Organizadoras
Camila Figueiredo
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19th Century Revisited
adaptations and appropriations

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Foreword

The essays presented in this volume resulted from a discipline entitled "The 19th Century Revisited: Adaptations and Appropriations of Canonical Works", offered in the second semester of 2016 at Faculdade de Letras da Universidade Federal de Minas Gerais (FALE/UFMG) by myself.[1] The theme was delimited by the massive recurrence of adaptations and appropriations of the 19th century literary canonical works in the turn of the 20th/21st centuries.

The discipline was divided into two moments: reading and production. The class was proposed to work at a collaborative level under a few pre-established basic standards: the 19th century themes, as well as all the literary pieces, were chosen together according to students' personal interest, while the theoretical scope was defined according to the approach students aimed at developing in their final paper. For the reading part, groups of students chose one of the studied recurrent theme present in the 19th century literature, such as Crime & Detectives, Supernatural & Science (vampires included!), and Decadence. Each group led a seminar presenting the historical implications of the theme, the context of production, and evidences on the chosen literary objects read by them.

Meanwhile, I presented the potential theoretical approaches to be used in the relations of literature and other media.

For the production part, each student chose an adaptation/appropriation to investigate according to the theme investigated by their group. The students' writing was constructed throughout the semester by presenting their production through several steps, namely: an initial proposal, outline, abstract, two-page paper proposal, a digital proposal, and finally the paper itself. The results of it were not only outstanding, but also worth sharing. Henceforth, I invited Camila Figueiredo (UFMG), who is a specialist in adaptation studies, to co-edit this selection of works resulting from the discipline and by presenting the theoretical scope here employed in the introductory chapter.

On the theme of Supernatural & Science, Áurea Souza presents how Mary Shelley's 19th century novel *Frankenstein or The Modern Prometheus* has managed to stay relevant 200 years after its first publication. For her, such success may be attributed to constant successful adaptations about it. *Frankenstein* has undoubtedly shifted our way of thinking about science and its potential of creation, introducing the notion that scientific breakthrough can have irreparable setbacks, such as creating something uncontrollable. Her essay seeks to further the idea that characters such as The Incredible Hulk, Ultron and Data[2] are themselves adaptations that, although not obviously linked to the novel, are nevertheless part of its lineage.

Following Souza's suggestion of Frankenstein's persistence as a type of narrative, Gabriela França discusses how, due to the industrial revolution, a great variety of literary products from the Victorian Era unchained a series of publications of all sorts, including those that explored the worst of human decay, or what was understood of it at the time, becaming extremely popular themes, both amongst the masses and the *bourgeois*. Very much like the 19th century, the 21st century is rich in a variety of media products, this time facilitated by new technological development in film and computer science. Series of episodes that constitute a continuous story, much like the Penny Dreadfuls of the 19th century,

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[2] Data from *Star Treck*.

to be consumed on television have gained great popularity. A particularly intriguing one is named after the 19th century genre: *Penny Dreadful* produced by Showtime can be analyzed as a direct adaptation of a number of classics. The essay, however, focuses on a reciprocity dialogue among the secondary characters Dorian Gray, Brona Croft, Lilly and the protagonist Vanessa. For França, both the source and the foreword contribute to each other, in order to keep the reader's familiarization to the story and also to provide new intel, insights and experiences to the viewers. Also on the theme of Decadence, Gabriela Silva discusses how, since its publication in the late 19th century, the novel has been extensively revisited in a myriad of works composed for a variety of media. She investigated two cases of transposition of the novel to film: *Phantom of the Paradise* (1974) and *Dorian Gray* (2009). While the latter preserves the novel main narrative elements, the first is an amalgam of *The Phantom of the Opera*, *Faust* and *The Picture of Dorian Gray*. Set in the music scene of the 1970's, Brian de Palma's satirical musical appropriates the character of Dorian Gray to construct the mysterious Swan, a rock star turned record producer with a suspicious Midas touch. Silva intended to demonstrate how these two highly distinct works present and develop one of the central themes present in the source material: the role of art and its relation to the life of the artist, under the light of Aestheticism and Decadence. Thus, the essay shed light to the use of the medial idiosyncrasies of cinema in order to convey and add new meanings to the aforementioned theme.

Grounded on the premise *that it is impossible for an adaptation to be strictly loyal to the original,* Geovanna Vitorino Silva Gonçalves developed the theme of Supernatural, with focus on the vampire figure, by analyzing original psychological and physical descriptions of Count Dracula in Bram Stoker's novel, as well as his supernatural abilities. Features of Coppola's movie *Bram Stoker's Dracula* (1992) and on Haddon's first and only season of *Dracula* (2013) were examined to better understand how the Count has been depicted through different visions and in different contexts and how they may, or may not, have been used as sources to one another. Following a similar theoretical premise to delve into the theme of Crimes & Detectives, Luísa Machado Osório Pereira analysed the 2010 BBC TV series *Sherlock* as an adaptation of Arthur Conan Doyle's work, and its

unfolding Japanese adaptation to manga. The focus is on the first episode of the series, "A Study in Pink", in relation to the first Sherlock Holmes' novel written by Conan Doyle in 1887, *A Study in Scarlet*. Not only is the episode an intermedial transposition regarding the novel, but it also contains a combination of different intermedial strategies in itself. Therefore, the fidelity to the plot is not going to be considered, but rather the use of tools allowed by the new media as a way of keeping characters alive.

To close the volume, Maria Viana Pinto Coelho argued how *Wuthering Heights*, Emily Brontë's only novel, has often been described as one of the greatest love stories of 19th century literature. This notion may seem to be at odds with the book, which deals more with the dangers of obsession and possessiveness. In the general public's collective consciousness, Heathcliff and Catherine have gone from a cautionary tale to an example of love to be emulated. This shift can be better understood by studying recent adaptations and appropriations of the novel – especially the ones made for cinema, since they reached a wider audience and thus held more impact on public perception of the story. The main aim of the essay is to analyze the different versions of the story in comparison to Brontë's novel. Beyond just diagnosing the changes made, Coelho hopes to reflect on the "whys" and "hows" of these alterations, and to establish how these versions of Heathcliff and Catherine have contributed to resignify the characters into something new.

As mentioned previously, since the result was highly rewarding, we hope you enjoy it as well.

Miriam Vieira

Introduction: Some Theoretical Models for Adaptation Studies

Camila Augusta Pires de Figueiredo

There seems to be an obsession with retellings of well-known stories in the last decades. In the cinema industry, the current landscape is abundant with adaptations from different media sources, not to mention the countless remakes, reboots, prequels, sequels and spin-offs. From 2005 to 2014, for instance, 61% of top movies released were adapted from a preceding source material.[1] Yet, more than just novel and cinema, adaptations may involve a myriad of other media such as comics, TV series, video games, songs, plays, operas, paintings and even theme parks, as Linda Hutcheon reminds us.[2]

As common as adaptations may seem, it is not unusual to come across reviews that unabashedly compare the adaptation with the adapted material on the same basis. The search for equivalents, both in elements of the plot as in technical aspects of the media involved, often leads to superficial and clichéd conclusions, such as "the novel is better than the film".

Adaptations, however, deserve better than that. As we provide perspectives that consider adaptations by their own merit or that suggest other criteria to examine them, more interesting questions can be posed, for example: "What motivates an adaptation?", "Why was this changed (or kept)?", or "How to measure the success of an adaptation?".

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[1] FOLLOWS. *How original are Hollywood movies*?

[2] HUTCHEON. *A Theory of Adaptation*.

Aiming to offer tools to answer these and other relevant questions and thus think about adaptations more critically, the analyses that compose this volume have relied upon seven groundbreaking theoretical texts that can be divided into two groups: those that describe a broad field of Intermediality or broader intermedial practices, and those which characterize the adaptive phenomenon more specifically. The first group is composed by the texts of Irina O. Rajewsky and Lars Elleström.

In the seminal "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality", Irina O. Rajewsky presents a useful categorization for the myriad of phenomena that have been examined under the umbrella-term *Intermediality*: media combination (and its subcategories), intermedial reference and medial transposition.[3]

Media combination considers the mixture of "at least two conventionally distinct media or medial forms of articulation"[4] within a certain text. Most cultural products nowadays are composite forms resulting from media combination and, depending on the way the signs are combined, they can be considered *multimedia*, *mixmedia* or *intermedia* texts.

Films, for instance, are considered multimedia (some also say plurimedia) texts, because they combine coherent and separable texts formed by different media. In other words, the film medium is able to unite several other media in itself. Although the media within a motion picture can be separated – we can read the script, observe movies stills, listen to the soundtrack etc., and come to know what the story is about –, it is obvious that the access to all the media involved in a film offers a better understanding of it. Comics, on the other hand, is considered a mixmedia text because it "contains complex signs in different media that would not reach coherence or self-sufficiency outside that context."[5] Therefore, texts and images must work together to create meaning; when either

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[3] As Rajewsky also explains, one single medial configuration can fulfill the criteria of two or even three intermedial categories. For instance, *Sin City* (2005), by Robert Rodriguez, is at the same time a multimedia text (film), a transposition of Frank Miller's homonymous graphic novel series, and a work which uses digital technology to imitate not only the aesthetics of a medium (the generic drawn quality of comics) but an individual product in the comics medium (Miller's black and white high-contrast drawing style).

[4] RAJEWSKY. Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality, p. 52.

[5] CLÜVER. Inter textus/Inter artes/Inter media, p. 19.

one is missing, the meaning is lost. Finally, as in some business logos or in Apollinaire's famous calligrammes, "two or more sign systems and/or media are so closely combined that the visual and/or musical, verbal, kinetic and performative aspects of its signs are inseparable,"[6] which characterize them as intermedia texts.

Intermedial references denote the intertextual relations between different media, a phenomenon that can be used for a variety of reasons and objectives and that grows especially well in pop culture. Generally, an intermedial reference is a way to pay homage to a particular work or to create an "illusion-forming quality" inherent to the techniques of a certain medium. In intermedial references, a text of one medium can evoke or imitate: (a) an individual work produced in another medium; (b) a specific medial subsystem (such as a certain film genre); (c) or generic qualities of another medium.

Medial transposition is "the transformation of a given media product (a text, a film etc.) or of its substratum into another medium".[7] In this category, "the 'original' text, film etc., is the 'source' of the newly formed media product."[8] Examples of medial transpositions are ekphrasis, musicalization of literature, and all those phenomena designated by the more popular term *adaptation*.

Also examining relations between/among different media in a broad sense is *Media Transformation*, by Lars Elleström. In the book, Elleström proposes a theoretical framework to be applied to communication in general, one that relies on the transfer of media characteristics among media. His method takes into account four media modalities – material, sensorial, spatiotemporal and semiotic – and suggests two axial notions or categories, transmediation (the repeated mediation) of media characteristics among dissimilar media, and media representation (one medium representing another). The idea is to propose a model that fuses existing areas of research such as adaptation and ekphrasis "into a broad

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6   CLÜVER. Inter textus/Inter artes/Inter media, p. 20.
7   RAJEWSKY. Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality, p. 51.
8   RAJEWSKY. Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality, p. 51.

conglomerate of transmedial research based on a common understanding of notions such as medium, mediation, transmediation, and representation, and a wide range of other important notions".[9]

In this sense, Elleström's notion of transmediation includes media, processes and products that are not usually called adaptations, as he explains:

> For instance, transmediations from written, visual, and symbolic (verbal) text to oral, auditory and symbolic (verbal) text – that is to say, reading aloud of texts – or the other way around, are very seldom referred to as adaptation (however, see Groensteen, 1998: 276-7, and similarly for transmediations from nontemporal to temporal images (as in Dalle Vacche, 1996). Sometimes, not even transmediation from film to literature and from literature to film is called adaptation (Paech, 1997). Overall, adaptation researchers do not seem to agree on the proper delimitation of adaptation and, regardless of how adaptation has been delimited, it has only covered bits and pieces of the area of transmediation. Therefore, applying the general notion of media transformation with its two main types of transmediation and media representation, including several analytical subdistinctions, has good reason.[10]

And, although transmediation from printed novel to movie is the classical type of media transformation in Adaptation Studies, Elleström's model makes room not only to those phenomena that involve more unconventional qualified and independent media, such as opera and video games, but also to those that assist in media production and exist (only) to be transmediated, such as *libretti*, scores, scripts, considering all those forms different types of adaptations, yet connected by the concept of transmediation.

The second group of texts in this book examines the specific phenomenon of adaptation. In fact, the study of adaptation within the broad field of Intermediality has only developed in more recent years with the consolidation of the field, a process that initiated in the end of the 1980s in the Germanophone context, from research in literature and *Medienwissenschaft*. Nevertheless, adaptation has established its own place in academic debate since the 1950s, first as a branch of English

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[9] ELLESTRÖM. *Media Transformation*: The Transfer of Media Characteristcs Among Media, p. 5.

[10] ELLESTRÖM. *Media Transformation*: The Transfer of Media Characteristcs Among Media, p. 27.

literary studies, in a movement designed to offer support to the analysis of film adaptation of classical novels. Nowadays the area known as Adaptation Studies is well-developed, with researchers, conferences and journals circulating worldwide, and to which the works of George Bluestone, Geoffrey Wagner, Brian McFarlane, Robert Stam, Deborah Cartmell, Imelda Whelehan, Christine Geraghty, Kamilla Eliott, among others, have largely contributed.

Precisely because of their bordering position between literature and films, adaptations studies have been long neglected in both literary and film studies even though they have been a common phenomenon since the beginnings of cinema. In his article "Twelve Fallacies in Contemporary Adaptation Theory", Thomas Leitch claims that the study of films as adaptations of literary works have been neglected because it is based on fallacious assumptions, such as the idea that literary texts are verbal, while films are visual; the assumption that "novels create more complex characters than movies because they offer more immediate and complete access to characters' psychological states;"[11] or perhaps that cinema's visual specification usurps its audience's imagination.

Another relevant contribution to the area is Julie Sanders', developed in her book *Adaptation and Appropriation*, which proposes a differentiation between more and less "respectful" transpositions. The author suggests that the adaptive process has an inherently conservative character; its goal is not to challenge the canon, but to preserve it. Although cultural and temporal changes are necessary, adaptations contribute to the revitalization of the canon, reformulating and expanding it to adapt itself to new contexts. In contrast with adaptation, she proposes the term *appropriation* as a process of a more subversive character, whose relation to the source text is less explicit and less respectful. Thus, an appropriation often evokes the original only to challenge it and question its values.

A useful idea also presented by Sanders is that of the movement of "proximation", a strategy that brings the text closer to the personal frame of reference of the public, according to contexts and local audiences.[12]

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[11] LEITCH. Twelve Fallacies in Contemporary Adaptation Theory, p. 158.

[12] SANDERS. *Adaptation and Appropriation*, p. 26.

It is, therefore, a process through which adaptation is modified so that audiences from the most diverse times, places and social aspects can identify with it more easily.

An important – perhaps almost inevitable – question to be discussed in Adaptation Studies has been that of fidelity, or the idea that the adaptation has to bear close similarity with its original or source-text. Although fidelity discourse has been abandoned nowadays, it is still common to find research that mention it, yet most of the times just to propose other approaches to examine adaptations.

In "Dialogizing Adaptation Studies", Jørgen Bruhn claims that any adaptation is always influencing the original work as much as it is influenced by it, an idea that echoes Borges's text on Kafka and its predecessors. Although the author confesses that it is impossible to analyze adaptations without some kind of comparative movement between the two (or more) texts involved, adaptation should be considered a two-way process in which it is impossible for an adaptation to be strictly loyal to the original. And the most efficient way to achieve this is to "de-hierarchize the relation between the primary and the secondary text, the source and the result, in order to make both texts results of each other".[13]

By proposing an analysis of adaptations by means of homology to biology, Bortolotti and Hutcheon also question fidelity discourse in adaptations. In "On the Origin of Adaptations: Rethinking Fidelity Discourse and 'Success' Biologically", the authors suggest that cultural adaptations have a structure similar to those of organisms in evolutionary biology: "Stories, in a manner parallel to genes, replicate; the adaptations of both evolve with changing environments."[14] In this sense, the source-text, more than an original in relation to which adaptation is usually thought to be faithful or unfaithful, must be seen as an ancestor from which it derives by descent.

In another text, Linda Hutcheon continues her de-hierarchizing movement explaining that it is impossible to talk about fidelity when

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[13] BRUHN. Dialogizing Adaptation Studies: From One-Way Transport to a Dialogic Two-Way Process, p. 83.

[14] BORTOLOTTI; HUTCHEON. On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success": Biologically, p. 444.

there are so many other motives behind adaptations and when adaptations have long transcended both novels and films. The Victorians, for example, adapted "just about everything – and in just about every possible direction".[15] In *A Theory of Adaptation*, Hutcheon affirms that adaptations are appealing because they offer the pleasure of "repetition with variation"[16] or, in other words, they bring together "the comfort of ritual and recognition with the delight of surprise and novelty".[17] Adaptations, therefore, should be appreciated by the different ways they promote audience engagement, not scrutinized in relation to a "sacred original". That is, in order to be fully appreciated, adaptations should be liberated from pejorative connotations of infidelity and copying, because when there is a change in medium, there are both new constraints and enabling. Also, adaptations should not be conceived as a mere binary exchange between literature and film, because they also involve video games, opera, novelizations, stage plays, machinimas, e-literature, radio plays, installations and many other media.

The theories briefly presented in this introductory chapter have been put into practice in the analyses of some novels from the 19th century, those that tell the stories of popular characters such as Mary Shelly's Frankenstein, Wilde's Dorian Gray, Bram Stoker's Dracula, Conan Doyle's Sherlock Holmes, and Heathcliff and Catherine Earnshaw from Emily Brontë's Wuthering Heights. Each chapter provides different views and approaches on 19th century literature, based on the aforementioned theoretical apparatuses, which resulted in rich and interesting contributions to the field of Adaptation Studies.

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[15] HUTCHEON. *A Theory of Adaptation*, p. xi.
[16] HUTCHEON. *A Theory of Adaptation*, p. 4.
[17] HUTCHEON. *A Theory of Adaptation*, p. 173.

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Survival over time: the persistence of Frankenstein in media

Áurea Regina Ramos de Souza

Nothing comes from nothing, Thieflet; no story comes from nowhere; new stories are born from old--it is the new combinations that make them new.

Salman Rushdie, Haroun and the Sea of Stories

The writing of Mary Shelley's novel *Frankenstein or The Modern Prometheus* is legendary. Rumors and biographies agree that the novel was ignited during one of Lord Byron's parties in 1816 by a challenge: writing a gothic story. The undisputable winner was the then 18-year--old Mary Goldwin. However, to stay relevant to this day, the narrative in *Frankenstein* had to offer much more than the thrill of fear its readers so avidly sought on the 19th century; its considerations on metaphysics, the origin of life and the coping with death, questions on scientific ethics and social morality, issues concerning human nature and the perception of good and evil are what make it ever current.

When we take into consideration the background of the author, the daughter of prominent philosopher and political writer William Godwin and the early feminist writer Mary Wollstonecraft, one can indeed foresee greatness. Child of a generation that learned to focus on reason and the scientific method rather than faith or tradition, Mary was able to permeate her novel not only with the intended gothic atmosphere, Greek mythology and English Literature but also with groundbreaking scientific discoveries that were being made at that time. *Frankenstein* is, then, both a Gothic Horror novel and one of the firsts in a new genre of fiction that would eventually be known as *science fiction*.

Novelty and perpetuity

Since its first publication in 1818 *Frankenstein* has undoubtedly shifted our way of thinking, especially about science and its potential of creation. The notion that scientific breakthrough can have irreparable setbacks, such as creating something that we cannot control is an idea so ingrained in today's narrative that it is almost impossible to imagine what it was like before it existed.

What does it mean to be human? What does it mean to be God? Are we capable of creating beings? What purpose will these beings serve? These may sound like a set of questions a coach could hand out at a sci-fi creative writing lesson. Despite there being thousands of pieces produced every day focusing on these issues, there probably will be more in years to come. *Frankenstein*'s unsettling motifs surrounding issues of humanity and creation; Themes such as familial estrangement, the existence of boundaries for ethical science and existentialism render it ever relevant and universal. Thus, it is possible to argue that the novel's presence in today's narrative, nearly 200 years after its publication, is due to constant successful adaptations that were and are being made of it.

Quantifying success through adaptation

According to Linda Hutcheon an adaptation is (a) "an acknowledged transposition of a recognizable other work or works";[1] (b) "a creative and an interpretive act of appropriation/salvaging";[2] (c) "an extended inter-textual engagement with the adapted work".[3] Therefore, multiple cultural products hailing from different media fall under this scope: plays, films, comic books, cartoons, tv shows, musicals, novels, children's books and many more.

When a novel inspires another, or is made into a film for instance, many come forth to point out that "the book is always better" or that they "prefer the original". What these fidelity critics fail to realize is that the second (or third, or hundredth) product does not aim to be its source. Especially due to its impossibility, since if it were the original, it would be

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[1] HUTCHEON. Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?, p. 8.
[2] HUTCHEON. Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?, p. 8.
[3] HUTCHEON. Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?, p. 8.

called a reprint and not an adaptation. Adaptations deserve to be looked upon as a work within itself, that is "derivative without being secondary" to the one that inspired it.

Bortolotti and Hutcheon propose in their paper "On the Origin of Adaptations: Rethinking Fidelity Discourse and 'Success' – Biologically" a "homology between biological and cultural adaptation".[4] Thus, the authors' endeavor is to establish a parallel between biological and cultural adaptation as a means to rethink adaptation studies discourse. The homology is possible because, as they put it, "both kinds of adaptation are understandable as processes of replication. Stories, in a manner parallel to genes, replicate; the adaptations of both evolve with changing environments".[5]

This way of thinking leads to a shift in fidelity criticism, in which "faithfulness" can no longer be the stance that holds an adaptation successful:

> By revealing lineages of descent, not similarities of form alone, we can understand how a specific narrative changes over time. If we take this history into consideration, suddenly it is the success of the narrative itself, as well as that of its adaptations, that can be considered in a new light. Thinking in terms of this biological homology therefore offers another in this case, we hope, productive or at least less reductive way to think about what constitutes an adaptation's success than does the misleadingly evaluative discourse of fidelity. But it also gives us a way to think anew about the broader questions of why and how certain stories are told and retold in our culture.[6]

Thinking as a biologist, a species that still exists has been able to adapt to changing environments through its progeny, which evolved progressively to be different from the ancestor, losing traits that became irrelevant and gaining traits that suit its current needs:

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[4] BORTOLOTTI; HUTCHEON. On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success": Biologically, p. 444.
[5] BORTOLOTTI; HUTCHEON. On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success": Biologically, p. 444.
[6] BORTOLOTTI; HUTCHEON. On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success": Biologically, p. 445.

> Biology can celebrate the diversity of life forms, yet at the same time recognize that they come from a common origin. No one would argue that humans are not unique or special, even though they share 98 percent of their DNA with the chimpanzee – proof that both are, in a sense, adaptations of an ape ancestor.[7]

When we consider the homology between biological and cultural adaptation proposed by Bortolotti and Hutcheon, it is possible to say that the success of an adaptation is measured by its persistence over time. *Where* (through which medium) the story is told, *how often* it is told and *how* it is told can change, but the adapted work, despite looking different, is still part of the same *progeny*, derivative from the same *ancestor*. Modifications do not make a narrative weaker, but stronger because it assures its proliferation. "As in biological evolution, descent with modification is essential."[8] While the adaptations made of *Frankenstein* in the 19th century, for instance, focused on the gothic and the grotesque, providing the thrill that crowds desired, nowadays the narrative which persisted is shifted towards the issues concerning the control (or lack of thereof) that man has over his creations and what it means to be human.

Frankenstein in everyday life

The word *Frankenstein* itself has made its way into everyday language, incorporating meanings associated with the novel, but also meanings that arise from its countless adaptations and appropriations. But who is Frankenstein after all? Creature and creator are often mistaken for one another, as both became known under the surname Frankenstein. The first theatrical adaptation of the novel *Frankenstein*, named *Presumption*; *or*, *the Fate of Frankenstein*, premiered in 1823 and in the list of *dramatis personae* it read "---- by Mr. T. Cook". The creature's namelessness did not persist though; as the story's audience, whether in print, on stage or on screen grew, the name that was repeated over and over again was *Frankenstein* and so the metonymy (using the name Frankenstein to refer to a book/play/movie in which the highlight was a horrid creature)

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[7] BORTOLOTTI; HUTCHEON. On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success": Biologically, p. 446.

[8] BORTOLOTTI; HUTCHEON. On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success": Biologically, p. 446.

became synonymy (Frankenstein is the creature). It is possible to argue that, since Frankenstein is a family name, and Victor Frankenstein is "the father" of the creature, it could (or even should) be named Frankenstein as well.

The Cambridge Dictionary provides a definition that is consistent with the novel's gothic tradition: "something that destroys or harms the person or people who created it",[9] but in everyday English the word *Frankenstein*, and even similar words, can assume slightly different connotations too: according to *Advanced English Dictionary* app, the prefix *franken-* is "used to form words indicating artificiality, often terrifying or unattractive".[10]

The prefix *franken-* can be used to refer to an "odd mixture"[11] or to something that was "stitched up together".[12] Examples of this usage can be found, for example, in the name of the pop musical character of the *Rocky Horror Picture Show* (1975), Dr. Frank-n-furter, and in the name of a reality TV program that awards the contestant who produces an odd mixture of foods into a sellable dish: Frankenfood.

The word Frankenstein alone usually refers to the creature rather than the creator and is generally linked to an iconic image from the 1931 film, along with the behavior that said character displayed, which contrasts immensely with the descriptions of the literary creature. In the novel the unnamed creature, who has flowing black hair and translucent yellowish skin, becomes an articulate and eloquent speaker. The creature desires love and acceptance; but when that desire is denied, he swears revenge on his creator, acting always very cunningly.

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[9] FRANKENSTEIN. In: CAMBRIDGE Dictionary.
[10] FRANK. In: ADVANCED English Dictionary.
[11] FRANKEN. In: ADVANCED English Dictionary.
[12] FRANKEN. In: ADVANCED English Dictionary.

Figure 1 –
Frankenstein (1931),
Boris Karloff's iconic
portrayal of the
creature.
From this point on,
both the creature and
creator are called
Frankenstein by the
public.

Besides helping solidify Frankenstein as the creature's name, the 1931 movie can be credited for the first use of the mad scientist trope on screen and for popularizing the misunderstood monster stock character and the classic tall green creature who is unintelligent and acts out of instinct. Nowadays, however, it can be hard to imagine that there was a time in which the phrase "it's alive" followed by a crazed laugh wasn't part of every creation scene. These ideas persist over time because of the constant revalidation they get.

More recent derivatives of *Frankenstein* dropped some of the narrative characteristics from the novel and earlier adaptations to favor others. The 2014 movie adaptation I, *Frankenstein* salvages aspects from the source, but incorporates a lot of other narratives into it. The creature is no longer inarticulate and hideous, it has a name, Adam. The plot revolves around keeping secret the ingredient that gives life to inanimate beings, which Dr. Frankenstein discovered when he created Adam. To prevent this secret from falling onto the hands of Demons, Adam joins a

millenary secret organization of angels disguised as gargoyles. Similarly to the literary original, this creature desires a companion and feels deep sorrow for not being accepted among men.

The most numerous adapted depictions of Frankenstein's monster are, by far, the ones present in children's movies and/or horror-like products; most of the time accompanied by other creatures as part of a Horror Gang. Examples of this phenomena include the movie franchise *Hotel Transylvania* (2012) and its sequel *Hotel Transylvania 2* (2015); Mauricio de Sousa's characters from *Turma do Penadinho* comic books; and lastly, Halloween themed paraphernalia marketed towards children. Here, the creature's name is generally Frankenstein or simply Frank and his characteristics include being very tall and strong, neither very bright nor unintelligent, and, sometimes, afraid of fire.

The retelling of Frankenstein in pop culture

Frankenstein certainly is a story that is being constantly told and retold in our culture in surprisingly different ways, sometimes even with other narratives embedded within. These other adaptations can be said to have lost its obvious link with the ancestor, but remain nevertheless part of its lineage. These narratives can be traced back to the novel, such as the ones listed below:

The Hulk: Created in 1962 by Stan Lee and Jack Kirby. The looks of this creature was inspired by Karloff's iconic 1931 portrayal of another inarticulate and violent one super creature that obtains powers because of a scientific experiment and can no longer fit into society. The Hulk is inarticulate and wrathful, only the presence of a female companion can calm him down.

Ultron: Made by an egotistical man who regarded scientific discoveries and answers to personal questions above all else. Superior to humans, the creature (Artificial Intelligence fit into a robotic body) does not have a satisfactory purpose and becomes destructive, turning against his creator. Here, the scientific *ethos* and the creator vs. creature issues present in the novel *Frankenstein* are stronger than its other themes.

Mr. Data: Character in the *Star Trek*: *The Next Generation* franchise, Mr. Data is a man-made creature (humanoid android) who tries to

mimic human behavior but is constantly shunned by humans and can-not fit in; he is the only one of his kind and feels extremely lonely. In this character, the intelligence, eloquence and even sweetness present in *Frankenstein*'s creature are present and intensified. Portrayed by Brent Spinner, Data's appearance is very similar to the literary original:

> His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuri-ances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.[13]

Bortolotti and Hutcheon quote Terry Pratchett to illustrate the link between biological and literary thinking as "stories, great flapping ribbons of shaped space-time, have been blowing and uncoiling around the universe since the beginning of time. And they have evolved. The weakest have died and the strongest have survived and they have grown fat on the retelling."[14]

In conclusion, it is possible to predict that many other stories told in various medium will contain the "gene" of the *Frankenstein* narrative. Whether in modern science fiction or in new products of the undying hor-ror genre, *Frankenstein*'s persistence over time attests to its success as a narrative, as it is certainly an example of a story that grew fat on the retelling.

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[13] SHELLEY. *Frankenstein or The Modern Prometheus*, p. 68.
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Showtime's *Penny Dreadful*: a Frankenstein type of plot production

Gabriela França

Storytelling in the twenty-first century has been redefined by the new media and streaming services such as Netflix and Hulu. According to Time Magazine, the average person spent, alone, 568 hours total watching a Netflix television show or film in the year of 2015.[1] Since then, the streaming service has become more popular and branched out to a variety of countries. It is also important to consider, although illegal, the importance of torrent downloading, which became popular for providing access to many media products where some do not have the means for subscribing to a streaming service. This new world of possibilities has established a successful and constant dialogue between cultures, which leads us to the importance of the studying media transformation especially focused on television productions.

The mixed media study presents an extensive theoretical approach of what the source (the object to be adapted) offers to the product (the adaptation),[2] as theorized by Lars Elleström and Linda Hutcheon, as well as what the product offers to the source. This two-way dialogue is exactly what professor Jørgen Bruhn proposes in his article "Dialogizing Adaptation Studies*"*, supported by Irina Rajewsky's ideas in "Intermediality, Intertextuality and Remediation: A Literary Perspective on Intermediality*"*.

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[1] LUCKERSON. This Is How Much Netflix We're All Watching Every Day.

[2] ELLESTRÖM. *Media Transformation*: The Transfer of Media Characteristics Among Media, p. 16-20.; HUTCHEON. *A Theory of Adaptation,* p. 32-52.

Based on the theoretical works above, amongst others, this essay analyses Oscar Wilde's *The Picture of Dorian Gray* (1890) as source and the television show produced by Showtime *Penny Dreadful* as product. As it is extremely difficult (if not impossible) for one to separately analyze the many tangled plots on the show, there is also a brief analysis of the Victorian values' references, mostly represented by the protagonist Vanessa Ives; as well as the translation of what is known as *Decadence*, both in aesthetics and through the character(s) Brona Croft/Lilly.

Le Fin de Siècle

The end of the 19th century, or *le fin de siècle*, was a worrisome moment for Europe, culturally speaking. It was mainly characterized by cultural decay, when the so-called dandies flourished and the suffragettes began to rise. *Against Nature*, by Joris-Karl Huysman, also known as *The Yellow Book* (which, as it happens, is said to be the book responsible for corrupting young Dorian Gray), had just been published in France, and a translated version of a novel by Émile Zola to English was prohibited in England as a consequence of its so-called immoral content. In England, cultural decay followed Gothic aesthetics, where the somber and the macabre hid the immoral and the grotesque. Also, the Victorians were educated in the ways of their Queen, who highly valued morals and, above all, public image.

The classics were mostly accessible to the middle class, whose bored housewives had the time to dedicate to a novel, and who despised the *Penny Dreadfuls*. After the popularity of the *New Newgate Prison Calendar* in London, the production of *Penny Dreadfuls* started and became popular amongst lower classes, as they came in short issues and were accessible by only a penny a piece. It comes as no surprise that, when published, *The Picture of Dorian Gray* did not receive warm acclamations. Rather, its critics referred to it as "effeminate, unmanly, leprous and full of esoteric prurience".[3]

Gothic aesthetics were frequently used to unveil the most controversial subjects throughout the century. It is apparent both in Wilde's

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[3] LUKHURST. Perversion and degeneracy in "The Picture of Dorian Gray".

novel (one of the most important pieces of the end of the century), as well as in Jane Austen's *Northanger Abbey* (published in 1817), amongst other works. The main character of the novel, Catherine Morland, is a fine example of what Lukhurst calls the *New Woman* going through her coming of age. Austen is very successful in establishing the figure by satirizing the Gothic novels that were so popular by the end of the 18th century.

Austen was a pioneer in representing the *New Woman* in literature. The *New Woman* was the independent kind, who would not marry and demanded to be recognized and respected as a sexual and intellectual being. Reinforcing the premises established by *New Woman* novelists, Virginia Woolf would say in the 20th century, when referring to 19th century literature, that "killing the *Angel in the House* was part of the occupation of a woman writer."[4] There was contradiction, however, when considering that while the real *New Women* would take the stand and be public about their demands, the women in fiction would address the same issues through sarcasm, usually very subtly. Austen's main female characters are strong examples of fictional *New Women* who ended up giving in to romance and getting married, thus becoming (or maybe never leaving) the shadow of a man. Even though the figure of the *New Woman* is not one of the many transgressions seen in Wilde's narrative, it does play a very important part in Dorian Gray's character subplot in the television show.

In Wilde's novel, the narrator never specifies what transgressions were committed by Dorian Gray or if the corrupt yellow book read by the character was indeed *Against Nature*. However, when the author was put on trial for a homosexual affair (or, as it was called at the time, the crime of gross indecency), the book was used against him as evidence of his crimes. The many references to real homosexual affairs in his novel, as well as the defense of "art for art's sake" indeed guide the readers towards secrets hidden by Gothic aesthetics. Moreover, the exposure of Victorian ambiguous moral values did not help Wilde in his case. At a time when it was believed that sin was shown on skin and that beauty was linked to

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[4] WOOLF. Professions for Women, p. 27.

the pure and divine, the creation of a young handsome transgressor was sure to cause frisson among the public. Many of the aspects of the *fin de siècle* are also represented on the television production to be discussed.

Dialogizing Oscar Wilde's *The Picture of Dorian Gray* and television production by Showtime *Penny Dreadful*

The first episode of *Penny Dreadful* aired in 2014, introducing a story that mingled the plots of *The Picture of Dorian Gray*, *Frankenstein or the Modern Prometheus*, *King Solomon's Mines*, *Dracula*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, amongst other 19th century canonical works. The main plot revolves around Vanessa Ives and Sir Malcom Murray who, with Van Helsen's, Victor Frankenstein's and the American werewolf's help, are looking for Mina, Sir Malcom's daughter. In the production, Dorian Gray is introduced as an eccentric, wealthy, handsome young man who becomes interested in the main character, Vanessa Ives. The show is exactly what it sounds like: a brilliant mess made of fictional parts; a 21st century Franken-production.

According to Hutcheon, "a novel, in order to be dramatized, has to be distilled, reduced in size, and thus, inevitably, in complexity."[5] A five--in-one adaptation production must demand much more distillation than one solo adaptation in order to successfully compile that many plots. The process of entanglement of all these narratives, together with the media aspects that surround television shows, is what constitutes a great part of a successful dialogue between source and product.

Dorian Gray, played by the American actor Reeve Carney, captures perfectly the essence of the immutable young beauty described in Wilde's novel. Dorian's hideous portrait and the show's gothic aesthetics are consistently (and beautifully) represented. However, the characters Henry and Basil, or the yellow book, are never mentioned. This very limited distillation is enough: through media aspects of the performing arts (such as setting, camera effects and soundtrack), the narrative that the public

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[5] HUTCHEON. *A Theory of Adaptation*, p. 36.

knows from the novel is enriched, not to mention the other subplots that influence the characters' development.

As in most cinematic or television productions, the characters do not go through any verbal introduction. One of the props used to introduce Dorian Gray is his odd obsession with portraits. His walls are filled with portraits, from ceiling to floor. In the show, he is a painter himself.

Dorian's transgressions are not implicit, or a secret. He enjoys being seen. He is bored (after a few hundred years of living, one can imagine) and the only joy he finds is in endangering himself and others. He takes many (sometimes unusual) sexual partners throughout the show: the werewolf, the devil's bride, prostitutes, a transsexual girl called Angelique (whom he later kills, when she discovers his portrait) and assassins, among others. Rather than being corrupted by a book, the character himself is responsible for corrupting the protagonist Vanessa Ives, triggering her devilish talents, as if his very touch alone was somehow satanic. Throughout the first two seasons of the show he barely makes an appearance. Other than being rejected for the first time in his many years of life, Dorian becomes a cautious observant to the main plot, killing other characters to his likeness and manipulating Miss Ives' occasional *rendezvous*. He becomes an active character in the beginning of the third and final season of the production, when he meets Lilly, a character appropriated from James Whale' film *Bride of Frankenstein* (1935).

Lilly, before her death, was Brona Croft, a prostitute who died of pneumonia. Brona Croft was not an "Angel in the House" type of character, but rather the sinful woman, so often represented 19th century literary productions, who was sacrificed in order to repent and pay for both her sins and her husband's (or whatever man who had authority over her). Mrs. Croft was Irish and she was convinced that the only way she could support herself in London was through prostitution. At one point in her life, she had a daughter, who very soon died of hypothermia when she was left alone at the house and the heater turned itself off. Accordingly to sinful female representations from 19th century male literature, Brona was quite protective of the "good men's morals" and did not find herself worthy of any love or care. She first met Dorian Gray by posing for his

nude portraits, while having a love affair with the American werewolf, who, in spite of his being a mass murderer, Brona never felt worthy of.

Brona became Lilly and was completely reinvented when Dr. Frankenstein brought her back to life. Lilly looked for Dorian Gray, who she believed that would not refuse to back her up on her new ideals. She became a bloody, crude revolutionary and put together an army of prostitutes and wronged women to do justice with their own hands. She was, as the *New Women* were often sarcastically referred to, a man slaughterer and a sexual predator. Dorian Gray only supported Lilly for as long as his sexual and authoritarian interests were being fulfilled; when he realized that his house was not his own anymore, and that he was at the mercy of a woman, he sold her out to Victor Frankenstein.

These narrative additions are all part of the dialogue Jørgen Bruhn proposes. He points out two ways a source text may change in the adaptation process: editorial/authorial changes in the paratext, and changes in readers' reception. Becoming this web of interlinked narratives made out of sound, image and performance is the first way Wilde's posthumously acclaimed novel changed. The readers' (or viewers') perceptions were changed mostly by the aspects that were added to the plot of *The Picture of Dorian Gray* adapted to television, such as Lilly and Dorian's interactions. Bruhn considers the process of adaptation a negotiation between the two or more works involved. While literary language relies mostly on verbal signs and description, film production offers a much broader range of signs in the semiotic process. That is where the portraits and the aesthetics come in. The use of such aspects to introduce new characteristics and perspectives to the source's narrative is seen as a successful contribution, rather than a copy or inexpensive imitation. It allows each medium to be the best at what it is.

> That is: we recognize, in each specific case, that media are different, and very much alike at the same time. As has often been noted, each specific adaptation – indeed any intermedial encounter – poses fundamental questions of representation, it questions the possibility of a meta-fictive dimension and discusses ideas of medium essentiality.[6]

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[6] BRUHN. Dialogizing Adaptation Studies: From One-Way Transport to a Dialogic Two-Way Process, p. 16.

Bruhn claims replication is an illusion, especially through adaptation. According to Hutcheon, it is exactly the variation of the familiar that is so appealing in adaptations. It "brings together the comfort of ritual and recognition with the delight of surprise and novelty".[7] In many other moments of the show, the sociocultural aspects of the 19th century are translated into the adaptation. It goes all the way from the female dependency on men to the perpetuation of double standards and the idealization of the "Angel in the House". In fact, on her last scene, Vanessa Ives is killed by her protector Ethan Chandler because it is through her sacrifice that the world will be safe again. The responsibility of having been kidnapped and bewitched came onto her instead of onto her villain. All of the final scene was put together as to resemble a divine image. By making the strong, female sinful heroes of the show succumb by the hand of their male allies, the television production only perpetuates the Victorian idea that a woman is better off dead than alive and successful in unholy practices, an idea also strongly defended in Stoker's *Dracula*. It is safe to say that these additions to Dorian Gray's classic narrative make a successful critique to the Victorian customs that Wilde failed (or chose not) to approach in his work.

By adapting this complex narrative at a time when, despite western society's peaking progressive tendencies, patriarchy is yet to be beat, the television show creates an analogy between Victorian times and postmodern society. The adaptation is successful when the bridge between source, product and public is as well established as in this particular show. Based on the theorization of adaptation studies referred to in this research, it is safe to say the adaptation of *The Picture of Dorian Gray* (1890) to *Penny Dreadful* (2014) was, in these terms, quite successful.

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[7] HUTCHEON. *A Theory of Adaptation*, p. 173.

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Art in *Dorian Gray* and *Phantom of the Paradise*

Gabriela Silva

When, in mid-2016, online tabloids and newspapers published pictures of American pop singer-songwriter Taylor Swift in what seemed to be a romantic promenade with her new boyfriend, the internet was inundated with judgemental remarks from readers of the news: "She always moves on quickly. Date a guy, get dumped, write a song, rinse and repeat. She seems to have made quite a bit of money off of this pattern; why stop now?"[1] and "Just wait for a song about him in a couple of months, I think"[2] fairly represent the general tone of the comments. Swift is famous for making huge hits out of autobiographical songs, usually penned in the wake of breakups with boyfriends, and she has faced mockery and criticism from those who do not approve of her putting too much of her real experiences and emotions in her music. An outspoken feminist, she has taken the tribune to forge her defence a few times, and has been eloquent in her criticism of what she believes to be "a sexist angle":

> You're going to have people who are able to see [...] the fact that you put your real emotions into a song and that that's valuable, and that's good, and that's real. And you're going to have people who are going to say, "Oh, you know, like, she just writes songs about her ex-boyfriends." And I think, frankly, that's a very sexist angle to take. No one says that about Ed Sheeran. No one says that about Bruno Mars. They're all writing songs about their exes,

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[1] STEVENS. [Comment]. Tinker Taylor Snogs a Spy.

[2] BUREKSARI. [Comment]. Tinker Taylor Snogs a Spy.

their current girlfriends, their love life, and no one raises the red flag there.[3]

The debate over whether an artist should expose too much of his or herself in their work is definitely not new. In fact, it is one of the central themes, along with the role of art in society, examined in Oscar Wilde's *The Picture of Dorian Gray* (1891). From its preface – a short compendium of the art for art's sake philosophy – to its conclusion, the theme permeates the novel. Wilde induces his reader to reflect on the complex relationship between the artist's life and his works of art. Some critics, such as Houston A. Baker Jr. and Henry A. Miller, have read the novel as a "tragedy of the artist",[4] in which Wilde explored his conviction that to "reveal art and to conceal the artist is art's aim".[5]

Since its release in the late nineteenth century, the novel has been extensively revisited in a myriad of works composed for a variety of media. This comparative study aims to investigate two cases of transposition of the novel to film: *Phantom of the Paradise* and *Dorian Gray*. Released in 1974, *Phantom of the Paradise* is an amalgam of *The Phantom of the Opera*, *Faust* and *The Picture of Dorian Gray*. Set in the music scene of the 1970's, Brian de Palma's satirical musical appropriates the character of Dorian Gray to construct the mysterious Swan, a rock star turned record producer with a suspicious Midas touch. The 2009 adaptation of Wilde's novel *Dorian Gray* is one of the most recent attempts to transpose the novel to the silver screen. The main characters and points of the plot were preserved in the Oliver Parker-directed horror film, with the London of the Victorian Era serving as the setting.

With the support of the adaptation and appropriation theories proposed by Linda Hutcheon and Julie Sanders, I intend to demonstrate how these two highly distinct works present and develop these central themes in the source material: the role of art and its relation to the life of the artist, as seen under the light of Aestheticism and Decadence. My intention is to expose how the two products develop these themes through their course, exposing how cinematic idiosyncrasies were employed in the

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[3] DOCKTERMAN. *Watch Taylor Swift Shut Down "Sexist" Music Critics*.

[4] BAKER JR. The Tragedy of the Artist: "The Picture of Dorian Gray", p. 350.

[5] WILDE. *The Picture of Dorian Gray*, p. 3.

process of transposition as well as how these idiosyncrasies contribute to create new readings of Oscar Wilde's only novel.

Even if both of the films analysed represent products of what Linda Hutcheon names as adaptations "that move from the telling to the showing modes"[6] of engagement, spectators, depending on their background, may not realise that they do share a common source and deem them completely unrelated, given how contrasting they are, be it in terms of genre – one is a satire/musical and the other a horror film – tone, setting, visuals and especially the manner in which they approach this common source.

The movements of Decadence and Aestheticism constitute the philosophical background for *The Picture of Dorian Gray*. Having started in France, Aestheticism found in Oscar Wilde one of its most eloquent spokesmen in England. As Michael Patrick Gillespie precisely summarises, Aesthetes advocated the doctrine that "art represents the supreme value because it stands as self-sufficient and has no aim beyond its own perfection."[7] Throughout his preface to the novel, Wilde reinforces this view and enumerates the main beliefs of Aestheticism regarding works of art, culminating in the claim that "the only excuse for making a useless thing is that one admires it intensely. All art is quite useless."[8] Combined with the defence of art as self-reliant, the movement of Decadence followed a moral code that collided with the set of values predominant in the Victorian England. Echoing Arthur Rimbaud's call for "a long, immense and carefully considered derangement of all senses",[9] they made the proposition that pleasure should be the aim of all human experiences. The rhetorical device chosen by Wilde to present the tenets of the doctrine is the paradox, mostly vocalised by Lord Henry Wotton: "Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing… A new Hedonism-that is what our century wants."[10]

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[6] HUTCHEON. *A Theory of Adaptation*, p. 38.

[7] GILLESPIE. Ethics and Aesthetics in "The Picture of Dorian Gray", p. 142.

[8] WILDE. *The Picture of Dorian Gray*, p. 4.

[9] "Le Poète se fait voyant par un long, immense et raisonné dérèglement de tous les sens." (LETTRE d'Arthur Rimbaud à Paul Demeny, dite seconde lettre du "Voyant". My translation.)

[10] WILDE. *The Picture of Dorian Gray,* p. 63.

Hutcheon affirms that in the movement "from telling to showing, a performance adaptation must dramatize […]. In the process of dramatization there is inevitably a certain amount of re-accentuation and refocusing on themes, characters and plot."[11] Director Oliver Parker chose to focus on the gothic tone of the novel and composed his acknowledged adaptation *Dorian Gray* as a horror movie. Lord Henry's New Hedonism is privileged over the reflections on art for art's sake, for the film relies more heavily on explicit visual representations of the debauched life of the title character, and the mental deterioration that goes hand in hand with the decay of his soul.

The very opening sequence, depicting Dorian Gray's assassination of Basil Hallward and the subsequent disposal of his body, reinforces the film's gothic tone and bears some of the most characteristic features of this genre: the action takes place in a dark setting (which will be later revealed to be an attic), with the almost black and white cinematography being punctured only by the victim's vivid red blood and his yellow scarf. The dramatic score conveys a sense of unease to the audience, and the short shots and rapid cuts, accompanied by the fast pace of the murderer's hand while stabbing his prey, are techniques that have long proved themselves effective in frightening and startling the spectators. The pace decelerates as the assassin slowly takes the dead man's scarf in his hands and rejoices on the smell of blood, in a shot that will predict the remarkable role sensorial experiences – apart from visual – present in this film.

Roger Pratt's chiaroscuro cinematography is a manifestation of both intra and intermedial references:[12] firstly, to German Expressionism and horror films, in general; secondly, to painting. The highly contrasting lighting enhances the leading man's pale complexion, dark hair and striking dark eyes, at times giving the receiver the impression of looking at a painted canvas. The horror nature of the film is completed by its dramatic and pulsating score: the rendering of London's most marginalised locations, the huge houses resembling the haunted castles of classic gothic

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[11]   HUTCHEON. *A Theory of Adaptation*, p. 40.
[12]   Terminology suggested by Irina Rajewsky.

tales, and the graphic depiction of violence. Wilde states, in the preface to the novel, that "the morality of art consists in the perfect use of an imperfect medium."[13] The film's formal aspects clearly evidence the belief that vice and sin can function as valuable instruments for artistic creation, for despite the fact that it constantly depicts crime and debauchery, the film is a visual delight to its audience.

The sequence when Dorian loses interest in Sybil Vane is emblematic of the shift in focus – from art to hedonism and consequence. Dorian's reason for leaving Sybil, in the literary source, is her bad artistic performance after their engagement. To Sybil, her feelings for Dorian came as the revelation of life's – and love's – superiority over art; she deemed the latter only "a reflection"[14] of the former. The young man's response comes in the form of an epitome of the art for art's sake philosophy: "I loved you because you were marvellous, because you had genius and intellect, because you realised the dreams of great poets and gave shape and substance to the shadows of art. You have thrown it all away."[15] In *Dorian Gray*, however, the title character abandons his former object of adoration as the result of an evening at a brothel. Led by Lord Henry, Gray is seduced by the world of sexual pleasure and opium-induced inebriation found there, and his leaving Sybil ignites the process of corruption of his character.

Lord Henry's role in the shaping of Gray's beliefs gains a more practical nature in the adaptation. While in the source he evaluates the results of his experiment with the delight and detachment of a scientist, in the film the modus operandi of Henry's influence upon Dorian bears both theoretical and practical components. Less contemplative, the film version of Henry initially accompanies Dorian to the house of prostitution, not limiting himself in seducing the young lad by means of his paradoxes. A considerable part of them remain in the transposition, punctuating Toby Finlay's screenplay especially at scenes playing a key role in Dorian's immersion into a sensuality-ridden lifestyle, such as visits to gin shops and brothels: "Conscience is just a polite word for cowardice. No civilised

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[13] WILDE. *The Picture of Dorian Gray*, p. 3.
[14] WILDE. *The Picture of Dorian Gray*, p. 70.
[15] WILDE. *The Picture of Dorian Gray*, p. 71.

man regrets a pleasure. The only way to get rid of a temptation is to yield to it."[16]

As Dorian continues to give in to his desires of exploring all possible sources of pleasure, imagery of sadomasochistic sex, alternating with close-ups of exquisite food and drink, cigarettes and the use of opium are diffused throughout the film. To simulate the state of intoxication induced by the drugs, the director makes use of slow motion, blurred images and whispering voices, which convey the feelings of relaxation, slowing down and sedation to the spectators. As the film progresses and the life of debauchery led by Gray starts taking its toll, his mental deterioration is made clear by means of his visual and auditory hallucinations, a shaking camera, and nightmares shot to induce the spectator to believe they are real, until a sudden cut to the dreamer's face as he wakes up reveals the dream, a stylistic device extensively used in cinema.

An explicit illustration of the transition from telling to showing modes lies in the manner the film depicts the decay of the portrait and of the protagonist's mental state. It provides a literal visual transposition of the metaphor "what the worm was to the corpse, his sins would be to the painted images on the canvas. They would mar its beauty, and eat all its grace".[17] As Dorian's descent into debauchery follows its path, the picture takes the form of a rotting corpse, having its flesh consumed by maggots until eventually turning into a hideous creature. The technique of simulating the maggots is also used in the opening and closing credits, which appear on the screen in a movement resembling colonies of living organisms as seen from a microscope.

The scene of the picture's destruction – and Dorian's death – once again reveals the option of favouring the gothic and supernatural over a philosophical debate about art. The removal of the word *picture* from the title itself symbolises that movement. Many interpretations of the picture as a symbol have been proposed, to name a few, it has been read as a device to comment on different reactions to a work of art; and as a metaphor for hypocrisy and double life, as well as for human denial of

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[16] DORIAN Gray, 0:32:00–0:32:33.
[17] WILDE. *The Picture of Dorian Gray*, p. 96.

the fleeting nature of youth and beauty. The alterations made to the passage impress an overtly climatic and supernatural character to it, from a physical confrontation with Lord Henry to a fire in the attic. When Dorian sees himself locked in the room, he makes the decision of destroying the creature that grunts inside the frame and stabs it. We witness the picture screaming in agony as Dorian takes its horrendous form. The viewer only becomes aware that the portrait has been restored to its original beauty when the final zoom focuses on it, which, along with the score, builds an atmosphere of suspense and suggests that the man's soul could somehow be attached to the canvas.

Regarding the choice made by the creators of *Dorian Gray* to deviate from the philosophical source material in order to abide by the rules of the specific market share they intend to hit, it is a move not rarely seen in contemporary commercial cinema. Box-office success in today's Hollywood tends to be closely related to the response of the audience to a product. Such choices would be what Hutcheon considers "obvious, deliberate, and in some way restrictive."[18] Lengthy philosophical discussions about art and the role it plays in society would almost certainly have little to no appeal to the audience of a horror film. The target, then, makes a move in the direction of its modern audience's expectation, as adaptations or any form of "literary translations [...] are, in fact, inevitably refractions of the aesthetic and even ideological expectations of their new audience."[19] Brian de Palma, on the other hand, opted for the production of a deliberately cult film, which provided him with a greater degree of freedom to craft his *Phantom of the Paradise*, in a sense. He and the production crew managed to preserve the philosophical tone of both novels appropriated, even if they took a road far more distant from their sources than the 2009's adaptation.

As Julie Sanders points out, "it is usually at the very point of infidelity that the most creative acts of adaptation and appropriation take place."[20] If one can accuse *Phantom of the Paradise* of lacking in something, it is certainly not creativity. It serves as a fine example of how

[18] HUTCHEON. *A Theory of Adaptation*, p. 171.
[19] LEFEVRE. *Literary Theory and Translated Literature*, p. 3-22.
[20] SANDERS. *Adaptation and Appropriation*, p. 20.

artists can create independent products having pre-existing material as their point of departure. Sanders claims that the case of appropriations "frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain".[21] The only character of the novel to be transposed to it is Dorian Gray himself; the appropriation of Gray gives us Swan, the antagonist of the film who signed a blood contract to remain ever successful and retain a young appearance.

De Palma's screenplay and directing forges an aura of mystery surrounding Swan, which ascends from the opening credits until he finally appears after 19 minutes of projection. The first lines of the script – "Swan. He has no other name. His past is a mystery, but his work is already a legend"[22] – announce the enigma attached to the character. By the diegetic time the events of the plot start to develop, we find Swan on the verge of opening "his own Xanadu",[23] a rock club cunningly named *The Paradise*. While Swan watches auditions of musicians on his search for the perfect sound to inaugurate the venue, the viewers still do not get to see him, for his scenes are filmed through point-of-view shots. When De Palma's camera finally reveals him, his appearance is used as a device to highlight the satirical atmosphere of the work: the director delivers hints to build the image of an all-mighty, omnipresent character who happens to be materialised in the figure of 5'2'' actor/musician Paul Williams.

The hero of *Phantom* is the Faustian Winslow Leach, a young, wide-eyed composer whose talent is as outstanding as his lack of stage presence and charisma. The audience is introduced to him while he is playing a love song named "Faust", part of an unfinished cantata, at the piano. While the song is hauntingly beautiful, Leach's figure is striking in its awkwardness, an impression which the swirling of the camera helps to convey. Swan is immediately struck by the power of the song and ceases his search for the music to open his Paradise, having his assistant persuade the artist into giving him his music sheets. Having not heard from Swan in over a month, Leach tries to find him at his mansion and finds out that he is auditioning girls to sing his songs. He meets and falls

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[21] SANDERS. *Adaptation and Appropriation*, p. 26.

[22] PHANTOM of the Paradise, 0:00:14–0:00:23.

[23] PHANTOM of the Paradise, 0:00:59.

for Phoenix, an aspiring singer, after listening to her rendition of one his compositions, deeming her perfect to sing them. Besides love, however, Winslow also finds that he has become *persona non grata* at Swan's house and record company. Swan has drugs planted in his bag, and the young man ends up being imprisoned.

While Leach is serving his lifetime sentence in prison, Swan unscrupulously steals his song "Faust", claims its authorship and delivers it to The Juicy Fruits (an unmistakable parody of The Beach Boys), a musical act which Swan produces. Upbeat and catchy, the insipid Fruits' version takes all the feeling from music, serving as an acid and comic critique of how the music industry favours commercial appeal over artistic value. Leach listens to the news in one of the prison guards' radio, has a nervous breakdown and manages to escape jail. He breaks into the record company, destroying everything in sight, and leaves after his face is disfigured and his vocal cords permanently damaged in an accident with a record press. After finding a bird-like helmet to conceal the deformity of his face, he becomes the Phantom of The Paradise and starts lurking in the backstage, sabotaging the production of the musical numbers being rehearsed there. Until Swan and him finally meet.

Just as Dorian and Basil stand as doubles in the literary source, this relationship is transposed to the film in a rather dramatic fashion, and there is certainly more to the rapport of composer and producer than the simplification of a good-evil dichotomy would imply. After Leach signs a blood contract with Swan to finish his cantata with the promise that Phoenix will be the interpreter, the two become irreversibly bonded. He becomes aware of this fact following an unsuccessful suicide attempt, heartbroken by the discovery of the producer's affair with Phoenix. At this point, Swan reveals to the Phantom that he has also signed a contract and that one could not die while the other was still living – that they "terminate together".[24] The manner in which the director mirrors some of The Phantom's and Swan's scenes – as the one in which Swan watches Leach's audition later replicated when the composer watches Phoenix sing his songs – assert their relation. Another reinforcing element of their

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[24]   PHANTOM of the Paradise, 01:13:40.

connection is the fact that the soundtrack of the film – Winslow's songs included – were composed and performed by Williams.

The picture in Oscar Wilde's novel bears intermedial qualities, for it is not only an obvious intermedial reference to painting, but it can also be seen as an intramedial reference to literature. In fact, Wilde states in one of his essays that "movement, that problem of the visible arts, can be truly realised by Literature alone…".[25] However, the picture from the book became, in the protagonist's view, the "diary of my life from day to day".[26] By using language, Wilde adds a temporal aspect to the changing picture,[27] imprinting an intermedial aspect to it: the reader experiences a literary work centred around a piece of visual art bearing its own literary traits. Wilde chooses to focus on the temporal aspect stamped on the portrait instead of relying on ekphrastic writing to refer to it. De Palma, on his turn, transforms Gray's portrait into a film recording of Swan that grows old in his place, in a metafictional reference to the film medium.

When Winslow uncovers Swan's secret for eternal youth and success, two other revelations come along with it: firstly, he learns that the key to destroying Swan is in destroying the ageing recording, which he promptly does; secondly, he watches Swan articulating Phoenix's death during their wedding, expected to take place at Faust's finale. He prevents Phoenix's assassination and stabs Swan to death, which unchains his own destruction as well. Before actually killing Swan, the Phantom removes the mask the producer was wearing, revealing an ageing face as hideous as his own, deformed by the press. Their connection is again explicit: as both agonise, their fallen masks reveal monstrous faces.

In his reading of *The Picture of Dorian Gray* as a tragedy of the artist, Baker Jr. claims that the novel functions as a cautionary tale to artists who leave too strong a mark of their personalities and feelings on their works of art. In the novel, "fate plays an important role, and the hamartia of an essentially high and noble individual has dire consequences".[28] Basil himself acknowledges his tragic flaw when he pledges not to exhibit

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[25] DREW. Introduction, p. xx.

[26] WILDE. *The Picture of Dorian Gray*, p. 122.

[27] DREW. Introduction, p. xx.

[28] WILDE. *The Picture of Dorian Gray*, p. 355.

the portrait and later confesses his reasons to Dorian: "I grew afraid that others would know of my idolatry. I felt, Dorian, that I had told too much, that I had put too much of myself into it. Then it was that I resolved never to allow the picture to be exhibited."[29] As the artistic ideal had been corrupted, the only way of restoring the work of art's initial beauty would be by the destruction of that twisted ideal. A parallel with Leach's story can be traced here, since he is condemned for his naivety in delivering his work to Swan, and for his obsession with Phoenix and having her sing his Faust. Like Hallward, Leach let too much of his passions come into his work, and ultimately paid the price for it.

Phantom of the Paradise is an overt satire of show business. De Palma comments on the music industry's enormous appetite for faking new talents, and how easily it discards them, as manifested in what Swan has to say about a singer who dominates the charts at the moment: "That's today, tomorrow she'll be forgotten".[30] Swan's stealing of Leach's music is emblematic of another movement performed by the business: finding a true talent, moulding them to the taste of a target audience and many times removing their spontaneity and charm. And Winslow's determination in keeping his artistic creation intact functions as a metaphor for how the entertainment business treats those who do not abide by the rules. The tone of mockery becomes more accentuated by the fact that De Palma cast Williams, himself a successful pop singer who knows the industry particularly well, as a lead character.

Despite bearing apparently so little of Wilde's novel, *Phantom of the Paradise* is highly effective in establishing a dialogue with its source, for not only it discusses some of Wilde's themes but also offers acid comments on the artistic scene of his time. In the words of Jørgen Bruhn, "the novel changes, it alters appearance and may be interpreted in new ways, in light of the adaptation."[31] Taking into account the debates on art that could emerge with the watching of the two films, one can say that *Phantom of the Paradise* provides a much deeper insight on it than *Dorian*

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[29] WILDE. *The Picture of Dorian Gray*, p. 92.
[30] PHANTOM of the Paradise, 00:06:29–00:06:36.
[31] BRUHN. Dialogizing Adaptation Studies: From One-Way Transport to a Dialogic Two-Way Process, [s.p.].

Gray, which happens to transpose more elements from the novel to the screen.

Alley concludes his study of *The Picture of Dorian Gray*, focused on the figure of Basil as a tragic gay hero, claiming that it is "to the next generation after our own the unfinished task of 'an entirely new manner of art', one which transcends suppression and celebrates the soul and body of the gay man".[32] As Wilde himself paid the price for not concealing the artist and somehow letting his homosexuality show through his art, Taylor Swift continues to be a victim of the derision of a sexist society for writing about her boyfriends – and for having boyfriends – in the plural. These examples show that Alley's wish for the transcendence of suppression still seems far from being achieved. Artists should be given the freedom to choose how much of their personal feelings and experiences to put – or not – into their art without being ridiculed for their choices, just as adapters should not suffer for not being faithful to their source material. After all, creativity is where lies the very essence of art.

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[32] ALLEY. The Gay Artist as a Tragic Hero in "The Picture of Dorian Gray", p. 8.

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The Physical and Psychological Adaptations of Count Dracula in Francis Ford Coppola's *Bram Stoker's Dracula* (1992) and Cole Haddon's TV show *Dracula* (2013)

Geovanna Vitorino Silva Gonçalves

Bram Stoker's *Dracula* (1897) is, today, considered a classic. Dracula is one of the most adapted and appropriated characters in the contemporary pop culture of movies, tv shows and animations. He has been depicted in different environments and time settings, such as in Genndy Tartakovsky's animation *Hotel Transylvania* (2012), where he is portrayed as the father of a teenage girl and the owner of a hotel for monsters in the 21st century. Or in Gary Shore's *Dracula Untold* (2014), where he is a just, fair 15th century prince who gives away his humanity to save his people. But what calls attention to these adaptations is how differently Dracula's physical and psychological features are depicted. These features vary according to the director, his personal vision and interpretation of the character, and the target audience. According to Gadamer's view, which is pointed out in Jørgen Bruhn's article "Dialogizing Adaptation Studies*"*, "we cannot establish an objective version of literary history, we are instead forced to establish a reception history of a given work in relation to our own understanding of it, as well as the contexts surrounding the work."[1] *Hotel Transylvania*'s Dracula, for example, is cute instead of scary. *Dracula Untold*'s is a tall, imposing man in armor. So we can notice it in these two adaptations of Bram Stoker's novel: Francis Ford Coppola's *Bram Stoker's Dracula* (1992) and Cole Haddon's *Dracula* (2013). With both being modern adaptations for cinema and television, there are very

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[1] BRUHN. Dialogizing Adaptation Studies: From One-Way Transport to a Dialogic Two-Way Process, p. 1.

similar characteristics concerning the depiction of the main character, Count Dracula, especially taking into account that both were made by people and for audiences who were very different from the 19th century novelist Bram Stoker and his Victorian public.

Following Jørgen Bruhn's proposal, this essay shall establish a dialogical analysis, a comparison between what is similar and what is different on the works involved, as they are "infinitely changing positions, taking turns being sources for each other in the on-going work of the reception in the adaptational process".[2] Thus, it will analyze the original psychological and physical descriptions of Count Dracula in Bram Stoker's novel, as well as his supernatural abilities. Then, it shall examine these same features on Coppola's movie *Bram Stoker's Dracula* (1992) and on Haddon's first and only season of *Dracula* (2013) in order to understand how the Count has been depicted through different visions and contexts, and how they may or may not have been used as sources to one another. Finally, it shall analyze how Coppola's and Haddon's adaptations of the character fit into the theory conveyed in Jørgen Bruhn's article "Dialogizing Adaptation Studies*"*, which defends the conjecture that it is impossible for an adaptation to be strictly loyal to the original.

Count Dracula's Two-Way Process

In the original novel, Dracula had his own qualities that served as inspiration for the numerous adaptations that followed the book. The Count is described by Jonathan Harker in the second chapter as a "tall old man, clean shaven save for a long moustache, and clad in black from head to foot, without a single speck of colour about him anywhere".[3] Jonathan also notices some minor aspects on his first contact with Dracula, such as his excellent English, except for a strange intonation, a strength that made the man wince when the Count shook hands with him, and a skin that seemed "cold as ice, more like the hand of a dead than a living man".[4] Harker also says that Dracula has a strong face:

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[2] BRUHN. Dialogizing Adaptation Studies: From One-Way Transport to a Dialogic Two-Way Process, p. 5.

[3] STOKER. *Drácula*, p. 286.

[4] STOKER. *Drácula*, p. 286.

> Very strong, aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extreme pallor.[5]

Next, Jonathan describes Dracula's hands, saying that they seemed white and fine, but were "rather coarse, broad with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point".[6] As the novel advances, Jonathan observes that the Count physiognomy becomes younger:

> And then I saw something which filled my very soul with horror. There lay the Count, but looking as if his youth had been half restored. For the white hair and moustache were changed to dark iron-grey. The cheeks were fuller, and the white skin seemed ruby-red underneath. The mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran down over the chin and neck. Even the deep, burning eyes seemed set amongst swollen flesh, for the lids and pouches underneath were bloated.[7]

When it comes to Dracula's powers and psychological features, Jonathan notices many aspects also with surprise, fear, and disgust. He says that the Count has no reflection on glasses or mirrors, nor does he throw a shadow; he has strange reactions when in contact to other people's blood and to sacred symbols (such as the crucifix) and also that he does not eat nor drink. Later, Jonathan realizes Dracula's influence over wolves, his blue eyes turning red when he is raged and also his pride for his warrior heritage and interests on conquerors and great empires.

The Count shows himself to be very courteous and polite at first, but he often flies into impulses of rage when his plans are frustrated.

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[5] STOKER. *Drácula*, p. 287.

[6] STOKER. *Drácula*, p. 287.

[7] STOKER. *Drácula*, p. 300.

Harker tells from the beginning that he felt odd and uneasy in the Count's presence, saying that, when he first arrived in the castle, all of that seemed "like a horrible nightmare".[8] Eventually, as Dracula's plans fail, he shows his true nature, which is cruel and violent, that of a predator, though he says he too is able to love.[9]

Again, another experience tells Jonathan about Dracula's inhuman strength and rage. As Jonathan goes out of his room to explore the castle to try to find a way out, he finds himself in a room where he meets Dracula's brides. There, as the three vampire women are seducing Jonathan, Dracula enters the room.

> As my eyes opened involuntarily I saw his strong hand grasp the slender neck of the fair woman and with giant's power draw it back, the blue eyes transformed with furry, the white teeth champing with rage, and the fair cheeks blazing red with passion. But the Count! Never did I imagine such wrath and fury, even to the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell fire blazed behind them. [...] With a fierce sweep of his arm, he hurled the woman form him, and then motioned to the others, as though he were beating them back. It was the same imperious gesture that I had seen used to the wolves. In a voice which, though low and almost in a whisper seemed to cut through the air and then ring in the room he said, "How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you'll have to deal with me".[10]

Dracula can also enter places, even if every door and window is locked, but only if he is invited in the first time. He is able to turn himself into a bat or a wolf. Although he can be active in daylight, he goes through a deathlike sleep during the day, which Jonathan describes as not being able to know if the Count was either dead or asleep, for his "eyes were open and stony, but without the glassiness of death, and the cheeks had the warmth of life through all their pallor".[11] Dracula only feeds on human blood, and if he is deprived of this diet, he weakens. He cannot rest in sacred soil, but he can rest and move through unsacred earth. He

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[8] STOKER. *Drácula*, p. 286.
[9] STOKER. *Drácula*, p. 294.
[10] STOKER. *Drácula*, p. 295.
[11] STOKER. *Drácula*, p. 299.

cannot be killed by random ways nor by the passing of time, but only by having his head cut off, his heart pierced by a stake or by the shot of a sacred bullet.

On the eighteenth chapter, Dr. Van Helsing unites all the information he and his mates have on the Count, but he also provides some new details about the Count's history and about the limitations of his powers.

> This vampire which is amongst us is of himself so strong in person as twenty men, he is of cunning more than mortal, for his cunning be the growth of ages, he have still the aids of necromancy, which is, as his etymology imply, the divination by the dead, and all the dead that he can come nigh to are for him at command; he is brute, and more than brute; he is devil in callous, and the heart of him is not; he can within his range, direct the elements, the storm, the fog, the thunder; he can command all the manner things, the rat and the owl, and the bat, the moth, and the fox, and the wolf, he can grow and become small; and he can at times vanish and come unknown. [...] We have on our side power of combination, a power denied to the vampire kind, we have source of science, we are free to act and think, and the hours of the day and the night are ours equally.[12]

Van Helsing also highlights the Count's abilities to create mist around him, to a limited extent, and to be able to see in the dark. He also tells that Dracula's powers cease at daylight and that he can only shape shift at night or exactly at sunrise or sunset. He also is repelled by garlic and a branch of wild rose upon his coffin prevents him from leaving it. He can only travel through running water during the low or high tide.

Concerning Dracula's story, some other things are said besides those clues about his Szekelys ancestry on the first chapters of the book. Van Helsing tells that:

> He must, indeed, have been that Voivode Dracula who won his name against the Turk, over the great river on the very frontier of Turkeyland. If it be so, then was he no common man, for in that time, and for centuries after, he was spoken of as the cleverest and the most cunning, as well as the bravest of the sons of the 'land beyond the forest'. That mighty brain and that iron resolution went with him to his grave, and are even now arrayed against us. The Draculas were, says Arminius, a great and noble race, though now and again were scions who were held by their coevals to have had

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[12] STOKER. *Drácula*, p. 375.

dealings with the Evil One. They learned his secrets in the Scho-lomance, amongst the mountains over Lake Hermanstadt, where the devil claims the tenth scholar as his due. In the records are such words as 'stregoica' witch, 'ordog' and 'pokol' Satan and hell, and in one manuscript this very Dracula is spoken of as 'wampyr', which we all understand too well.[13]

By the end of the novel, Dracula is caught on an ambush and killed by Jonathan and Mr. Morris. As it was Van Helsing's plan, they cut off the Count's head and pierce his heart. Dracula is annihilated and his body turns into dust.

But, on the instant, came the sweep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat. Whilst at the same moment Mr. Morris's bowie knife plunged into the heart. It was like a miracle, but before our eyes, and almost in the draw-ing of a breath, the whole body crumbled into dust and passed from our sight.[14]

Concerning Francis Ford Coppola's movie *Bram Stoker's Dracula*, from 1992, the establishment of Count Dracula's physical and psychologi-cal features is set on the first minutes of the movie and in a very diver-gent way from Stoker's. Coppola chose to begin his adaptation by telling the story behind the transformation of the Count into the corrupt and vile vampire.

It was the year of 1462 and Muslin Turkey was threatening Christian Europe with superior military strength. In Transylvania, Romania, a Christian knight arose to fight the Turks, a tall, imposing, dark-haired man in red armor: Dracula. And so the first five minutes of Coppola's film continue, a short flashback to Dracula's history to set his upcoming saga in London. As also a first sign of adaptation liberty, Coppola assigns Dracula's vampirism to the tragic death of his beloved bride Elisabeta. After she received a false letter from the enemy saying that Dracula had died in battle, Elisabeta committed suicide, throwing herself into a river. When Dracula returned home, the castle's priest told him that Elisabeta's soul was damned, as said the laws of God, for she had taken her own life.

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[13] STOKER. *Drácula*, p. 376.
[14] STOKER. *Drácula*, p. 431.

Dracula then renounced God and cursed that he would return from his own death with dark powers to avenge Elisabeta. "Blood is life", he said, "and it shall be mine".[15]

Thus, the reasons for his aversion to Christian beliefs and symbols, for his plans to turn humanity into living dead creatures, and most of all, the reasons for his main cruel and angry psychological features, as also part of his history or how he turned, were explained, differently from the novel, in which Stoker only suggests that the Count had turned into a vampire by having had dealings with the Devil, as some of his ancestors.[16]

Dracula appears next in 1897 Romania, in his old decaying castle and he himself as an old decaying man. He appears now pale, his skin wrinkled, his hair whitened and no mustache nor beard; he seems fragile and weak, an image of deterioration. But he soon shows himself to not be as fragile as he seems to. When the Count felt insulted by Jonathan Harker's laughter, he quickly drew a sword against the man, showing pride for his bloodline and the achievements of his ancestors. Yet, he shortly calms down, showing to be a great manipulator, while he knows he needs to gain Jonathan's trust.

Coppola also made sure to subtly depict some other features of the Count on his adaptation. As in the 1897 novel, Coppola's Dracula is also able to crawl on walls, to impose his will on people, to exercise influence over wolves and over the weather, to have inhuman strength, as well as to love. The latter, which was simply mentioned in the book, was made important part of the movie, for the Count's quest to London seems to be reinforced by his desire to meet Mina Murray, which very much resembles his deceased bride Elisabeta. He is also depicted as very emotional when in contact to anything related to Mina. The Count is also able to turn himself into a wolf and into a bat, but differently from the original novel, Coppola portrays Dracula as a giant human alike bat.

Dracula also exhibits a youthful appearance as the story goes on, though he is always wearing modern clothes and is not always all in black. Yet, some features were added to the Count's list of abilities, such as the

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[15] BRAM Stoker's Dracula, 0:05:00–0:05:06.

[16] STOKER. *Drácula*, p. 376.

capacity to see things from miles of distance, to turn himself into green glowing mist, to enter places without being invited in or to move his own shadow apart from the movements of his body – though he still shows no reflection on mirrors or glasses. Besides, his eyes are not always red, his ears only show to be pointed when he is in bat form and his teeth are only sharpened when he is feeding.

Again, Dracula's feelings for Mina, or, actually, for Elisabeta, are of the most importance to the movie's plot and to his physical and psychological changes throughout the film. While the Count is in Mina's presence, he looks young and vivid, his cruelty and anger are under control. But, when Mina leaves to Romania to marry Jonathan, Dracula cries and his physical aspects change once again to an old, wrinkled and pale decaying man. He bursts in anger and hate, calling for strong winds to sweep the city. Then, he turns himself into a wolf and, finally, kills Lucy Westenra.

While Van Helsing and the other men are on their way to hunt Dracula and destroy his lair, the Count goes after Mina with the intention to turn her into a vampire. But when he finds her, a moment of love and tenderness strikes Dracula, making him reconsider condemning his beloved to eternal thirst for blood, to be forever undead.

By the end, Dracula is weakened by Van Helsing's tricks and returns to Transylvania to regain strength. There, on his way to his castle, he is caught on an ambush by Van Helsing and friends. Wounded and now resembling his bat form, Dracula is allowed to go inside the castle with Mina, where, on the same altar where centuries ago he renounced God, he made peace with Him once more. There the Count asks Mina to end his sufferings and so she sticks the sword on his heart and then cut off his head. Dracula is dead and Mina is safe.

Regarding Haddon's *Dracula*, we might notice that it has a peculiar beginning. Nonetheless, some similarities to the original nature of the Count still remain. On the first minutes of the show, we are presented with a large tomb being assaulted by two mysterious men. The coffin, adorned with many paintings of impaled people, carries inside a corpse with its mouth opened, showing strangely sharp teeth. Suddenly, one of the men slits the other one's throat pronouncing the known words "the

blood is the life",[17] while he pulls the struggling man upon the coffin, so his blood can fall right inside the corpse's mouth. As many stakes are withdrawn by gears from the body, the blood starts to once again moisturize the corpse as it recovers life.

1896, London. Dracula's first appearance shows a modern elegant young man preparing himself for an exhibition: Dracula is passing himself off as Alexander Grayson, an American industrialist.

Right from the beginning we can notice some well-known characteristics of the Count from Stoker's novel and some that differ completely. For instance, the Count, or Alexander, is extremely courteous at first, though he shows some kind of mystery and shyness. But as soon as he gets frustrated or disappointed, his rage is that of a killer. Differently from Stoker and Coppola, Haddon's Grayson shows extreme sensibility to daylight and the mere contact to it burns his skin. He has not only superhuman strength, but extraordinary fighting skills, as he has to deal with vampire hunters; he shows to be lustful and to fancy alcoholic drinks. He, apparently, is not repelled by the cross, except by the blade of the Saint Eligius - which is a cross with a built-in blade - and other blades alike, that if crossed through his foot, prevents him from moving. But what may be one of the most peculiar characteristics is that Dracula has human allies, these being Renfield, an employee, and Abraham Van Helsing, who we later find out to be the man who brought Dracula back from the tomb.

As did Coppola, Haddon also sets a background history for Dracula, which directly interferes on his present journey. Dracula is identified by Van Helsing as "Vlad III, prince of Wallachia, second son of the House of Basarab, also known as Vlad Tepes, 'Vlad, the Impaler', Dracula".[18] Centuries back, his wife, Ilona, was burned alive by the Order of the Dragon as a manner of punishing him for heresy. The Order is an ancient brotherhood that for centuries has been hunting heretics by the sword and the cross. By their hands Dracula became a vampire.

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[17] DRACULA, 00:02:04–00:02:07.

[18] DRACULA, ep. 2.

In the 19th century and acting through politics and oil business, the Order also murders Van Helsing's family for he had disobeyed the Order's laws. Thus, Van Helsing formulates a plan to bring Dracula back and use him as the strength of their vengeance. Besides destroying the Order, Dracula also wishes to create a legion of vampires. As their plan goes on, Dracula meets Mina Murray, who looks very much alike his deceased wife, Ilona. So, again, despite his cruelty and lack of moral, Dracula is able to love.

Part of Grayson's and Van Helsing's plan includes developing a serum that allows Dracula to walk in sunlight and not be hurt. As he starts to experience a few hours of sunlight, he develops a strong desire to live like a man and to not feed on human blood. He later assumes that these wishes, that are, of course, impossible, come from his love for Mina.

As for other details observed, Dracula's sharp teeth and reddish eyes only appear when he is feeding or raged; his senses are extremely sensitive, so he can track people by their smell as well as notice if someone is lying by observing the pupil dilatation and by hearing their heartbeats. He shows no sign of pointed ears or abnormal pallor and although he is not depicted in any animal form, it is mentioned that one of the man he killed was killed by a wolf. Any possible wound he has, including sun burns, will be regenerated when he feeds on blood. He exercises strong influence over minor vampires, being able to summon them, as they recognize him as master. Dracula also shows empathy for his own species, as he cries when he sees one of them being held captive, as well as he also shows empathy for his friends, as he worries and save Renfield from a torturer.

Haddon's TV show was cancelled and therefore there is no end to it.

Surely, we are now able to say that Coppola and Haddon took a wide variety of liberties to adapt their versions of Count Dracula, for neither of them is strictly loyal to Stoker's novel, since both created an important history background for the character and also changed much on his physical appearance and psychological aspects, compared to the original character.

Bram Stoker's Dracula and *Dracula* have a gap of 21 years between their launches and, though they have somehow the same audience, the

contexts of production and the directors were very different by the time of the making of the adaptations. Francis Ford Coppola was already a well-known and reputed director with more than 20 years of work on the film industry when he produced his adaptation of Dracula. Haddon, on the other hand, is a former journalist and yet not largely known. But, both their works show similar characteristics and visions of Count Dracula. One may yet dare to say that Cole Haddon may have had Coppola as source of inspiration for his own adaptation of the Count. For instance, Haddon, as did Coppola, tells the story that Mina Murray is the reincarnation of Dracula's deceased wife. On both adaptations, Dracula goes after Mina encouraged by his love and grief, differently from the novel, in which Dracula goes after Mina for revenge against Jonathan Harker and his friends who were trying to destroy him. Thus, both directors, especially Haddon, who included other aspects, such as empathy and so on, created a more human and sentimental version of Dracula, who in his original description is cold and cruel and barely carries resemblance to human emotions. We could assume that these new aspects added to the Count's personality, as for his new physical changes – he looks handsome and seductive, modern and well-dressed on both adaptations, differently from the novel, in which he looks quite monstrous and disgusting – may have been added as a sign of our modern times and the need to empathize viewers in relation to the Count's cruel desires, to give reason to them. Stoker's Dracula is despicable and impossible to be liked, but Coppola's and Haddon's versions of Dracula were well accepted by the public and became rather popular amongst viewers.

As for his supernatural abilities, both directors showed much of what Stoker described in his novel. Thus, despite Dracula's new human characteristics, both Coppola and Haddon kept quite much of his original features. Haddon's peculiar choice to turn Dracula into a modern entrepreneur may be also a sign of his personal views and taste in science-fiction, a sign of the modern production of the adaptation. Whereas the TV show *Dracula* was produced to be consumed from a different audience in a different medium, thus it required a longer plot to be developed through the episodes and seasons.

As for the other way around, as this analysis was very specific and focused on only one specificity of the entire novel, the Count's depiction, little can be said on how the adaptations may have changed the readers' views of the novel. Stoker's Dracula is way more violent and cold and little is said about his human life. But once a reader connects Dracula's line on page 294, in which he says he too is able to love, to the history background set for him on the adaptations, one can look differently to Stoker's Count. While reading, one can expect or assume that Dracula had a sad or tragic love story during his human life, even if there is no mention about a deceased wife or about Mina being her reincarnation. Also, once it is said that Dracula regains a younger appearance throughout the book, one can picture him as a better-looking figure.

As Bruhn says:

> Producing meaning in literature relies to a great extent on the symbolic sign function, whereas film can produce a much broader range of signs, bringing together symbolic, iconic and indexical sign relating in complicated ways to film's use of sound, music and verbal speech and written words, moving images, and cinema's active engagement with the senses.[19]

Henceforth, small aspects like the music playing while Dracula is speaking, the actor's body expressions, or his speech may influence a viewer to look differently to the novel's character. "Going back and forth in a continuous reading of the novel in light of the film and the film as interpreted by the novel can lead to fruitful insights,"[20] thus, as Bruhn suggests, the process of adapting Dracula, as with other novels, should be faced as a two-way process in which adaptations cannot be strictly loyal to the original work. Ultimately, the book will change the readers' views on the adaptations, and the adaptations will change the spectators' views on the book in both subtle and evident ways.

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[19] BRUHN. Dialogizing Adaptation Studies: From One-Way Transport to a Dialogic Two-Way Process, p. 12.

[20] BRUHN. Dialogizing Adaptation Studies: From One-Way Transport to a Dialogic Two-Way Process, p. 15.

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Intermedial Holmes: A Study in Pink or in Scarlet?

Luísa Machado Osório Pereira

Why is Sherlock Holmes, a character from the 19th century, so well-known nowadays? The detective has had his origins in Sir Arthur Conan Doyle's novels and short stories, but his distinctive ability to solve mysteries, his odd cap, and his smoking pipe have remained in the cultural imaginary worldwide. So how have adaptations such as the recent BBC TV series *Sherlock* helped in this process of survival through time and space? The aim of this essay is to analyse intermedial relations among Conan Doyle's novel, *A Study in Scarlet*, the first episode of the BBC series, "A Study in Pink" (written by Steven Moffat), and its Japanese adaptation to manga.

The 1887 source was remarkable, but intermedial adaptations and appropriations such as this TV series are what provided Sherlock Holmes's stories the recognition they carry nowadays. This analysis will illustrate the impacts of these new media products and the way they changed the reception of the story by the public of different generations, thus making the adaptation such a success. In order to achieve this, Irina Rajewsky's classification of intermedial relations and Hutcheon's theories about adaptation will be used.

The objects of study chosen here are suitable for discussion, since *Sherlock* is an ideal exploration ground for intermedial relations not only for being an adaptation, but also for combining different media within itself and crossing the borders typically established by TV series. Being *Sherlock* a series which explores the possibilities allowed by new media,

it is imperative to analyze its meaning as an acknowledged adaptation of the novel, and what it represents in contemporaneity.

Linda Hutcheon, in *A Theory of Adaptation*, claims that "adaptation is repetition, but repetition without replication."[1] Therefore, it needs to be made clear that the episode "A Study in Pink" is not a copy of Conan Doyle's novel, *A Study in Scarlet*, and it does not intend to be. The plot of the series begins notably similar to the novel. John Watson, having just returned from war due to an injury, is lonely, troubled and short of money in London. He runs into an old colleague who introduces him to Sherlock Holmes, knowing that Holmes is also looking for a cheaper place to live. Holmes immediately proves his deductive abilities by guessing Watson's past, which shocks but also amazes him deeply. They end up living together at Baker Street, 221B. Yet, this is only the beginning. The crimes to be solved and the surprising resolutions to the mysteries are completely different in the series and in the novel. The discrepancy of plots was, as it frequently is, highly criticized by the part of the public that was familiar with the source.

Nevertheless, Hutcheon defends that shifts in medium as well as in context are natural in adaptations, and beyond that, are crucial to their "success". Such idea of success, developed in her article with Bortolotti through a biological homology, considers mostly the cultural significance that the adaptation reached in our capitalist society. From this point of view, *Sherlock* was indisputably successful, achieving a considerable audience and guaranteeing monetary return.

Now concerning shifts in context, the most evident one is the time shift. While the novel *A Study in Scarlet* is set in the second half of the 19th century, the TV series takes place nowadays. Even though both take place in London, the changes in time consist in a transculturation process, due to the changes that any country undergoes through the centuries. This is another aspect of the adaptation that is decisive to its triumph, since it adds a whole new dimension to the mysteries being solved and to personal relations in the series. Thus, it becomes easier for the public to identify with the story, an essential factor to increase audience.

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[1] HUTCHEON. Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?, p. 7.

These changes do not make the adaptation worse or unfaithful, as many might think, since, according to Hutcheon, "in adapting, the story-argument goes, equivalences are sought in different sign systems for the various elements of the story: its themes, events, world, characters, motivations, points of view, consequences, contexts, symbols, imagery, and so on."[2] The context and the events may differ from the source, but other elements of the story help the series to keep that connection. For instance, the novel is written in John Watson's point of view, through his diary, whereas in the BBC TV series he registers events through his online blog. Another example is the presence of word *rache*. Though the victim and the crime differ immensely from the novel to the series, *RACHE* was written in both crime scenes. What is remarkable is that, in Conan Doyle's novel, the police detective Lestrade claims that it meant 'Rachel' and the murderer could not finish writing, but Sherlock examines the scene and states that it is actually the German word for *revenge*. However, in the series episode, it is Lestrade who says it is German, then Sherlock corrects him, defending that the victim meant to write *Rachel*. In both cases Sherlock was proved right, of course. These are evidences of how the BBC adaptation uses various themes and symbols to perfectly adjust the story to the shifts made.

Another relevant aspect to the success of this adaptation is that the change in medium was not to be made randomly. Steven Moffat, writer of the series' episode, managed to explore the techniques available on this medium. That can be seen not only in the special effects of action scenes, but also in the scenes with words strategically positioned on screen, in the choice of actors, and in the soundtrack, as will be developed in the further paragraphs. The series explores its own possibilities and crosses the lines of its medium, being itself classified as Media Combination, according to the categories proposed by Irina Rajewsky to analyze intermedial relations, since it involves different types of media presented at the same time.

Firstly, the soundtrack includes, most of the time, the sound of a violin, an instrument that Sherlock enjoys playing in both the series and

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[2] HUTCHEON. *A Theory of Adaptation*, p. 10.

the novel. Music in the TV series also evokes a lighter mood to Sherlock's bitter comments and less sensitive actions, giving the scenes a humorous tone that was conveyed in the novel by John Watson's light narrative.

The choice of actors, Benedict Cumberbatch as Sherlock Holmes and Martin Freeman as John Watson, is also to be considered. Since both were already well-known, acclaimed actors from movies and TV series, it would be easier for the public familiar with this medium to instantly validate the adaptation, an aspect that increased its achievements. Another detail is their nationality, since non-British actors would certainly be considered a problem by the viewers, especially those already familiar with Conan Doyle's novels, and even more so by the British public.

Finally, a more innovative media combination was the use of written words as part of the scenes, which could be sub classified as an instance of mixed media – two or more media put together in a way that would make them incoherent if separated. First, there are phone messages and webpages directly presented on the screen. Such aspect reflects the relevance of technology regarding all kinds of information exchanges in contemporaneity. Besides that, the same media combination can be seen when words overlap the images to explain Sherlock's deductive thoughts, as illustrated in the following images. It was a stimulating adjustment, considering the way logic was explained in the novel, slowly revealed through many paragraphs and details.
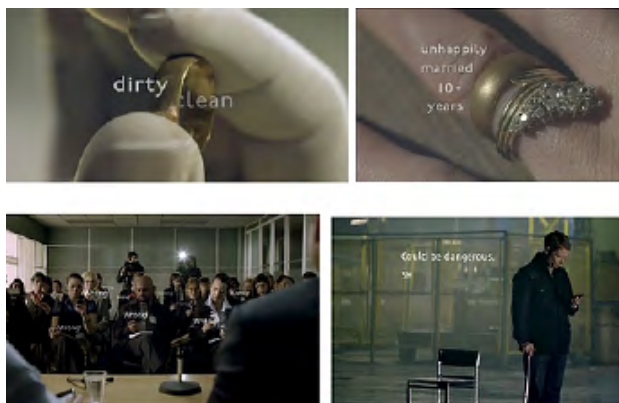

Figure 2 – Frame from *Sherlock* (2010).

This last aspect does change the way viewers receive Sherlock's logic deduction, a basic element in the construction of the hero. On one hand, reading belongs to the realm of imagination, where readers can control the speed of words and use their time to interpret meanings and images individually. Television, on the other hand, is a medium based on showing, where viewers depend on direct perception of the director's choices, which will fix the same images in the same speed on their imaginations. However, this should not be considered as a type of loss, since *Sherlock* managed to consistently adjust these aspects to the new medium. It presents some of the answers, such as showing that the victim in this case was unhappily married, but not all them, letting the viewers deduce she was adulterous and making them wonder how this evidence relates to the rest of the mystery. Elementary characteristics of Holmes' logic and personality were still conveyed in the series in an original way, coherent to the medium and its audience.

After the fame of *Sherlock*, what used to be an offspring of the adaptation process became a source. A manga adaptation of the BBC series was made and published in Japan in 2013, being translated to English by Titan Comics three years later. A considerable number of fans criticized the mere existence of this manga, as can be seen in the comments section of a post regarding the graphic adaptation in the social media website *9gag*. One the website's users commented "So they take an English show, make a manga out of it, and translate it back to English. ...What?".[3] But this is what Intermediality is about. Another user simply commented a gif asking "but why?".[4] The answer to that "why" is in Bortolotti and Hutcheon's article: "Even if all the other measures of success are equal, the one [adaptation] that flourishes in a wider range of cultural contexts could be considered more successful than the one that exists in only a few".[5] The fact is that the manga widened the range of the story's impact to eastern cultures, and also to western sub cultures that

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[3] GOJIROBE. [Comment]. Japanese Sherlock Manga Finally Gets An English Release, Here's A Little Comparison.

[4] DARE2ZLATAN. [Comment]. Japanese Sherlock Manga Finally Gets An English Release, Here's A Little Comparison.

[5] BORTOLOTTI; HUTCHEON. On the Origin of Adaptation: Rethinking Fidelity Discourse and "Success" – Biologically, p. 9.

enjoy Japanese artistic genres, increasing the success of the adaptation even more. Proving once again that adaptations are indeed a way of bringing diversity and longevity to a narrative.

A new context of setting and the production into new media certainly opens doors for renewed interpretations. Thus, concerning the two main characters' relationship, a reader from the 19th century, when homosexual relations were not socially nor constitutionally allowed, were probably not likely to admit anything else than a strong brotherhood. However, readers from contemporary generations, presumably less conservative and judgmental, may read *A Study in Scarlet* nowadays, and perceive indicatives of romantic or even sexual innuendos between Sherlock Holmes and John Watson. This could be seen in lines such as "I am the very man for him",[6] and in the constant admiration in which Watson describes Sherlock.

Figure 3 – Excerpt from *A Study in Pink* (2016).

Since the mutations from ancestral to offspring need to be made taking into consideration the cultural aspects and possibilities of success, the process of adaptation took advantage of such hints. Thus, the TV series actually presents many small signals of romance coupled with

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[6] CONAN DOYLE. *A Study in Scarlet*, p. 7.

jokes on the characters' sexualities, though there is no concrete evidence of romantic involvement in the canonical source. These signals are only incitements to the imagination of some of the viewers, which proves again how showing can be just as stimulating to the mind as reading, and sometimes even more. The manga adaptation kept this characteristic, showing suggestive faces and looks, and maintaining the dialogue lines, as exemplified in the picture above. Differently from Conan Doyle's source, these suggestions appear intentional in the adaptations. As a result, many fanarts and fanfiction writings were created and replicated through social media on the internet. And since they are direct references to the narrative, they are an additional element increasing its success.

But why are adaptations so frequent? Since "replication is about survival over time,"[7] they are part of the way stories evolve culturally in order to survive. The changes in medium, from pages to screen, and again to pages, as in the manga adaptation of the series, were essential to help maintain Sherlock Holmes stories alive. Thus, adaptations such as *Sherlock* and its adapted manga are what make a narrative remain alive for so many years through different cultures, different moments and different media. Furthermore, if the adaptations bring their public closer to the source material, then they have made their work triumphant.

In short, Sherlock Holmes adaptations did achieve the definition of "success" proposed by Borlotti and Hutcheon in the biological homology. The number of replications is significantly large and the visibility of the narrative will probably persist, as it has been persisting through the past centuries. This is due to the diversity of media (book to TV series, to manga, and so on) and of exploited environments (the shift from the 19th century setting to the 21st, for instance). As stated by Bortolotti and Hutcheon, what determines an adaptation's success is its efficacy in propagating the narrative for which it is a vehicle. The adaptations analysed here were, then, effective.

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[7] BORTOLOTTI; HUTCHEON. On the Origin of Adaptation: Rethinking Fidelity Discourse and "Success" – Biologically, p. 5.

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Romanticizing Abuse: An Intermedial Study of Public Perception around *Wuthering Heights*

Maria Viana Pinto Coelho

In 2007, a British poll to determine the greatest love story of all time – in the eyes of the public – found Emily Brontë's *Wuthering Heights* high above Shakespeare and Austen, perched firmly in first place. A 2016 article by the popular women's magazine Marie Claire names *Wuthering Heights*'s Catherine and Heathcliff among the eight best couples in litera-ture.[1] Readers on popular website *GoodReads* vote *Wuthering Heights* the third greatest love story ever told.[2] And so on.

Emily Brontë's grim tale of desperate betrayal and unrestrained, merciless violence on the claustrophobic airs of the Victorian countryside seems to generate very different impressions on the general public than in does on literary criticism. While many scholars and artists highlight the novel for its magnanimity[3] – as Joyce Carol Oates would put it – you would be hard pressed to find one who believes Catherine and Heathcliff are the goal when it comes to finding love or coupledom. The goal of this current essay, then, is to reflect upon the processes – particularly the intermedial processes of three specific filmic adaptations – which might have helped change public perception around *Wuthering Heights*. Nowadays, films tend to reach a much wider audience than novels, and by comparing Brontë's writings to the adaptations that have sprung from it, we might be able to better understand how this movement might have

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[1] #COUPLEGOALS: 8 of the Best Couples in Literature.

[2] THE GREATEST Love Story Ever Told.

[3] OATES. The Magnanimity of "Wuthering Heights", p. 435-449.

come about, taking the story from a cautionary tale about the all-consuming fire of violent passion to a beautiful love story one should emulate. After all, can a selfish desire to possess be called great love?

The cautionary value of Emily Brontë's *Wuthering Heights*

Published in 1847 under the pseudonym "Ellis Bell", *Wuthering Heights* is Emily Brontë's first and only novel. Featuring a multitude of themes, a large cast of intermingling characters and a *mise en abyme* narrative structure of unreliable first-person accounts, the book can be hard to navigate. It is also a difficult book to place in terms of artistic movements: being from the very middle of the 19th century, *Wuthering Heights* combines elements from both the Gothic and the Realist trends by giving a meticulously registered account of two families' lives a dark, mystical atmosphere. The story takes place in a small section of the expressive English moorlands, and the two opposing houses there situated: Wuthering Heights, home of the Earnshaws; and Thrushcross Grange, home of the Lintons. The novel's events are relayed to the reader by Mr. Lockwood, an outsider who has rented Thrushcross Grange, as he writes on his journal. This choice of narrative structure gives the novel a strong "as if" character[4] – this is a fictional story "as if" it was a real account from someone's personal diary. Lockwood visits the dark and gloomy manor of Wuthering Heights in 1801 and, intrigued by the strange characters found within, asks his housekeeper Nelly Dean – who has lived on the moors her entire life and served in both houses – to tell him their stories. Thus, the bulk of the narrative is told through Nelly's unreliable eyes.

The novel covers thirty years and two generations through births, marriages and deaths, with characters losing and gaining prominence through different portions of the narrative. However, it is undeniable that the most significant relationship in the story is the one between Heathcliff and Catherine Earnshaw. Their mutual obsession – which starts in early childhood and only finds resolution when they are both dead – spreads

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[4] RAJEWSKY. O. Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality, p. 54.

chaos and misery through the lives of all around them and motivates nearly all of the book's most important events. As a result, interpretations and adaptations of the novel tend to reduce the long, convoluted narrative to only this relationship and deem it a tragic love story. According to *Merriam-Webster* dictionary, to romanticize is "to make romantic; treat as idealized or heroic".[5] While the novel itself does not – as this essay will argue – romanticize Catherine and Heathcliff and the situations that arise from their obsession – the tale of *Wuthering Heights* has still been effectively made romantic in the public's perception.

The irony is that *Wuthering Heights* can, in fact, function as a warning against that very tendency. As this essay hopes to demonstrate, the novel is not a love story nor a cautionary tale about the dangers of loving too deeply. It is, instead, a cautionary tale about the dangers of equating love with pain in the first place. Here lies one of the most compelling, defining traits of Brontë's story: it presents us with all the telltale signs we have come to expect from the great, tragic love stories of canon – a romantic setting; a pair of star-crossed lovers separated by circumstance; an obsessive infatuation that burns as bright and painful as fire, and is valued over life itself. The book creates an expectation of romance and redemption only to deliver misery, destruction and violence instead – arguably, more realistic consequences for a relationship such as this. While the first half of the novel depicts Heathcliff and Catherine's youth and works mostly to create this expectation, the often overlooked second half – which takes place after Catherine's death and deals with the fallout of their relationship – works to subvert it.

The opening chapters' account of Heathcliff and Catherine's childhood establishes them as kindred souls readers may root for – at least initially. The two form an unusually strong connection which grows more codependent as they endure abuse and neglect at the hands of Hindley, Catherine's older brother. Meanwhile, Hindley's decision to make Heathcliff one of the house's servants marks the conflict which threatens to keep them apart: social class. When Catherine decides to marry Edgar Linton of Thrushcross Grange, this impediment is sealed. Nevertheless,

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[5] ROMANTICIZE. In: MERRIAM-WEBSTER.

Heathcliff's continued efforts and Catherine's enduring feelings still work to reinforce the idea that the pair's efforts and pains to overcome this barrier (or be overcome by it) will remain the plot's focus throughout the book – as in most love stories. It is Catherine's death, in chapter sixteen, that first upturns that expectation, and the eighteen chapters which follow deal with the grim results of an undying obsession. As the book enters its second half and the story jumps thirteen years into the future, Heathcliff becomes increasingly brutal, exacting his revenge on the second generation of the moors' inhabitants: Cathy Linton – Catherine and Edgar's daughter; Hareton Earnshaw – Hindley's son; and Linton Heathcliff – Heathcliff and Isabella's son.

One could argue, then, that *Wuthering Height* focuses primarily on the painful, corrupting force of unfulfilled love. While frustrated passion might indeed play its part in the sufferings of *Wuthering Heights*, corruption was there from the start – not a result from the relationship discussed herein, but one of its roots – particularly in the character of Heathcliff. He is, from the very start of the novel, portrayed as a man of little or no empathy. Some of his very first actions in the book include denying Lockwood's help and kicking one of the house dogs. This cruelty towards animals, which is first established so soon in the story, is a very telling trait: Heathcliff's violent tendencies are not directed only at those he deems responsible for his miseries; his cruelty does not stem simply from pain and a desire for revenge. It targets even the most innocent, as can be verified through accounts where he starves an entire nest of baby lapwings[6] and hangs Isabella Linton's dog by the neck.[7] When one considers the abuse Heathcliff doles out to the human beings in the novel, these passages can seem insignificant. However, it is their complete unimportance to the plot that makes them so noteworthy. Brontë chooses to show us how Heathcliff's violence can be completely needless and pointless – it is there even when there is nothing to be gained and no one to be punished. All throughout the novel, the author employs exceedingly harsh words to describe his personality, appearance and character:

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[6] BRONTË. *Wuthering Heights*, p. 195.
[7] BRONTË. *Wuthering Heights*, p. 247.

vindictive,[8] *vicious*,[9] *evil*,[10] *diabolical*,[11] *fiendish*,[12] among others. Whether these traits are intrinsic to his person or a result of the considerable mistreatment he was subjected to as a child, it seems clear that ultimately, Brontë's novel does not construct Heathcliff as a romantic hero. He himself corroborates this idea, when describing Isabella Linton's feelings towards him:

> "She abandoned them under a delusion," he answered; "picturing in me a hero of romance, and expecting unlimited indulgences from my chivalrous devotion. I can hardly regard her in the light of a rational creature, so obstinately has she persisted in forming a fabulous notion of my character and acting on the false impressions she cherished. But, at last, I think she begins to know me".[13]

This passage is certainly one of the most significant ones in the entire novel. Here, Isabella works as a sort of stand in for the audience, which, like her, unreasonably expects Heathcliff to be – and behave like – a romantic hero when in fact he is a "pitiless, wolfish man",[14] as Catherine puts it. In showing contempt for Isabella, Heathcliff seems to ridicule readers themselves for harboring "fabulous notions" about him and cherishing "false impressions" about his character. He then continues: "I never told her a lie about it. She cannot accuse me of showing one bit of deceitful softness".[15] Once again, the message resonates. Despite the fact that the first half of the novel tends to create the illusion of a love story, it cannot be said that the book ever conceals Heathcliff's hard, brutal temperament. All the previously mentioned instances of animal cruelty, for instance, take place in that first section, as does his fierce physical and mental abuse of Isabella's character. Nonetheless, just as it was "a positive labour of Hercules"[16] for Heathcliff to make Isabella hate him, it seems it is equally as difficult to make audiences hate him, to this day.

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[8] BRONTË. *Wuthering Heights*, p. 62.
[9] BRONTË. *Wuthering Heights*, p. 89.
[10] BRONTË. *Wuthering Heights*, p. 171.
[11] BRONTË. *Wuthering Heights*, p. 244.
[12] BRONTË. *Wuthering Heights*, p. 277.
[13] BRONTË. *Wuthering Heights*, p. 241.
[14] BRONTË. *Wuthering Heights*, p. 163.
[15] BRONTË. *Wuthering Heights*, p. 242.
[16] BRONTË. *Wuthering Heights*, p. 242.

Catherine, on the other hand, does not exhibit the same aggressive tendencies as Heathcliff. She is, however, equally manipulative. While Heathcliff devises plans and sets traps for his enemies, Catherine plays to the fears and emotions of those around her in order to get the things she wants. When that strategy fails, she starves herself to the point of illness and death in an effort to cause Edgar and Heathcliff pain. These situations exemplify one of Catherine's most prominent features, one which holds extreme relevance to the entire novel: selfishness. When Nelly asks her why she loves Edgar, Catherine answers:

> Well, because he is handsome, and pleasant to be with […] And because he is young and cheerful […] And because he loves me […] And he will be rich, and I shall like to be the greatest woman of the neighbourhood, and I shall be proud of having such a husband.[17]

All of her reasons for loving her new fiancé are rooted in self-interest: how his superficial qualities make her feel; how he feels about her; how his riches will benefit her. Subsequently, Catherine describes her love for Heathcliff:

> Because he's more myself than I am. Whatever our souls are made of, his and mine are the same […] I cannot express it; but surely you and everybody have a notion that there is or should be an existence of yours beyond you […] 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.[18]

Although this very significant passage might seem – at first glance – like a declaration of deep love that directly opposes the shallowness of the one that precedes it, both still stem from the same root. Catherine does not love Heathcliff for who he is – she loves him as far as she conflates him with her own person. The speech reveals more than mere selfishness, crossing, instead, into the realm of the self-obsessed. Heathcliff can be found guilty of the same fault, since the objects of his affection – Catherine and Hareton – are, in his eyes, extensions or projections of himself. This dichotomy between selfishness and selflessness – especially pertaining to love – is what marks the central difference defining many of

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[17] BRONTË. *Wuthering Heights*, p. 122-123.
[18] BRONTË. *Wuthering Heights*, p. 127-130.

the novel's foil relationships: Heathcliff and Hareton Earnshaw; Catherine Earnshaw and Cathy Linton; Heathcliff and Edgar Linton.

This foil relationship with Heathcliff adds to the importance of discussing the role of Edgar. It seems undeniable that his character harbors a deep love for Catherine. When chapter twenty-eight brings about his death, his last thoughts are of her: "I am going to her."[19] Yet, this love is often seen as lesser or smaller than Heathcliff's, because it lacks the frantic addiction of the latter. Since society often equates passion and love, one might spend the first half of *Wuthering Heights* imagining Edgar to be the pesky obstacle keeping true lovers apart, rather than a loving man himself. Ultimately, the truth is that Edgar does not separate Catherine and Heathcliff until his reasons for doing so transcend selfishness. When Heathcliff returns to find Catherine married in chapter ten, Edgar extends his hospitality and does not object to the man's visits with his wife, despite having always hated him – thus prioritizing Catherine's happiness over his own feelings. What ultimately drives Edgar to confront Heathcliff in chapter eleven is not the jealousy he indeed feels, but his love for his sister – Isabella – and his concern over the miseries she might suffer – as she indeed does – at the other man's hands. Most of Edgar's actions throughout the book seem to be motivated by a common concern for the happiness of those he cares for – in other words, his love appears to be a selfless one. This becomes most evident in the book's second half through his continued love for the late Catherine and his relationship with his daughter. In another subversion of expectation, readers might find themselves favoring Edgar and seeing Heathcliff as the obstacle, as he actively keeps Cathy (the daughter) from Edgar by holding her against her will in chapters twenty-seven and twenty-eight.

Cathy Linton, on her part, is perhaps the book's foremost example of selfless love. It is notable that she is specifically described as having a capacity – even propensity – for devotion as deep as her mother's:

> Her spirit was high, though not rough, and qualified by a heart
> sensitive and lively to excess in its affections. That capacity for
> intense attachments reminded me of her mother: still she did not

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[19] BRONTË. *Wuthering Heights*, p. 454.

resemble her [...] Her anger was never furious; her love never fierce: it was deep and tender.[20]

Cathy's love for those around her – Edgar, Nelly, Linton, Hareton – is never rooted in self-interest. It is also never fiery or furious like the one her mother harbored for Heathcliff, but Brontë makes it a point to specify that this does not make it less profound. Heathcliff and Catherine dangerously equate deep love with a selfish desire to inflict pain: "I shouldn't care what you suffered. I care nothing for your sufferings. Why shouldn't you suffer? I do!";[21] "I pray one prayer – I repeat it till my tongue stiffens – Catherine Earnshaw, may you not rest as long as I am living; you said I killed you – haunt me, then!".[22] According to Cathy, on the other hand, love lies precisely in the desire *not* to inflict pain:

> I love him better than myself, Ellen; and I know it by this: I pray every night that I may live after him; because I would rather be miserable than that he should be: that proves I love him better than myself.[23]

The book holds several examples of her acting out this notion. In chapter twenty-seven, amidst her suffering and concern for her father's dwindling health, the girl still chooses to attend a visit with Linton – Heathcliff's son – in an effort to avoid disappointing the boy and upsetting his fragile health any further. After Linton assists Heathcliff in kidnapping her and holding her hostage at Wuthering Heights – which leads to a forced to marriage to the boy – Cathy still tends to her cousin/husband as best as she can, alone, until the day he dies. When her feelings towards Hareton begin to develop, she extends her friendship by offering to teach him how to read. Cathy and Hareton's relationship functions as a sort of happy ending to the novel because their love is construed as tender and genuine. Alternatively, there was not any small measure of pure happiness in Catherine and Heathcliff's relationship, precisely because it was so sadistic.

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[20] BRONTË. *Wuthering Heights*, p. 302.
[21] BRONTË. *Wuthering Heights*, p. 254.
[22] BRONTË. *Wuthering Heights*, p. 268.
[23] BRONTË. *Wuthering Heights*, p. 371.

While *Wuthering Heights*' latter chapters might appear anticlimactic and repetitive to some, they are, perhaps, the very goal of the story – what they contain is not a mere repetition of events and circumstances from the first half, but a parallel working to create a foil relationship, consequently giving readers an alternative, opposing version of love. The second generation of characters – particularly Cathy and Hareton – refuse to fall into the same obsessive, desperate pitfalls as their elders, despite having so much in common with them. Where Catherine was selfish and self-centered, Cathy is kind and generous; where Heathcliff was sadistic and bitter, Hareton is compassionate and charitable – even towards his tormentor. Subjecting Hareton to the same injustices he himself had endured at Hindley's hands, Heathcliff tries to make the boy "crooked".[24] By keeping his kindhearted nature and loving Heathcliff like a father, Hareton defeats him[25] instead of spiraling into an all-consuming thirst for revenge as the older man had.

That is why it is so dangerous to focus one's view of *Wuthering Heights* in its first half: it is in the consequences shown and the parallels drawn by the book's second half that the novel's message lies. A tempestuous love is in no way better than a tender one. A false belief that another person is you, or completes you, does not lead to beautiful, fairytale--like romance: it can breed miseries and horrors as deep and disturbing as those contained within the novel's pages.

Wuthering Heights as a cinematic love story

This section of the essay will investigate three adaptations of the novel, dedicating special attention to what was changed and kept in each, in an effort to better understand their role in shaping public perception of *Wuthering Heights*. As such, it will often be taking fidelity into consideration. For that reason, I find it necessary to precede my analysis with a quick clarification: the aim of this present section is not to make qualitative judgments about the products discussed. As explained by theorists such as Thomas Leitch and Linda Hutcheon, fidelity to a previous

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[24] BRONTË. *Wuthering Heights*, p. 300.
[25] BRONTË. *Wuthering Heights*, p. 513-514.

text cannot, in any way, measure an adaptation's quality.[26] Nevertheless, given that the aim of this study is precisely to reflect upon the ways the novel's original message has been transformed in the general public's minds, fidelity is indeed relevant to this particular discussion.

The essay refers to all three versions studied as adaptations. Julie Sanders defines adaptation as a product which "constitutes a sustained engagement with a single text"[27] and "signals a relationship with"[28] that previous work. Here, the relationship is explicit and acknowledged from the titles of all three movies. Considering the categories proposed by Irina Rajewsky, we can also say that all three products discussed are medial transpositions of the novel, as they translate the novel's main spe-cificities to a new medium.

William Wyler's *Wuthering Heights* (1939)

The 1939 filmic version was chosen due to its age, critical acclaim and cultural influence over the versions that followed. Directed by William Wyler and written by Charles MacArthur and Ben Hecht, it is only the second high profile adaptation made of the novel and the oldest still one available. Among the techniques used in the adaptation process we have a small instance of proximation[29] – seen in the change made from the 17th to the 18th century – and most significantly, reduction:[30] the movie removes the second half of the novel's story entirely.

From the previous elaboration on the relationship between the novel's two halves, we can already infer what this reduction does to the story: without the dire consequences and the illuminating points of comparison present in the events of its later chapters, *Wuthering Heights* indeed tends to become a love story, albeit a tragic one. And a love story is what this adaptation aims for – all the transformations underwent by events and characters work to serve that goal.

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[26] LEITCH. Twelve Fallacies in Contemporary Adaptation Theory, p. 161-162.; HUTCHEON. On the Origin of Adaptations: Rethinking Fidelity Discourse and "Success"– Biologically, p. 443-458.

[27] SANDERS. *Adaptation and Appropriation*, p. 4.

[28] SANDERS. *Adaptation and Appropriation*, p. 26.

[29] SANDERS. *Adaptation and Appropriation*, p. 23.

[30] SANDERS. *Adaptation and Appropriation*, p. 9.

The most significant alterations made work to sanitize Heathcliff's character. In this version, he is that romantic hero he never was in the novel, as we see him perform no acts of real cruelty towards the people around him. The physical and emotional abuse he inflicts on Isabella Linton in Brontë's text is erased: here, Heathcliff is depicted as a lonely, miserable man who has fallen victim to circumstances. He is simply unable of loving Isabella, who, in turn, still loves him desperately even after being taken to the Heights, and wishes for nothing more than to give her husband happiness: "I'm a woman, and I love you. You're all of life to me. Let me be a single breath of it for you."[31] Moreover, his motivations for marrying Isabella are drastically altered – no mention is made of a plot to take Edgar's property, and there is no prior planning behind his actions. In the novel, his desire to pursue the union comes from anger and a vengeful disposition, as the following quote demonstrates:

> That's not the plan. The tyrant grinds down his slaves and they don't turn against him; they crush those beneath them. You are welcome to torture me to death for your amusement, only allow me to amuse myself a little in the same style.[32]

Meanwhile, in Wyler's version, the novel's focus on pain and torture is turned to a longing for happiness and, at its most perverse, a desire to cause jealousy: "You'll think of me as Isabella's husband and be glad for my happiness as I was for yours."[33] It also ceases to be a plan, and becomes a natural decision on his part. In fact, this Heathcliff shows none of the cunning intelligence and skill for stratagem displayed in Brontë's book – the idea to leave and seek better means of living ceases to be his, as it is Catherine who entreats him to do so. All of these modifications work to make Heathcliff as toothless as an idyllic love story demands.

Being the first filmic version of real consequence – and achieving popularity and high praise as this version did – it set a few very pervasive trends which are followed to this day: the already mentioned omission of the novel's later chapters; the lessening of Heathcliff's cruel temperament; and the alteration of his racial identity, turning him to a white

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[31] WUTHERING Heights (1939), 01:27:48–01:27:58.
[32] BRONTË. *Wuthering Heights*, p. 179.
[33] WUTHERING Heights (1939), 01:21:46–01:21:55.

man. A racist society such as the one for which this movie was produced could not abide a biracial love story, so Heathcliff's race is changed. It is a shift meant to make the protagonists' relationship more appealing to a wider audience. This tendency to alter Heathcliff's racial identity both in adaptations and appropriations went unchallenged for seventy-two years until a 2011 film cast the very first black Heathcliff.

In Wyler's film, Nelly ends her account of the character's lives on Catherine's deathbed. We then come back to present time – where Heathcliff has gone out in a storm to search for Catherine's ghost – to find out from a Dr. Kenneth that the man has died. The story jumps from their separation to the moment when they reunite in death in order to give the audience the (somewhat) happy ending they've come to expect from love stories: "No, not dead, Dr. Kenneth. Not alone. He's with her. They've only just begun to live".[34] As a consequence, the movie negates many of the novel's central themes and symbolic meanings. Where the book seeks to go against audiences' expectations and question the assumptions behind them, the movie makes it a point to fulfill them, corroborating notions of the book as a tale of romance for years to come.

Peter Kosminsky's *Emily Brontë's Wuthering Heights* (1992)

Written by Anne Devlin and directed by Peter Kosminsky, this 1992 film is clearly very concerned with fidelity. The addition of Emily Brontë's name to the picture's title – though most likely motivated by copyright issues – can work alongside a faithful effort of reproduction seen throughout the movie to suggest that concern. Nearly all the novel's most important events are present, and several pieces of dialogue are lifted verbatim from the 1878 text. Most significantly of all: out of the several theatrical films made, this is only the second – and, to this moment, the last – to include the events of the book's second half. It also makes no effort what-soever to soften Heathcliff's character. His physical and psychological vio-lence towards Isabella is kept, as are his selfish, vengeful motivations for pursuing their marriage in the first place. Also present is the incident in

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[34]   WUTHERING Heights (1939), 01:42:44–01:42:55.

which he sets a trap to starve the nest of baby lapwings. While the movie dedicates a considerably larger portion of its somewhat limited running time to the events from the novel's first fifteen chapters, it does follow Heathcliff as his violence towards the second generation of characters makes him the villain of the piece, which certainly takes away from any perception that the movie is a romantic love story. However, the rushed pace of events after Catherine's death can make it difficult for viewers to become emotionally invested in the younger characters, and cause extremely significant parallels and associations to become lost in the rapid succession of plot points. Nonetheless, it is undeniable that no other movie on this list captures the novel's cautionary value as much as this one.

What makes the 1992 version relevant to this analysis, then, is the reception it got. Negatively viewed by critics and audiences alike, the movie has the markedly low ratings of 25% for critics and 66% for audiences on the popular website Rotten Tomatoes (scores reflect the percentage of voters that enjoyed the movie). By comparison, William Wyler's version received scores of 100% for critics and 85% for audiences. This difference can, of course, be explained by several different reasons: casting choices, atmosphere, tone, photography. In opinion pieces and reviews following the film's release, however, one reason seems to appear with noted recurrence: a supposed lack of emotion or romance. Consider this review, published almost immediately after the film's release in the magazine *Variety* – which specialized in the movie industry and was widely circulated:

> Filmmakers seem overbound by fidelity to the novel and unwilling to take risks: a late-on fantasy sequence reuniting Heathcliff with the dead Cathy has some of the *romantic panache badly missing elsewhere*. Fiennes plays up the *redeemed*, social-outcast side of the Heathcliff character to good effect, when the script gives him a chance.[35]

Here, the reviewer is lamenting the lack of romanticism present in the story. They long for a softer, better Heathcliff – in the novel, much like in this film, there is absolutely no redemption for him: "as to repenting of

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[35] ELLEY. Emily Brontë's "Wuthering Heights". (Emphasis mine).

my injustices, I've done no injustice, and I repent of nothing".[36] Audiences enter the movie expecting the love story they have come to associate with *Wuthering Heights* and leave feeling unsatisfied by the broken expectation. Another review, from the year 2000, finishes on the following indictment:

> This could have been an admirable adaptation of a fine *romantic* novel. [...] It scarcely bears comparison with William Wyler's classic *Wuthering Heights* (1939), which offers a more grimly fatalistic interpretation of Emily Brontë's novel.[37]

While fidelity is often valued in adaptations over all other aspects, this does not seem to hold true for *Wuthering Heights*. Few other versions of the story are as grim and fatalistic as this one; however, viewers seem to invariably expect that those emotions should be concentrated in Heathcliff and Catherine's tragic relationship when in reality it is the fallout which follows that relationship that gives the novel much of its essential darkness. The fundamental misinterpretation of the novel as a romantic one is not the sole reason for this version's bleak reception – it makes its own mistakes, and fitting thirty years of plot into an hour and forty minutes is no simple task. Be that as it may, the fact remains that if this was an attempt to reflect Brontë's message more fully, it seems to have been an unsuccessful one. In this way, it has contributed to the inclination to adapt *Wuthering Heights* as a love story that ends in Catherine's death by discouraging its successors from tackling the novel's latter half.

MTV's *Wuthering Heights* (2003)

This 2003 "made for TV" movie was chosen due to its setting and target audience. If we are studying the romanticization of *Wuthering Heights*, a modern-day transposition intended for teenaged audiences might prove to be fruitful grounds for examination. The adaptation fits strongly into Julie Sander's ideas about hybridity in the adapting process: the novels main elements are repeated, relocated, translated.[38] In a strong process of proximation, several changes are made: Heathcliff becomes Heath,

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[36] BRONTË. *Wuthering Heights*, p. 532.

[37] TRAVERS. Wuthering Heights (1992). (Emphasis mine).

[38] SANDERS. *Adaptation and Appropriation*, p. 17.

the blonde, blue-eyed, handsome young man with a controlling and tempestuous disposition. Catherine becomes Kate, the innocent, virginal heroine. Hindley becomes Hendrix, the rebellious brother with an affinity for punk music and alcohol. And Edgar becomes Edward, the rich, stalkerish neighbor who ultimately proves himself just as controlling as Heath. The story unfolds in the present time, and appropriate changes are made to settings and situations as well. The movie is deeply foolish, if I may allow myself the liberty to say so; nevertheless, it serves as an excellent example of the point being argued: Heath and Kate are completely, dangerously obsessed with each other, and yet their relationship is portrayed as something audiences should aspire to – the love of a lifetime.

Heath is a softened version of Heathcliff, characterized as a romantic, tortured soul prone to exaggerated love. Any close reading of his actions, however, reveal an abusive, controlling, violent boy who constantly claims ownership of his girlfriend. Kate must ask for permission before making certain decisions, and Heath prohibits her from leaving his side. He actively keeps her from socializing with the Lintons and destroys various objects around their house when he sees Kate and Edward dance. Still, he is in no way as cruel as his counterpart from the novel: in this version, it is Isabella who schemes and plans to gain his affections, and she is solely to blame for her own miseries. The movie's portrayal of male and female relationships takes on misogynistic undertones, with the virgin vs. whore dichotomy evidently represented in Kate's and Isabella's characters. Futhermore, both girls think of little else than the men in their lives and Kate is completely helpless as Heath and Edward take turns claiming literal possession over her.

The story ends with Kate's death, and the events from the novel's second half are once more omitted. Sick and pregnant with Heath's child, Kate suffers physical abuse at Edward's hands – a fact which appears to serve the purpose of redeeming Heath by comparison. This causes her to hide in a cavern from her childhood, and die in Heath's arms after he finds her. Her ghost stays in Wuthering Heights, watching over her lover and child. Yet again, the drastic process of reduction which cuts half the novel's events from the story works to completely overturn the central messages the book espoused. There is no break in expectation and the

film consists solely of a love story. Yet, Heathcliff's aggressiveness is not erased like in Wyler's filmic version – which only works to make this change even more problematic.

The film itself portrays that aggressiveness in the most romantic light possible. Edward – Edgar's stand in – is depicted in a highly unflattering light so Heath can seem more appealing. Music and soundtrack, in this film, works as a highly romanticizing force: Heath's appearance and musical proclivities – he gets his revenge and becomes rich, believe it or not, by becoming a rock star – are all designed to appeal to young girls as overtly as possible. The problems with this are obvious: these sorts of stories teach our society that abuse and manipulation are signs of an intense love, and that men who seek to dominate the women they claim to love are simply slaves to passion. In one particular instance, when the two protagonists are in bed, Heath ignores Kate's pleads that he stop touching her. He continues, in rather aggressive fashion, until Kate manages to physically detangle herself from him and get up. Idealizing a relationship like this is extremely dangerous, especially in a cultural object targeted to young girls. This trend to make abuse into romance is exceedingly common in modern popular culture, as exemplified in duos such as Olivia and Fitz, from the television show *Scandal*; Anastasia and Christian, from the *Fifty Shades of Grey* books series; and Bella and Edward, from the *Twilight* films and novels – which will be specifically discussed further in this next section.

If fiction mirrors society, then the reverse holds just as much truth. The stories we tell ourselves have immense power over our culture, our opinions and our lives. What stories are told and how, and the ways they are perceived are topics of extreme relevance to our society. The fact that a tale such as *Wuthering Heights* – with such sinister and horrifying undertones – is widely viewed as a love story should give one pause. Yet, this conflation of love and pain does not exist in a vacuum, as mentioned in the previous section. It fits into a wider trend of romanticizing abuse, which can be verified in so many of the cultural products consumed in mass by current audiences.

Of all these products, few have been as far-reaching as the *Twilight* series. The books generated billions of dollars worldwide, capturing a

readership of millions – especially young girls. It tells the story of Edward – a controlling, obsessive vampire – and Bella – an innocuous, innocent young girl. I mention this, specifically, because the *Twilight* books directly reference *Wuthering Heights*. First mentioned in passing in the inaugural volume of the series, Brontë's novel goes on to be directly cited many other times as Bella's favorite book. In *Eclipse*, the third book of the series, Edward specifically says he sympathizes with Heathcliff and Bella states the same of Catherine. Entire passages are quoted verbatim, associating the central relationships of both pieces. Even Edgar has his very own counterpart in the form of Bella's werewolf friend, Jacob Black. And yet, *Twilight* lacks the self-awareness that is so crucial to *Wuthering Heights*. It is truly fascinating that a cautionary tale about how deep love and obsession must not be confused should turn into a springboard for such a remarkably influential instance of that very confusion. *Eclipse* mirrors *Wuthering Heights*' themes, characters, relationships and dilemmas; yet, while Brontë's book seems to tell its readers to fear these situations, Meyer's encourages its young, impressionable audience to idolize and desire them.

That is partly the reason why it is so important to dismantle the myth that *Wuthering Heights* is a romantic novel. As the study of Intermediality clearly shows us, the stories that make up our culture are all being continuously rewritten and reworked into new stories that will either contradict or reinforce the ideas therein contained. Changing public perception of Heathcliff and Catherine is part of changing public perception of abuse, of love and of romance. Hopefully, further analysis of the novel can help move society's view of the tale of *Wuthering Heights* a tiny bit closer to Lockwood's:

> Dree, and dreary! [...] and not exactly of the kind which I should have chosen to amuse me. But never mind! I'll extract wholesome medicines from Mrs. Dean's bitter herbs.[39]

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[39] BRONTË. *Wuthering Heights*, p. 248.

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