.
- *Oliver Twist*. 1948. Dir. David Lean. UK.
- *Los olvidados*. 1950. Dir. Luis Buñuel. México.
- *Once Upon a Time in the West*. 1968. Dir. Sergio Leone. Italy/ USA.
- *Onibaba*. 1964. Dir. Kaneto Shindô. Japan.
- *Out 1: Noli me tangere*. 1970. Dir. Jacques Rivette. France.
- *Out 1: Spectre*. 1972. Dir. Jacques Rivette. France.

- *The Outrage*. 1964. Dir. Martin Ritt. USA.
- *Page 3*. 2005. Dir. Madhur Bhandarkar. India.
- *Paris Nous Appartient*. 1960. Dir. Jacques Rivette. France.
- *A Passage to India*. 1984. Dir. David Lean. UK.
- *Peeping Tom*. 1959. Dir. Michael Powell. UK.
- *Persuasion*. 2007. Dir. Adrian Shergold. Clerkenwell Films. UK.
- *Peter Ibbetson*. 1935. Dir. Henry Hathaway. Perf. Gary Cooper, Ann Harding. USA.
- *The Phantom of the Opera*. 2004. Dir. Joel Schumaker. UK/ USA.
- *The Piano*. 1993. Dir. Jane Campion. Australia/ New Zealand.
- *The Picture of Dorian Gray*. 1945. Dir. Albert Lewin. USA.
- *Pirates of the Caribbean: At World's End*. 2007. Dir. Gore Verbinski. USA.
- *Pocahontas*. 1995. Dir. Mike Gabriel/ Eric Goldberg. USA.
- *La Porte des Lilas*. 1956. Dir. René Clair. France.
- *The Portrait of a Lady*. 1996. Dir. Jane Campion. UK/ USA.
- *Pretty Woman*. 1990. Dir. Gary Marshall. USA.
- *Pride and Prejudice*. 1940. Dir. Robert Z. Leonard. USA.
- *Pride and Prejudice*. 1995. Dir. Andrew Davies. Perf. Colin Firth. BBC. UK.
- *Princess Mononoke*. 1997. Dir. Hayao Miyazaki. Japan.
- *Psycho*. 1960. Dir. Alfred Hitchcock. USA.
- *Pulp Fiction*. 1994. Dir. Quentin Tarantino. USA.
- *The Purple Rose of Cairo*. 1985. Dir. Woody Allen. USA.
- *Pyassa*. 1957. Dir. Guru Dutt. India.
- *The Quiet Man*. 1950. Dir. John Ford. USA.
- *Raja Harishchandra*. 1913. Dir. & Prod. Dadasaheb Phalke. India.
- *Ran*. 1985. Dir. Akira Kurosawa. Japan.
- *Rang de Basanti*. 2006. Dir. Rakeysh Omprakash Mehra. India.
- *Rashômon*. 1950. Dir. Akira Kurosawa. Japan.
- *Rebecca*. 1939. Dir. Alfred Hitchcock. UK.
- *Rebeca*. 1997. Dir. Jim O'Brien. Perf. Charles Dance, Emilia Fox. Carlton Television.
- *Rebel without a Cause*. 1955. Dir. Nicholas Ray. USA.
- *Red Road*. 2006. Dir. Andrea Arnold. UK/ Denmark.
- *Refugee*. 2000. Dir. J. P. Dutta. India.
- *La Religieuse*. 1965. Dir. Jacques Rivette. France.
- *The Reptile*. 1966. Dir. John Gilling. Prod. Hammer. UK.
- *Reservoir Dogs*. 1992. Dir. Quentin Tarantino. USA.
- *Ringu/ The Ring*. 1998. Dir. Hideo Nakata. Japan.
- *Rio Grande*. 1950. Dir. John Ford. USA.
- *The River*. 1928. Dir. Frank Borzage. USA.
- *Robin Hood*. 2006. Dir. Matthew Evans. Prod. BBC. TV series. UK.
- *Robinson Crusoe*. 1952. Dir. Luis Buñuel. Perf. Dan O'Herlihy. México/USA.
- *Romeo + Juliet*. 1996. Dir. Baz Luhrmann. USA.
- *Roti Kapada aur Makaan*. 1974. Dir. Manoj Kumar. India.
- *Ruby Gentry*. 1952. Dir. King Vidor. USA.
- *Saawariya*. 2007. Dir. Sanjay Leela Bhansali. India.
- *Saban series*. 1977. Dir. Ertem Eğilmez. Turkey.



- *Sabotage*. 1936. Dir. Alfred Hitchcock. UK.
- *Salome*. 1981. Dir. Laurice Guillen. Philippines.
- *Sangdil (Against Love)/ Jane Eyre*. 1952. Dir. R. C. Talwar. Perf. Dilip Kumar. India.
- *Sangharsb*. 1999. Dir. Tanuja Chandra. India.
- *Sansho the Bailiff*. 1954. Dir. Kenji Mizoguchi. Japan.
- *Satyam Shivam Sundaram*. 1978. Dir. Raj Kapoor. India.
- *The Scarlett Letter*. 1995. Dir. Roland Joffé. USA.
- *The Sea is Watching*. 2002. Dir. Kei Kumai. Japan.
- *The Searchers*. 1956. Dir. John Ford. USA.
- *Secret Beyond the Door*. 1947. Dir. Fritz Lang. USA.
- *Sense and Sensibility*. 2008. Dir. John Alexander. Prod. BBC. TV series.
- *Seven Brides for Seven Brothers*. 1954. Dir. Stanley Donen. USA.
- *Seven Samurais*. 1954. Dir. Akira Kurosawa. Japan.
- *Seventh Heaven*. 1927. Dir. Frank Borzage. USA.
- *Sevmek Zamani/ A Time to Love*. 1965. Dir. Metin Erksan. Turkey.
- *Seytan/ The Exorcist*. 1974. Dir. Metin Erksan. Turkey.
- *She Wore a Yellow Ribbon*. 1949. Dir. John Ford. USA.
- *Shinjuku dorobo nikki / Diary of a Shinjuku Thief*. 1968. Dir. Nagisa Ôshima. Japan.
- *Shirley*. 1922. Dir. A. V. Bramble. UK.
- *Shitsurakuen/ Lost Paradise*. 1997. Dir. Yoshimitsu Morita. Japan.
- *Sholay*. 1975. Dir. Ramesh Sippy. India.
- *Shri Krishna Janma*. 1918. Dir. Dadasaheb Phalke. India.
- *Sigan*. 2004. Dir. Yam Laranas. Philippines.
- *The silence of the lambs*. 1991. Dir. Jonathan Demme. Perf. Jodie Foster. USA.
- *Singin' in the Rain*. 1952. Dir. Stanley Donen & Gene Kelly. USA.
- *So Big*. 1953. Dir. Robert Wise. USA.
- *Les soeurs Brontë*. 1979. Dir. André Techiné. France.
- *Some Came Running*. 1958. Dir. Vincente Minelli. USA.
- *Spartacus*. 1960. Dir. Stanley Kubrik. USA.
- *Spellbound*. 1945. Dir. Alfred Hitchcock. USA.
- *Spione*. 1928. Dir. Fritz Lang. Germany.
- *Stagecoach*. 1939. Dir. John Ford. USA.
- *Stage Fright*. 1950. Dir. Alfred Hitchcock. USA.
- *Star Trek*. 1966 – 1969. Dir. Marc Daniels. Prod. Desilu Productions. TV series. USA.
- *Star Wars*. 1977. Dir. George Lucas
- *Stella Dallas*. 1937. Dir. King Vidor. USA.
- *Step Up 2: The Streets*. 2007. Dir. John M. Chu. USA.
- *Strictly Ballroom*. 1992. Dir. Baz Luhrmann. Australia.
- *St. Trinian's 2: The Legend of Fritton Gold*. 2009. Dir. Oliver Parker. Perf. Colin Firth. UK.
- *Subida al cielo*. 1952. Dir. Luis Buñuel. México.
- *Surtuk/ Streetwalker*. 1965. Dir. Ertem Eğilmez. Turkey.
- *Susana*. 1951. Dir. Luis Buñuel. México.
- *Suspicion*. 1941. Dir. Alfred Hitchcock. USA.
- *Susuş Yaz/ The Dry Summer*. 1964. Dir. Metin Erksan. Turkey
- *Taal*. 1999. Dir. Subhash Gai. India.

- *The Tenant of Wildfell Hall*. 1996. Dir. Mike Barker. Prod. BBC. TV series. UK.
- *That obscure object of desire*. 1977. Luis Buñuel. France.
- *Things to come*. 1936. Dir. William Cameron Menzies. UK.
- *This is England*. 2006. Dir. Shane Meadows. UK.
- *The three lights*. 1921. Dir. Fritz Lang. Germany.
- *Three Men and a Baby*. 1987. Dir. Leonard Nimoy. USA.
- *The Three Musketeers*. 1948. Dir. George Sidney. Prod. MGM. USA.
- *Throne of Blood/ Macbeth*. 1957. Dir. Akira Kurosawa. Perf. Toshiro Mifune. Japan.
- *To Kill a Mockingbird*. 1962. Dir. Robert Mulligan. USA.
- *Tokyo Monogatari*. 1953. Dir. Yasujiru Ozu. Japan.
- *Tom Jones*. 1963. Dir. Tony Richardson. UK.
- *Top Hat*. 1935. Dir. Mark Sandrich. Perf. Fred Astaire, Ginger Rogers. RKO. USA.
- *Tristana*. 1970. Dir. Luis Buñuel. Spain.
- *Trois Hommes et un Coffin*. 1985. Dir. Coline Serreau. France.
- *Twilight Samurai*. 2002. Dir. Yamada Yoji. Japan.
- *Ugetsu Monogatari*. 1953. Dir. Kenji Mizoguchi. Japan.
- *Ultrax, the Man from the Dead*. 1915. Dir. George Pearson. UK.
- *The Vampire Lovers*. 1970. Dir. Roy Ward Baker. Prod. Hammer. UK.
- *Les vampires*. 1915–16. Dir. Louis Feuillade. Perf. Musidora. France.
- *El Vampiro*. 1957. Dir. Fernando Méndez. México.
- *Vampyr*. 1932. Dir. Carl Theodor Dreyer. Germany.
- *Vanity Fair*. 2003. Dir. Mira Nair. USA/ UK/ India.
- *Va Savoir*. 2001. Dir. Jacques Rivette. France.
- *Vertigo*. 1958. Dir. Alfred Hitchcock. USA.
- *Viridiana*. 1961. Dir. Luis Buñuel. España
- *The Warrior*. 2001. Dir. Atif Kapadia. UK.
- *Washington Square*. 1997. Dir. Agnieszka Holland. USA.
- *When Harry Met Sally*. 1989. Dir. Rob Reiner. USA.
- *White Shadows of the South Seas*. 1928. Dir. W.S. Van Dyke. USA.
- *The Wicked Lady*. 1945. Dir. Leslie Arliss. Prod. Gainsborough. UK.
- *Witchfinder General*. 1968. Dir. Michael Reeves. Prod. AIP. UK.
- *The Wolfman*. 2010. Dir. Joe Johnston. Universal Pictures. UK/ USA.
- *The Woman in Black*. 2012. Dir. James Watkins. Prod. Hammer. UK/ Canada/ Sweden.
- *The Woman in Red*. 1984. Dir. Gene Wilder. USA.
- *World of the Vampires*. 1961. Dir. Alfonso Corona Blake. México.
- *Written on the Wind*. 1956. Dir. Douglas Sirk. USA.
- *Yılanların Öcü/ The Revenge of the Serpents*. 1962. Dir. Metin Erksan. Turkey.
- *Yojimbo*. 1961. Dir. Akira Kurosawa. Japan.
- *Yo soy Betty, la fea*. 1999 – 2001. Dir. Mario Ribero Ferreira. RCN Televisión. Colombia.

## Resumo da tese

O obxectivo desta tese de doutoramento é estudar a recepción da novela de Emily Brontë *Cumbres Borrascosas* (1847) a través das súas doce transposicións cinematográficas. Estas versións abarcan desde a era muda ata o 2011, e pertencen a oito países diferentes. Sosteo que o tema principal da novela, que é o amor prohibido entre Cathy e Heathcliff, ilustra o conflito entre a identidade social e a individual. Os personaxes debátense entre as leis da comunidade á que pertencen e a arela de segui-los seus desexos persoais (unha actitude que a sociedade considera rebelión). No caso de Heathcliff, esas restriccións céntranse na súa clase social, namentres que Catherine está oprimida polo seu xénero. Consecuentemente, analizo cómo as diferentes versións fílmicas (“hipertextos”) da novela (“hipotexto”) transpoñen os conflitos de clase e de xénero.

Na **Introducción**, explico coma a transposición é unha práctica común nas industrias cinematográficas de todo o mundo. Xustifico o meu uso do termo “transposición” (en vez de “adaptación”), xa que implica etimoloxicamente “transgresión”, “ir máis alá” do texto fonte (xerando significados novos) e “transferir a outro lugar ou contexto” (que xa é o caso en varias das transposicións). Cada versión cinematográfica do texto transfórmao dacordo á visión dos cineastas, para unha cultura diferente ou unha nova xeración. Explico tamén que a noción de autor cinematográfico é máis complexa que a de autor literario. A multiplicidade de elementos involucrados no proceso cinematográfico e a necesidade de financiación fan problemático atribuir autoría a unha soa persoa. Ó longo da tese, o termo “cineastas” refírese ó colectivo de xente responsable do filme.

Na **Metodoloxía**, argumento que, consciente ou inconscientemente, os textos literarios e cinematográficos reflexan a sociedade que os xenerou. Lectores e público traen o seu bagaxe cultural cando se enfrontan a un texto, o que afecta a súa interpretación do mesmo. A cuestión central (qué aspectos do hipotexto atraeron ós cineastas) implica nocións de intercambio cultural e transmigración de tópicos dunha cultura a outra. Os cineastas atoparon algo recoñecible na novela de Brontë e déronlle unha forma nova ó texto fonte. Establezo entón as dificultades principais do estudio, que son a grande cantidade de fontes primarias e a natureza miscelánea das fontes bibliográficas (filmes, páxinas web, fotos...). É preciso tamén ser consciente da necesidade de manter a obxectividade ó analizar culturas diferentes á miña. Identifico tamén os estudos previos

existentes sobre o tema que analizo. Finalmente, describo a organización dos capítulos seguintes e as hipóteses que examinarei ó longo da tese.

No **Capítulo 1**, describo o tipo de sociedade que recibiu a primeira edición de *Cumes Borrascosos* e a postura da autora con respecto as estrictas regras de xénero e clase do período. Na primeira sección examino como os eventos sociohistóricos da época influenciaron a Brontë. Establezo un elo entre a novela e a versión alemana do Romanticismo (que postulaba que a natureza humana é dual e contradictoria), o movemento cartista (un dos primeiros en falar dos dereitos dos traballadores e xente de clase baixa) e as primeiras voces críticas sobre a posición subxugada das mulleres (que culminarían no movemento feminista na segunda metade do século XIX). Na segunda sección, analizo a recepción crítica do hipotexto desde a publicación en 1847 (unha novela “escandalosa”, non semellante a ningunha outra) ata a súa progresiva e lenta aceptación no canon da literatura inglesa a finais dese século. Sosteo que esas primeiras visións críticas son o elo co xeito no que se transpuxo a novela ó cinema nos dous séculos seguintes. Finalmente, na sección terceira, trazo a influencia do Romanticismo e a ficción gótica en *Cumes Borrascosos*. Describo coma esas tradicións narrativas pasan ó cinema a través da forma de teatro popular do século XIX coñecida coma melodrama. Sosteo que as súas convencións son as predecesoras das tradicións cinematográficas que identificamos nas transposicións (o melodrama e o xénero de terror).

No **Capítulo 2**, analizo as primeiras transposicións da novela. A primeira foi a versión muda *Wuthering Heights* (Reino Unido, dirixida por A.V. Bramble en 1920) (*WH1920*), hoxe perdida. Este filme foi parte do infructuoso “esforzo patriótico” de tentar revitaliza-la industria cinematográfica inglesa despois da Primeira Guerra Mundial. Pensábase que a transposición dun texto literario clásico moderno atraería ó público, polo que a promoción do filme centrouse en enfatiza-la fidelidade á novela de Brontë.

Nembargantes, non foi ata a década de 1930 cando os críticos de *Cumes Borrascosas* se concentraron na novela en si, e non na súa suposta amoralidade e violencia. Foi entón cando se estreou a versión de Hollywood, dirixida por William Wyler en 1939 (*WH1939*). Esta é a transposición mais coñecida, considerada clásica e usada coma modelo para as outras. Nesta sección analizo cómo e por qué adquiriu ese estatus. *WH1939* foi producida por Hollywood durante o período clásico (1930 – 1960) e é arquetípica do sistema de estudos. Nos anos trinta, os bestsellers e as novelas clásicas modernas (coma *Cumes Borrascosas*) proporcionaban material a Hollywood. Transpoñer un texto coñecido era un investimento seguro, e a película promocióbase

coma “produto de calidade”. De seguido, reflexiono sobre a noción de “clásico moderno”, que se refire especificamente a novelas do século XIX (especialmente británicas) e ós filmes de Hollywood do período do sistema de estudos (coma *WH1939*). Eses textos reflexan os gustos e preocupacións da cultura popular. Considéranse clásicos porque amosan unha realidade coa que lectores e audiencias arredor do mundo se poden identificar. O dilema das personaxes do hipotexto, atrapados entre os seus desexos persoais e a presión da sociedade a que pertencen, é común a calqueira cultura. Os textos clásicos están recollidos nun corpus coñecido coma “canon”. Argumento que o canon está organizado dacordo a unha percepción xerárquica da cultura, que reflexa as relacións de poder sancionadas pola sociedade patriarcal capitalista. Os traballos incluídos representan maiormente un punto de vista branco, occidental, de clase media, masculino, heterosexual. Eses textos clasifícanse coma norma, modo dominante de representación, mentres que os que se desvían dalgun xeito deses patróns son clasificados coma “o outro”. Os textos clásicos tamén se converten en iconos culturais, cunha consideración externa tan importante coma a historia que contan. A idea xeral que a xente ten de *Cumes Borrascosos* deriva máis de *WH1939* que da novela fonte. Isto está directamente vencellado á posición de Hollywood coma modo dominante de representación no cinema. Na parte final da sección analizo as razóns históricas e económicas polas cales Hollywood adquiriu esa posición preeminente.

Na sección seguinte, falo de *Abismos de Pasión* (México, dirixida por Luis Buñuel en 1954) (*Abismos*), baseada na fascinación do movemento Surrealista dos anos trinta pola novela de Brontë. Primeiro, fago unha introducción histórica do Surrealismo francés e o seu ideario. Postulaba o rexeitamento da relixión, o Estado e a moral convencional, o que o achega ó Romanticismo alemán que influenciara a Brontë. *Cumes Borrascosos* atraeu ós Surrealistas porque a relación entre Heathcliff e Cathy semellaba o seu ideal *l'amour fou*, unha paixón destructiva que transgrede calquer tabú e desafia calqueira lei social na percura da liberdade absoluta. A fascinación pola novela refléxase na arte de varios Surrealistas. Por unha banda, temos as ilustracións do pintor Balthus para unha edición que non se publicou, base da transposición francesa *Hurlevent*. Polo outro, temos o ensaio de Georges Bataille sobre Emily Brontë na colección *La littérature et le mal* (1957), no que se basea a versión xaponesa *Onimaru*. Finalmente, o director Luis Buñuel escribiu un guión para unha transposición da novela. Os Surrealistas estaban fascinados polo cinema, que confiaban sería unha linguaxe revolucionaria coa que sacudir as convencións burguesas. Consideraban que a imaxe cinematográfica non debe producir pracer, senon provocar e escandalizar. Se ben Buñuel non puido roda-la transposición daquela, moitos elementos da novela aparecen no filme *L'âge d'or*, que dirixiu en 1930. A posibilidade de rodar *Cumes Borrascosos* non chegou para o director ata 1954 en México: o filme *Abismos de Pasión*, que introduzo na parte final da sección.

Argumento que esas primeiras transposición establecen dúas tendencias seguidas polos filmes posteriores. A versión de Hollywood *Wuthering Heights* (1939) (e, en menor medida, a muda *Wuthering Heights*, 1920) representa a tendencia clásica, que comprende esas transposicións que valoran *Cumes Borrascosos* coma texto canónico (consideración que adquiriu a finais do século XIX). *Abismos de Pasión* (1954) representa a tendencia surrealista, que comprende esas versións que teñen as súas raíces na fascinación deste movemento precisamente polos aspectos da novela que escandalizaron ós seus primeiros críticos.

No **Capítulo 3**, introduzo as transposicións cinematográficas posteriores. Describo as condicións de produción de cada filme e, no caso das transposicións non anglófonas, explico como a novela de Brontë entrou nesa cultura. De seguido, clasifícoas segundo cal das dúas tendencias definidas no capítulo anterior seguen. Os filmes de tendencia “clásica” teñen *Wuthering Heights* (1939) coma modelo, mentres que os de tendencia “surrealista” están influenciados por *Abismos de Pasión*.

As transposicións clásicas son as seguintes (en orde cronolóxico e, entre paréntese, a abreviatura que se usa ó longo do texto):

- *Dil Diya Dard Liya*, India, dirixida por A.R. Kardar en 1966 (*Dil Diya*).

É un produto do cinema popular de Bombay (“Bollywood”), a industria cinematográfica máis grande do mundo. Os filmes que produce seguen uns patróns estéticos moi particulares, pero as historias soen ser transposicións doutras cinematografías (maiormente Hollywood). Malia que a novela *Cumes Borrascosos* foi introducida na India na época colonial, moitas das esceas baséanse directamente en *WH1939*.

- *Wuthering Heights*, Reino Unido, dirixida por Robert Fuest en 1970 (*WH1970*)

Foi producida pola compañía American International Pictures (AIP), especializada en películas de terror de baixo coste, dirixidas a adolescentes. Esta transposición foi parte da tentativa da compañía de producir películas de prestixio, usando novelas clásicas.

- *Hibintayin kita sa langit*, Filipinas, dirixida por Carlos Siguion-Reyna en 1991 (*Hibintayin*)

*Cumes Borrascosas* entrou nas Filipinas coma texto canónico, parte do sistema educativo imposto por Estados Unidos. *Hibintayin* baséase principalmente en *WH1939*. O director William Wyler (moi famoso en Filipinas) é unha influencia recoñecida no director Siguion-Reyna. O cinema filipino caracterízase pola súa hibricidade, xa que os modelos de Hollywood mistúranse coas estéticas da cultura local.

- *Wuthering Heights*, EEUU/ Reino Unido, dirixida por Peter Kosminsky en 1992 (*WH1992*)

Este filme foi parte do renovado interese, nos anos noventa, de usar novelas clásicas coma material para transpoñer na pantalla. Ó contrario que no Hollywood clásico, a fidelidade o texto véndese coma valor de calidade. Estas transposicións seguen unha perspectiva revisionista, que implica a inclusión dunha realidade máis multicultural e diversa, e un énfase nos aspectos feministas do texto.

- *The Promise*, Filipinas, dirixida por Mike Tuviera en 2007 (*Promise*)

Malia a obvia influencia de *Hibintayin*, *Promise* reinterpreta o texto fonte dacordo ós parámetros da productora local Regal, especializada en filmes de entretemento para adolescentes. Os modelos deste subxénero filipino derivan da cultura popular americana e da cadea de televisión MTV.

As películas de tendencia Surrealista son as seguintes:

- *Ölmeyen Ask*, Turquía, dirixida por Metin Erksan en 1966 (*Ölmeyen*)

O director Metin Erksan, considerado un dos primeiros “auteurs” do cinema turco, pertencía ós movementos cinematográficos radicais que xurdiron nos anos sesenta. Estes movementos tentaban establecer un cinema nacional baseado nas tradicións estéticas e artísticas de Turquía, como reacción contra os programas de “occidentalización” do goberno, e a industria do cinema popular turco (Yeşilçam).

- *Hurlevent*, Francia, dirixida por Jacques Rivette en 1985 (*Hurlevent*)

Esta transposición está baseada na serie de ilustracións que o pintor Surrealista Balthus fixera da novela nos anos trinta. O director Jacques Rivette fora un dos membros máis radicais da *nouvelle vague* dos sesenta, e nunca abandonou o estilo visual desa época.

- *Arashi ga Oka/ Onimaru*, Xapón, dirixida por Yoshishige Yoshida en 1988 (*Onimaru*)

O filme baséase no ensaio de Georges Bataille sobre Brontë, incluído en *La littérature et le mal*, e reinterpreta a novela dacordo ás convencións do teatro tradicional xaponés Noh. O director Yoshishige Yoshida pertencera nos anos sesenta á *nuberu bagu* (equivalente xaponés da *nouvelle vague* francesa).

- *Wuthering Heights*, Reino Unido, dirixida por Andrea Arnold en 2011 (*WH2011*)

Este filme ten un estilo visual baseado no manifesto do movemento radical Dogma 95. O aspecto máis comentado foi que Heathcliff sexa de raza afrocaribeña. É a primeira vez que se

traspón *Cumes Borrascosos* coma unha historia de amor interracial. A tendencia dos noventa de incluír un ángulo multicultural volveuse máis pronunciada no 2000.

No **Capítulo 4**, introduzo a noción de transmigración de tópicos no cinema. Establezo os tres factores dacordo ós que analizo os filmes, xa que considero que deles depende o xeito no que os cineastas interpretaron a novela *Cumes Borrascosos*. O primeiro é a época na que se produciu o filme. Sosteo que os elementos que configuran a identidade (o xénero, a sexualidade, a nacionalidade, a étnia) son fráxiles e provisionais. Os cambios sociais, económicos e políticos provocan a necesidade de redefinir eses valores. Do mesmo xeito, o significado dun texto e a noción de cultura están en constante evolución. A visión do hipotexto nas diferentes transposicións depende en grande medida do que a sociedade da época considera aceptable.

O segundo factor é a cultura na que se produciu o filme (en moitos casos diferente do texto fonte). Primeiro, explico que as nocións de plaxio e copyright non existían denantes do século XVIII, e son aínda moi pouco relevantes nas industrias cinematográficas de moitos países orientais (cinema popular de Bombay, Turquía ou Filipinas). Determino un paralelo entre o periodo anterior ó concepto de propiedade intelectual e o uso moderno dun texto literario coma fonte para un cinemático. A orixinalidade non está na historia, senón no xeito en que se reorganiza. As diferentes transposicións son o produto dunha negociación, xa que transforman o hipotexto non só dacordo ás tradicións estéticas e narrativas locais, senón dacordo ós seus códigos morais e culturais. Sosteo que, malia a posición preeminente de Hollywood, a influencia entre as industrias cinematográficas mundiais debe ser considerada mútua e recíproca. É máis productivo falar de intercambio cultural, xa que os temas e os patróns estéticos pasan dunha a outra.

O terceiro factor é o tipo de industria dentro da que se produciu o hipertexto. As transposicións clásicas foron producidas dentro dos parámetros do cinema comercial, mentres que as surrealistas xurdiron de movementos cinematográficos subversivos (cinema de arte e ensaio). Nembargantes, argumento que non se debe asociar categoricamente o cinema comercial cos valores sociais establecidos, e o de arte e ensaio con rebelión. A distinción é máis ambigua, e compre ter en conta a reacción do público que recibe os filmes.

Nos capítulos restantes, fago un análise comparativo da novela e os filmes en relación ós tres eixos antes mencionados. Concéntrome en como se describen os temas da clase e do xénero. No **Capítulo 5**, que serve de introducción, estudo a complexa noción de fidelidade no cinema. Tradicionalmente, sempre que se fala da transposición dun clásico da literatura, xorde a cuestión



do fiel que é o filme (posicionado coma inferior) á fonte literaria (posicionada coma superior). Nembargantes, argumento que o filme e a interpretación que uns lectores determinados (os cineastas) fan do texto fonte, seleccionando eses elementos que consideran máis relevantes para a súa visión, e desbotando outros. A noción de fidelidade e a súa importancia varía dunha industria cinematográfica a outra. Nas transposicións clásicas, enténdese coma fidelidade ó argumento ou diéxese espacial, pero é máis aparente que real. Nas transposicións surrealistas, o importante non é desviarse do argumento ou diéxese, senón mante-las ideas subxacentes no texto (o “espírito”). De seguido, identifico o melodrama e a película de terror coma os xéneros principais cuxos patróns seguen os hipertextos. Vencello eses xéneros ás tradicións estéticas previamente establecidas no **Capítulo 1** coma influencias no hipotextos.

Os tres capítulos restantes seguen unha estrutura similar. Estudo coma as diferentes transposicións construen o texto cinemático en contraste ó texto literario de Brontë. Analizo a diéxese espacial e temporal, o argumento e as personaxes. Cada un destes capítulos contén unha comparación entre cada un deses aspectos na novela e nas películas, cunha sección específica adicada a cada transposición.

O **Capítulo 6** trata do contexto temporal, espacial e relixioso nesas transposicións. O obxectivo da comparación non é averiguar se os hipertextos usan os mesmos símbolos que o hipotexto, senón se os que se usan teñen un significado equivalente. O espazo é diferente nas transposicións clásicas e surrealistas. Nas clásicas, segue unha orde precisa. Cada elemento está deseñado para axuda-lo espectador a concentrarse na historia e desfrutala. En cambio, as surrealistas están cheas de elementos fóra de contexto, que sorprenden e chocan ó espectador, facendo que se cuestione a realidade cinematográfica e impedindo que se identifique totalmente con ela.

O **Capítulo 7** analiza o argumento e o punto de vista narrativo. Estudo coma as diferentes estéticas narrativas identificadas no hipotexto atopan técnicas narrativas análogas nas industrias cinematográficas que produciron as transposicións. Analizo como a estrutura simétrica do texto fonte se ve afectada pola tendencia da maioría dos filmes de omiti-la segunda parte da novela (só *WH1920*, *WH1992* e *Onimaru* traspoñen a historia completa). Establezo que as versións clásicas seguen os patróns da montaxe invisible, no que a continuidade temporal é unha cadea de eventos coherente e clara. Ó contrario, as versións surrealistas seguen o modelo do *depayssement*, que tenta desorientar ó espectador, que debe esforzarse en reconstruí-la realidade cinematográfica.

O **Capítulo 8** concéntrase nas personaxes, que describo coma bastante unusuais para a literatura do século XIX. Examino coma os arquetipos e as implicacións de xénero e clase se

rearranxaron, dependendo da época e cultura de destino de cada transposición. Argumento que as transposicións clásicas tenden a suaviza-los aspectos máis negativos dos protagonistas, para facelos máis simpáticos ó espectador. As surrealistas, en cambio, enfatizan os seus defectos, coma expresión de rebelión contra o establecido.

Na **Conclusión**, considero que demostrei a relevancia dos tres eixos (período, cultura e industria) no xeito en que *Cumes Borrascosos* se levou ó cinema. En contraste a nocións de alienación cultural (derivadas da estrutura xerárquica do canon), sosteño que a transposición é un intercambio e unha negociación. Penso que esta tese expón a dificultade de clasificar un texto, e a posibilidade de interpretalo de xeitos totalmente diferentes.