

UNIVERZITA PALACKÉHO V OLOMOUCI

Pedagogická fakulta

Katedra anglického jazyka

BARBORA FISCHEROVÁ

III. ročník – prezenční studium

Obor: Anglický jazyk se zaměřením na vzdělávání –

Německý jazyk se zaměřením na vzdělávání

**WUTHERING HEIGHTS - COMPARISON OF THE
BOOK WITH ITS FILM ADAPTATIONS**

Bakalářská práce

Vedoucí práce: Mgr. Blanka Babická, Ph. D.

OLOMOUC 2014

Prohlašuji, že jsem tuto bakalářskou práci zpracovala samostatně a uvedla úplný seznam použité a citované literatury.

V Olomouci

dne

.....

I would like to thank Mgr. Blanka Babická, Ph.D. for her support, comments and guidance throughout the writing process.

ABSTRACT

The focus of this thesis is to introduce Emily Brontë's masterpiece and her only novel *Wuthering Heights* and to compare it with the film adaptations. It concentrates mainly on the main characters of the novel and they are important indicators for comparing the novel with the film adaptations. The chapters of this thesis inform about the author's life and literary work and about the life in the 19th century. The last two chapters focus on the novel and the film adaptations. Analysis of the characters as well as comparison of the two adaptations is provided in the last chapter of this thesis.

TABLE OF CONTENT

ABSTRACT

INTRODUCTION	7
1. HISTORICAL CONTEXT OF THE NOVEL	8
1.1. Life and political changes in society	8
1.2. Position of women and family life	10
1.3. Victorian literature.....	10
2. EMILY BRONTË	12
2.1. Family background	12
2.2. Literary influences and literary work	13
3. WUTHERING HEIGHTS	15
3.1. Authorship of the novel and public reaction	15
3.2. The narrators.....	16
3.3. Themes of the novel	17
3.3.1. Relationship between Heathcliff and Catherine	18
3.3.2. Wuthering Heights and Thrushcross Grange.....	18
3.4. Female characters	20
3.4.1. Catherine.....	20
3.4.2. Cathy.....	21
3.5. Male Characters	22
3.5.1. Heathcliff.....	22
3.5.2. Edgar.....	24
4. FILM ADAPTATIONS.....	26
4.1. Wyler's adaptation from 1939.....	26
4.2. Arnold's version from 2011	26
4.3. Awards and reviews.....	27
4.3.1. Wyler's adaptation.....	27
4.3.2. Arnold's adaptation	27
4.4. Key differences between the book and the movie.....	28
4.4.1. Catherine and Heathcliff in Wyler's adaptation	28
4.4.1.1. Catherine.....	28

4.4.1.2.	Heathcliff.....	32
4.4.2.	Catherine and Heathcliff in Arnold's adaptation.....	35
4.4.2.1.	Catherine.....	35
4.4.2.2.	Heathcliff.....	37
4.5.	Comparison of the two adaptations	39
CONCLUSION		42
BIBLIOGRAPHY.....		44
RESUMÉ		47
ANOTATION		48

INTRODUCTION

Emily Brontë's *Wuthering Heights* belongs among the most read and discussed books at schools in Britain and abroad. It arouses many questions about the relationship between Catherine and Heathcliff or whether he is a victim or a villain in the story. There must be something special about the novel, that makes the people read the novel and filmmakers to give insight into the life of Catherine and Heathcliff even after so many years since it was published.

I have read the book for the first time while I was studying at secondary school. I thought that it would be typical love story with a happy ending. However, when Catherine died I was shocked but also curious about how the story will continue so I managed to read the book in a few days. It was something different from what I had read until then and it became my favourite book. Although I prefer happy endings this book made me realize that it was not about happy ending but about the story which made an impression on me.

The aim of this thesis is to analyze and to compare the main characters both in the book and in the two adaptations I have chosen and also find out the main differences between the novel and the adaptations. Did the cast manage to portray the characters of Catherine and Heathcliff or not? What were the main differences in the nature of major characters? For the analysis were chosen a black and white adaptation from 1939 and the latest adaptation from 2011.

This thesis comprises four chapters. The first one presents the historical background of the novel. The second chapter introduces the life of Emily Brontë. The third chapter deals with the novel itself. Finally, the last chapter focuses on the black and white adaptation and the latest version of *Wuthering Heights*. The main characters from the novel are compared with the characters in the adaptations. There is also provided a comparison of the two adaptations.

1. HISTORICAL CONTEXT OF THE NOVEL

1.1. Life and political changes in society

The nineteenth century Britain was one of the most prosperous countries in the world. In this era the United Kingdom was very powerful country and British factories were far more productive than any other factories in the world. Firstly, the British Empire was more interested in politics rather than trade. It used its power to manage other areas in the world. The middle class was expanding and the British society felt important and proud of itself. The population increase led to migration of people from countryside to towns and the consequence of it was the political change. Governing of the country and politics was mostly the matter of the middle class. Although majority of men could vote by the end of the century the working class was not involved (McDowell, 1989, p. 131).

The change from the country civilisation to town civilisation had influenced the life in Britain. It led to some negative consequences on the one hand and some exciting possibilities on the other (Bernard, 1997, p. 122). Due to the railway system people could visit places they had never been before very easily and very fast. In 1851 about six million visitors came to London to see the Great Exhibition where the best from the British industry was displayed. However, the original purpose of railway was not to transport people but goods so the transportation cost would be lower. Since 1851 people could enjoy the inexpensive passenger trains which stopped at every station and which made the transport even quicker and easier. People from the suburb used the train to travel to work in the city (McDowell, 1989, p. 138-139).

The position of Britain in Europe was strong not only because of the trade, which was protected by the navy but also because of the industry. It wanted to make its position even stronger by asking for free market and it also wanted to balance the power of nations so any of them could not become too powerful. It was successful in the second point and by balancing the power of Austria it helped to stimulate the recovery of France. However, Britain wanted to strengthen its position even outside Europe. It used its navy in the oceans to protect its interest. The superior trading position was not enough for Britain; it wanted to take control over the world traffic and markets. But not all places seemed interesting for Britain so it did not colonize everywhere. Nevertheless, Britain occupied large areas and most of these colonies were established because of the political control rather than for profit (McDowell, 1989, p. 131-132).

The passing of the Poor Law was welcomed by some people. They believed that beggars would disappear from the streets and that it would stimulate poor to work hard. It led to establishing workhouses where the poor people lived, were fed and clothed. People in workhouses had to work long hours in return for this care. However, not everybody liked this idea of workhouses and there were protests against them (Nationalarchives, 2013). If there was the whole family, the members did not stay together because the sexes were isolated. Because people were not satisfied in workhouses they wanted to move to towns to live better life. The realistic description of the conditions in workhouses is depicted in Charles Dickens' novels (McDowell, 1989, p. 132).

The Queen Victoria ruled in Britain Since 1837 until her death in 1901. Her husband Prince Albert of Saxe-Coburg died in 1861. His death had a negative impact on her and she was not seen publically for a long time. That was not good for her rule. She was criticized and some people thought that the monarchy was coming to the end. Fortunately, the Queen took the advice of her consultants, became more interested in public issues and soon was very favoured (McDowell, 1989, p. 144-145).

All the improvements described above concerned mainly the large industrial cities such as London, Liverpool, Manchester, Birmingham and others. People who did not move to the suburbs or towns and remained to live in the country or distant districts such as the moors or the mountains had very little experience with them. There was no public transport or mass media (McDowell, 1989, p. 132-136). Such life experienced the Brontës and especially Emily enjoyed the nature, loneliness and the walks in the countryside. She was in touch with the society because of the church and the newspapers. The Brontës family house was situated in Haworth, a small village about four miles distant from the town Keighley. People were dependent on Keighley because there was everything they needed. From the food to the physicians, all they required was there. It also became part of the railway system after 1830 which made the travelling easier and faster. Liverpool was the nearest city people could visit about sixty-three miles away from Haworth (Gaskell, 1997, p. 1-5).

Haworth is located on the hill and surrounded by the moors. On the top there could be found the church, graveyard and of course the personage - family house of the Brontës (Gaskell, 1997, p. 5). Nowadays there is The Brontë Personage Museum which is dedicated to the life and work of the Brontë members (Bronte.org, n.d.).

1.2. Position of women and family life

The position of women and family life in nineteenth's century society was complicated. People did not marry for money anymore, except for the wealthy people; they married because they wanted to. Nevertheless, there was no equality in the marriage. Women did not have the right to vote and were treated as the property of their husbands. Parents were unemotional and their upbringing was very strict. Women and children were not allowed to have contacts outside the family. When the children grew up they usually lost touch with their parents and the family life was over. Wages of women were lower than the wages of male workers and also education was considered inappropriate for them (McDowell, 1989, p. 136-137).

The inequality between men and woman was visible on many levels and women writers would not be taken seriously at that time. Nevertheless, women were conscious about the inequality and that is why most of them published under pen names as it was in the case of the Brontë sisters. Charlotte Brontë wrote in her novel *Shirley* about how men felt about women at that time. There is the quotation from the novel: "*If men could see us as we really are, they would be a little amazed; but the cleverest, the acutest men are often under an illusion about women: they do not read them in a true light: they misapprehend them, both for good and evil: their good woman is a queer thing, half doll, half angel; their bad woman almost always a fiend.*" This extract from the novel refers to the wrong impression male society had about females. They were treated as the second sex, which always needed to justify itself. Simone de Beauvoir was concerned about the misreading of women by men and she wrote about it in her work *The Second Sex* from 1949. She points out the main reasons why are women seen as subordinate to men. She explains that the term "man" has always had a positive connotation as it represents the human kind. There is no place for "woman" in this pattern and that is why the term "woman" is marked as secondary (Morris, 1993, p.13-14).

1.3. Victorian literature

The period of the reign of Queen Victoria is called The Victorian Age In literature. On the one hand, it was the age of progress, including the railway system and many reforms but on the other hand there were problems as well. Destiny of people was uncertain and poverty was also widespread. People could not speak about everything.

Topics which shocked such as sex or immoral behaviour were taboo so it can be described as the puritan age. Family was holy at this time and it had an influence on the literature as it was one of the basic themes. The purpose of literature at this time was mainly moral and the language was ornamental and rich in words (Burgess, 1974, p. 180-181).

As Craig (1963, p. 202) points out in his book that the writers of Victorian age can be characterized by specific features. For a while poetry writers continued in the Romantic traditions but later they became less interested in beauty and emotions. They started to rise in revolt of their Romantic ancestors. The leading genre in prose was Victorian novel. Most of them were published in volumes. These novels depicted ethical manners, social and industrial problems. They were full of satire, humour and realism. The description of the way of life and the psychological understanding was also very important. This was typical for the Brontë Sisters and they were excellent at this description (Craig, 1963).

Barnard (1997, p.121-129) writes about the importance of family members for Victorian writers. They were usually their first readers. The family gathered for this occasion and together read the novels. It was a kind of ritual which was beneficial for both sides. They could spend some quality time together and the writers could see the reactions on their work which made their living. The writers could not afford to lose their family readers and therefore most of them obeyed strict rules when it came to writing novels. They either avoided some topics, especially the ones connected with immoral behaviour; sex and prostitution or they described them in a more appropriate way which did not always have to be true. However, not all the writers tried to pander their readers, such as Emily Brontë with her only novel *Wuthering Heights*. The love story is different from the one the reader is used to from Dickens's novels for example and the story itself is described in a crueller, rougher way than it was common for Victorian age (Barnard, 1997).

Barnard (1997, p. 122) states that the 19th century was on the one hand a time of progress and positive changes, on the other hand he writes about the conflict between religion and science. This concerns mostly the Darwin's theory of evolution. Allen and Smith (1996, p. 181) mention that until the publication of Darwin's work "The Origin of Species" in 1857 the only theory of the creation of the world, which people believed in, was the one in the Bible.

2. EMILY BRONTË

2.1. Family background

Emily Jane Brontë was born on July 30th 1818 as the fifth child of Patrick Brontë and Maria Branwell. The family moved to Thornton in 1815 with their children Elizabeth and Maria. As well as all Emily's siblings Charlotte, Patrick Branwell and Anne, Emily was also born in Thornton (Bernard, 2000, p.7). She was the only one from the siblings who took after her father in behaviour and stature. Charlotte and Patrick were somewhere between. They were similar to their mother in looks with the temperament of their father. The youngest daughter Anne resembled their mother both in appearance and thinking and it could have been the reason why she was the favourite of her aunt Miss Branwell, Maria's sister (Chadwick, 1971, p. 8).

Although the family had lived happily in Thornton for two years they decided to move to Haworth in 1820. It was not a very nice place to live. Unlike Thornton, it was an industrial town. Local people suffered from many diseases and communication with other people was hard for all the Brontës. Patrick wanted to be a member of the local social circle but that never happened. The young Brontës were not very happy there because they did not have many close friends. Neither had their mother, who was diagnosed with cancer in 1821 and died the same year (Bernard, 2000, p. 8-9).

After the death of Maria Brontë, her sister Miss Elizabeth Branwell came to help her brother-in-law. She looked after the children, especially the girls and tried to bring up her nieces well. She taught them to be excellent housewives with good manners and sense of duty. Although, she spent her time with them and taught them everything she could the Brontës never considered her as a mother. Even in their letters, which remained preserved, is nothing loving about her and they always call her Aunt not Auntie. The weather in Haworth was so different from the one Miss Elizabeth was used to in Cornwall and she did not like it at all. She wanted to return and because there was no one to take care of the children, Patrick had to come up with some solution (Bentley, 1947, p. 18-19).

After the aunt, Miss Branwell, left the family, Patrick Brontë had to find a school for his children. Fortunately, the school for girls and young women who lost one or both parents was just opened. Maria and Elizabeth went to a different boarding school before but because the fees were too high they stopped going there and joined their younger

sisters. So Maria, Elizabeth and Charlotte were sent to the Clergy Daughter's School at Cowan Bridge. Emily joined her sisters in school at the age of six but only for a short time. Unfortunately, typhoid spread in school and Maria and Elizabeth caught it. Maria was sent home where she died. Elizabeth died one month later. Charlotte and Emily went back home and together with their remaining siblings (Patrick Branwell and Anne) were educated at home by their father. Charlotte described her feelings and memories from this institution in *Jane Eyre*. It points out harsh punishments and bad living conditions (Bernard, 2000, p. 12-13).

In 1831 Charlotte started to study at the Woolers' School at Roe Head and in 1835 she was offered to teach there. She accepted the offer and thanks to that Emily could study there. But the conditions were hard for Emily. She was not only homesick; she had also some health problems. So only after three months she returned to Haworth and her younger sister Anne took her place. Emily became a teacher at Law Hill School in Halifax one year after she left the school (Bentley, 1947, p. 29-30).

2.2. Literary influences and literary work

The first one who had an influence on the writing of the Brontës was their father Patrick Brontë. Even when they were just children he gave them magazines and books and it was his merit that they began to be interested in literature. In his works he depicted the beauty and life of Ireland where he was born. Although the Brontës did not grow up in Ireland they were told stories and legends about it. Even in their free time they thought about Ireland. There is manuscript of Charlotte in the Brontë Museum which is called *An Adventure in Ireland*. It is from the time when Charlotte was about thirteen and probably based on the storytelling of her father (Chadwick, 1971, p. 3-8).

The work of the Brontës was also influenced by two romantic poets. The first one was Lord Byron, whose work was a part of the Brontës literary collection. His poetry was mostly about death and highly gendered. "*Byron gave the Brontës dramatic personae of roving men and dying women which Charlotte and Branwell reproduce with relish*" (Glen, 2002, p. 57). The second poet, who influenced the work of the Brontës, was William Wordsworth. He focused on an exchange between poet and nature. Wordsworth influenced mainly the poetry of Emily and Anne (Glen, 2002, p. 57).

The Brontë sisters as well as their brother Branwell started with their writing in childhood. They invented a fictional city with its inhabitants and spent time by telling stories about them. Charlotte and Branwell put down these stories in little notebooks and Charlotte did so until she was twenty-four years old. Also Emily and Anne were creative. They thought up a legend about an island in North Pacific. The Complete Poems, which tell us about tragic events and characters from this world, are an example of Emily's work from that time. This type of games was very important for the Brontës because it allowed them to express their feelings in the difficult times of their life. All the Brontë sisters wrote poems in private and each of them had a specific feature in their writing. Their poetry is about love, death, separation and hope (Craig, 1963, p. 223-224).

As Bentley (1947, p. 83) states, the publication of Emily's poems was due to Charlotte, who admired her writing and recognized the quality of them. She said of her sister's verse: "*Of its startling excellence I am deeply convincedThe pieces are short, but they are very genuine; they stirred my heart like the sound of trumpet....Condensed energy, clearness, finish-strange, strong pathos are their characteristic....*" (Bentley, 1947, p. 83). Although Emily did not use a lot of metaphors or similes their poems are of a very good quality. What makes her poems recognizable and gives them the poetic power are her descriptions, choice of sometimes unexpected words, the rhyming effects and the usage of the exact words. The most common topic in her poems is the moorland. She wrote about moors in every mood and weather conditions (Bentley, 1947, p. 83-85).

3. WUTHERING HEIGHTS

3.1. Authorship of the novel and public reaction

Emily wrote her only novel *Wuthering Heights* in 1847. Nowadays it is considered as one of the masterpieces in English literature but it took almost a half century before it was appreciated by English society at that time. Emily's spiritual alliance with her sisters is seen in three ways: in the depiction of an orphan Heathcliff, who is chased by his stepbrother Earnshaw, in the romantic love of Heathcliff and Catherine and in the bond between Hareton Earnshaw and Cathy. But that is all they have in common. None of her sisters' works are about mischievous hatred and vindictiveness as it is shown in Heathcliff and Earnshaw, or the perversity of both Catherines'. Emily is impersonal, objective and poetic whereas Charlotte is subjective and sentimental (Craig, 1963, p. 225).

Wuthering Heights is considered to be Emily's masteries, full of images, nature descriptions and human emotions. Even though the literary images have a great importance in literature, the artists should not just build them on daily experience. There should be strong connection between author's feelings, thoughts and his life experience as with his creativity. His aim should be reviving of the emotional forces in reader's mind. Author's use of literary images may become his typical feature and it is only upon him whether he succeeds or not. Creativity and imagination of Emily Brontë is visible in *Wuthering Heights*, which on the one hand cause criticism and praise on the other (Van de Laar, 1969, p.8-12).

Wuthering Heights belongs among one of the most questioned novels when it comes to its authorship. Four members of the Brontë family (Charlotte, Emily, Branwell and Anne) had been considered as the possible authors of the novel. However, the accumulated evidence proves that it was certainly Emily who wrote the novel. Emily and her sisters published under pen names and they agreed not to confess their real names. And because Emily published *Wuthering Heights* under her pen name Ellis Bell she never actually admitted the authorship. The characters and the scene had something similar with Charlotte's *Jane Eyre*. That caused the confusion about the authorship but Charlotte denied it. Branwell was also claimed to be the author of the novel. He may have added something to the novel by telling tales about the moors around Haworth, but to anyone, who has read something of his work, must be clear that he could not be the author of the novel (Chadwick, 1914, p. 322-324).

The publishing of *Wuthering Heights* is connected with the publication of Charlotte's *Jane Eyre* and Anne's *Agnes Grey*. Although these two novels were ready to come out before Charlotte finished *Jane Eyre* they were published after Charlotte's novel. All three wrote their novels under their pen names which sounded masculine (Ellis, Currer and Acton Bell) because it was a hard time for female authors and they did not want to be judged by their sex but by their writing skills. *Wuthering Heights* was often compared to *Jane Eyre*, which became a bestseller at that time (Academic.brooklyn, 2011a).

The publication of *Wuthering Heights* in 1847 caused neither praise nor criticism and it took some time for the people to appreciate this novel. For Victorian society were the devious characters and rough realities unacceptable. However, the following generations have become more tolerable and understanding. Charlotte Brontë was the first person who admired the qualities of the novel in public. In 1850 she wrote an introduction to the second publication of the novel and she wanted the audience to accept and respect *Wuthering Heights* even though they did not like everything in the novel. But it was not only the content that caused problems for the Victorian audience they also could not accept it as a female work (Cliffsnotes, n.d.).

3.2. The narrators

The story of *Wuthering Heights* is narrated by two characters. The first one is Mr. Lockwood and the second one is Nelly (Ellen Dean). Nelly takes part in the story she tells to Mr. Lockwood and she tries to present herself as the person who holds everything together. Mr. Lockwood's role in the story is then introduction and confirmation of Nelly's narration. It is a tale within a tale which purpose is to delight a gentleman who recovers from an illness. Nelly has more narrative time than Mr. Lockwood and she is also more convincing because she knows all parts of the story. Mr. Lockwood may look as a receiver of what is told by Nelly and in comparison with her as a more passive narrator (Whitley, 2000, 10-15).

The narration of Nelly does not need to be right or reliable as it is told only from her point of view. Mr. Lockwood may have misunderstood some parts of Nelly's story or he could easily change them. Even though Nelly and Mr. Lockwood are both the storytellers there are significant differences between them concerning education, social status and their position at the Heights. Unlike Nelly, Mr. Lockwood is an educated man from the city who

does not fit to the Heights. However both of the narrators are very important for the story and there is a balance between genders (Academic.brooklyn, 2011b).

Mr. Lockwood comes to Wuthering Heights to talk to his landlord Heathcliff. Because the weather is bad he needs to spend the night at Heights. That one night he sees the ghost of dead Catherine and starts to be interested in her story. He is the one who informs the reader about something strange in the story. The moment when he sees the ghost of Catherine is described as this: *“As it spoke, I discerned, obscurely, a child’s face looking through the window. Terror made me cruel, and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes: still wailed, “Let me in!” and maintained its tenacious gripe, almost maddening me with fear”* (Brontë, 1993, p. 17). So Nelly tells him the story of Earnshaws and Lintons and he repeats that story to the reader. Whether his interpretation is right or not is hard to say (Academic.brooklyn, 2011b).

Nelly Dean used to work for the Earnshaws as a servant and nanny of Catherine and Hindley. Now she is working at Wuthering Heights for Heathcliff and she tells his story to Mr. Lockwood. She was loyal to the Earnshaws and always tried to help them. She calmed Catherine down, moderated anger of Hindley and Heathcliff. She was there even for the Lintons when she settled arguments between Edgar and Isabella. When Cathy was forced to live at Wuthering Heights with Heathcliff she was there to protect her from him. Even though she tried to help others all the time or right the wrongs, when Mr Lockwood comes to Wuthering Heights Nelly is working for the despot Heathcliff. She knows she cannot change what is happening to Cathy and Hareton because she has no power over Heathcliff. The only thing which could make their lives better would be the death of Heathcliff (Jacobs, 1986, p. 216).

3.3. Themes of the novel

As Ford (1970, p. 256-261) mentions, Wuthering Heights differs from other novels of the nineteenth century. The first noticeable difference is the expression of emotions and human passion. Many novelists of that time such as Dickens, George Eliot or Thackeray focused mainly on the society and its morals than on the emotional side of their characters. Emily Brontë on the other hand, was concentrated on the characters description and their development. The novels of Brontë’s contemporaries deal with the relationship between

characters and their point of view on important events which happen in the story (Ford, 1970, p. 261).

3.3.1. Relationship between Heathcliff and Catherine

There are two main themes in this novel, which are significant for understanding. The first theme or personal theme is the relationship between Catherine and Heathcliff. Their relationship can be described as romantic, both of them love each other but there are obstacles which complicate it. The relationship is described in the dialogue when Catherine tries to explain their feelings for Heathcliff to Nelly. She compares her love for Edgar Linton with her love for Heathcliff. She says: " *My love for Linton is like the foliage in the woods: the time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff! 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*" (Brontë, 1993, p. 59).

The novel contrasts Heathcliff with Linton. While Linton represents the civilized life, is charming, has good manners Heathcliff is the exact opposite. It is normal that Catherine has feelings for Edgar because of these qualities but on the other hand she admits that she has feelings for Heathcliff too. And they are deeper than her feelings for Edgar as it is written in the part when she refers to her love for Edgar as the foliage in the woods. Nevertheless, Catherine considers logical facts when she is talking to Nelly. She points out Edgar's position in society, all the qualities that Catherine admires on him. Heathcliff is then seen as an orphan with bad manners, no money and therefore no future (Ford, 1970, p. 263-266).

3.3.2. Wuthering Heights and Thrushcross Grange

The contrast between the two houses Wuthering Heights and Thrushcross Grange is the second main theme of the novel. Both of these mansions are reflecting something of their masters.

Starting with Thrushcross Grange which is a mansion owned by the Lintons. On the surface it seems as the perfect house, representing fortune, manners and kindness. From this point of view the Lintons may seem as the perfect family. But they have a history

which was not so flawless. One day when little Heathcliff and Catherine play outside they got to the Lintons and observe their house. They spy on them and try to look into the windows of Lintons' house. They see Isabella and Edgar arguing over a lap-dog. Despite the fact that they live in luxury and have everything they can imagine, housemaids to serve them, bull-dogs to protect their property they do not seem very happy. These expensive things and other luxury which the Lintons can afford may appeal to young children as attractive. It also point out the lack of possessions in Heathcliff's life.

Another example where is obvious the difference between Heathcliff's and Edgar's world is when Heathcliff comes to visit Catherine after she got married to Edgar. She wants invite Heathcliff in the parlour and asks Edgar if that is fine. His response is not very polite as he suggests kitchen as the more suitable place for Heathcliff. However Catherine tells Nelly to set two tables. One table for her and Heathcliff and the second table for Edgar and his sister. It again points out how shallow Edgar is and how important is social class for him. When it comes to argument between Edgar and Heathcliff, Edgar asks his servants to chase Heathcliff of his mansion. That can be seen as the consequence of Edgar's upbringing when he was protected by dogs. In Edgars manifestation can be seen some bad character qualities such as selfishness and cowardice (Ford, 1970, p. 266-269).

The second mansion is Wuthering Heights. It is a farmhouse owned by the Earnshaw family and later by Heathcliff. It is located on the hilltop and about four miles away from Thrushcross Grange. A winding road goes from Wuthering Heights to the doctor and parson, who live in the town called Gimmerton.

The house is surrounded by the moorlands, storms and thunders are very typical for this region and they are the reason of the mansion's name. The house is protected by stones and behind the farm are some trees and bushes. On the ground floor is located the sitting room, kitchen and other rooms such as spare room or cellar. The bedrooms are located on the first floor of the house. Joseph has his room in the attic. The house has also two garrets where Heathcliff used to be locked as a boy (Wuthering-heights. co, n.d.).

As it was in the case of Edgar even Heathcliff's character is somehow reflected in the mansion. Its isolation may suggest Heathcliff's desire for revenge which seems to be the purpose of his life, after all that had happened to him and the darkness and rough conditions on Wuthering Heights are reflected in his unhappiness and disappointment (Ford, 1970, p. 266).

3.4. Female characters

There are many characters in the novel and it might be sometimes difficult to orient in their relationships. In this thesis will be described Catherine and her daughter Cathy. However, there are other female characters such as Isabella - the sister of Edgar, Frances - Hindley's wife and of course Nelly- the narrator.

3.4.1. Catherine

Gilbert (1984) commented on the character of Catherine. Since Catherine was a little child she was confident and dominant. She wanted to have power and give commands. Her desire for power is expressed in the part when old mister Earnshaw goes to Liverpool and asks his children what he should bring them. Gilbert states that they will reveal their true selves by requesting their heart's desires. Catherine asks for a whip which may seem as Gilbert writes "*like a powerless younger daughters yearning for power*" (Gilbert, 1984, p. 264).

When Catherine becomes friend with Heathcliff her dominance starts to intensify. She was always fighting with Hindley and having Heathcliff on her side gave her courage. Heathcliff was very important for Catherine; he helped her to find out who she really was. When she was with him her behaviour was different from when she was alone. She did not care about rules and principles when he was around, she was rather wild, stubborn and careless. And if they wanted to punish her, the worst thing they could do was to separate her from Heathcliff. It seems that she almost lost her female side and did not act like a lady but on the other hand it was the happiest time of her life because she felt free and independent.

The change from a wild girl to the lady happened after she had spent some time at the Lintons. She was treated like a lady, everybody took care of her. However, she stopped being herself and her behaviour changed as well. She became arrogant and shallow. Even though her nature changed she still wanted Heathcliff in her life and was aware of her desires. After she married Edgar, Catherine did not have her own opinions, any desires and was obedient to her husband. The change in her character confused Catherine and she became a hypocrite. Her behaviour depended on who was in her company. When Edgar was around she could not behave the way she did with Heathcliff because she was trying to

please them. She could not also show how deeply she cared about Heathcliff because she knew what Edgar and other people thought of him.

When she was considering Edgar's proposal she had a talk with Nelly. But she was very indecisive and while thinking whether to choose Edgar or Heathcliff she showed her shallow side again. She told Nelly that marriage with Heathcliff would humiliate her. On the other hand, when she compared her feelings for Edgar with her feelings for Heathcliff she knew that she could never be happy with Edgar. However, the craving for social respect won; she betrayed her feelings and made a rational decision to marry Edgar.

Catherine is also selfish. She knows that by marrying Edgar she will destroy Heathcliff. She wants to keep them both in her life and she does not care about the impact her marriage with Edgar will have on Heathcliff. She even tries to justify her decision that by marrying Edgar she can improve Heathcliff's position and help him to break free from her brother Hindley.

When Heathcliff returns Catherine realises what she lost when she married Edgar. Her mind is full of doubts and her emotions are not under control. She is not able to admit her mistake and bare the responsibility for her decisions instead of that she accuses Edgar of being mean and jealous because he did not want to become a friend with Heathcliff. She suffers from nervous breakdowns and has some health problems. She sees death as the only way out of her misery.

Shortly before she dies she talks to Nelly about her childhood, how free she felt when she was a little girl. She also sees Heathcliff for the last time and tells him that he and Edgar are the reason of her death. She again lays the blame on other instead of admitting her mistakes. She claims that she dies on a broken heart. Heathcliff responds that she killed herself because she did not listen to her heart. To sum up Catherine did not die of a broken heart as she said to Heathcliff. It was her choice to end her unhappy life by destruction of her body and mind (Gilbert, 1984, p. 264-308).

3.4.2. Cathy

Other female character Gilbert (1984) deals with is Cathy, the daughter of Catherine and Edgar Linton. She has some qualities of her mother but on the other hand, she is more conscious and bearable than her mother. It may be caused by the environment where both of them grow up. Her mother was living at Wuthering Heights – as Gilbert refers to

as “Hell” and Cathy was raised at Thrushcross Grange - “Heaven”. Her behaviour is definitely more like behaviour of a lady in comparison with her mother. She is also obedient and listens to her father whom she loves the most. Her love for her father is expressed when she is held hostage at Wuthering Heights by Heathcliff and the only way to see her father before he dies is to marry Linton Heathcliff. She marries Linton and spends the last moments with her father.

One common quality she has with her mother is the desire for independence. When she compares her character with Linton’s she is the adventurous one, the one who wants to enjoy life and dance while Linton wants to lie in peace. Although she did not show her longing for independence as much as her mother it was certainly something she had in common with her.

After the death of her father she is forced to live with her husband Linton Heathcliff at Wuthering Heights. She feels as a prisoner but she handles staying there quite well. She is strong another quality she shares with her mother. She refuses to obey Heathcliff in anything and she is treated badly in return. Her naivety is gone and the relationships with the other tenants are unfriendly. However, she becomes friend with Hareton (the son of Hindley and Frances) and later they fall in love. Their alliance helps them to stand up against Heathcliff and to defend their rights. When Heathcliff dies, Cathy and Hareton gain back their property and Cathy managed to get love and independence (Gilbert, 1984, p. 264-308).

3.5. Male Characters

The novel seems to have more major characters of male gender. The focus will be on the main protagonist Heathcliff and his rival Edgar Linton. Other male characters in the novel are Hareton, Linton Heathcliff, Joseph and Mr. Lockwood- the narrator.

3.5.1. Heathcliff

Vargish (1971) presents the character of Heathcliff as an orphan, gypsy whom Mr. Earnshaw brings to his family. Heathcliff and Catherine find their way to each other very soon and they become inseparable. Although he does not have any manners Catherine feels alive and free with him. Hindley on the other hand is not happy about his new brother. He

sees him as a burden and is contemptuous over him. Young Heathcliff is patient and quiet. He does not complain even though he has many reasons to do so.

When Mr. Earnshaw dies Hindley takes charge of the Heights and from that time he makes Heathcliff's life a hell. That is why Catherine and Heathcliff escape to the moors where they feel safe and free. Hindley is aware of the alliance between Heathcliff and Catherine and he wants to destroy it. He holds a Christmas party for Lintons and Catherine where he is supposed to stand by and watch them having fun. Hindley and his guests make fun of Heathcliff and he is humiliated. Heathcliff makes a promise that he will take revenge on everybody who treated him badly.

After Heathcliff hears about the marriage of Catherine and Edgar he disappears for a while. He has deep feelings for her and he is disappointed by what he accidentally heard when she was talking to Nelly. So he decides to run away and when he comes back he is ready for vengeance. As well as Catherine blamed other for her mistakes Heathcliff blames Catherine for her rejection. However, unlike Catherine he is in the right. Heathcliff has been through a lot and his cruelty is the consequence of how he was treated before. When he comes back as a rich gentleman nobody is aware of his intentions as he is very good in pretence and hiding his feelings.

The first person he wants to punish is Hindley for how he treated him when he was a boy. He knows he has drinking problems and he takes advantage of it. He lends him money as he knows he will not be able to pay him back and when Hindley dies Heathcliff becomes the owner of Wuthering Heights. That was very cruel of Heathcliff and it shows again that the only thing on his mind is revenge and satisfaction.

Next object of his revenge is Edgar. Heathcliff marries Edgar's sister Isabella so he could become a member of Lintons' family and stake a claim to Thrushcross Grange. All the time he treats Isabella badly and she runs away from him. She gives birth to a child called Linton Heathcliff and after she dies Linton has to live with his father. Meanwhile Catherine died and Heathcliff feels desperate but more determined to get revenge on Edgar. He holds his daughter Cathy captive and forces her to marry Linton.

Heathcliff's son Linton reminds him of Edgar and therefore he does not love him as a father should do. But the relationship between Heathcliff and his son is more complicated. On the one hand, he hates him for the memories he brings back to life on the other hand, he has some feelings for him too. When he asked Nelly to prepare everything for Linton and when he told Hareton to obey Linton he showed that he cares about his son.

When Edgar dies Heathcliff becomes the master of Trushcross Grange. He now owns Wuthering Heights and Trushcross Grange. In the second generation, meaning Cathy, Hareton and Linton Heathcliff managed to get his vengeance. He sees Hareton as Hindley's son pays for the mistakes and ill-treatment of his father. Cathy for the bad decisions of her parents and Linton is seen as the link between his mother and Edgar. Anyway, Cathy and Hareton find a way how to stand up against Heathcliff and his death makes them free (Vargish, 1971, p.7-16).

3.5.2. Edgar

As Ford (1970) writes Heathcliff's rival is Edgar Linton who lives at Trushcross Grange. Unlike Heathcliff he has property and life Heathcliff can only dream of. They are opposite not only in character but also in appearance. Whereas Heathcliff has dark skin and long, dark hair Edgar is fair with light skin. He comes from a rich family; he is used to get everything he wants, he is spoilt and shallow. On the other hand, he knows how to behave decently is always well dressed and has good manners. That is how Catherine sees Edgar at the beginning. She is superficially attracted to him.

Later he shows some of his bad qualities. As well as Hindley he despises Heathcliff and he also gives up on his sister because she married his worst enemy. So after the marriage of Isabella and Heathcliff Edgar takes no interest about the life of his sister. Other example when Edgar is not seen as the perfect man is when he asks his servants to expel Heathcliff from his own house. He does not have the courage to do it by himself. It can be understood as cowardice or as laziness as he was used to that people did everything for him.

One thing Edgar and Heathcliff have in common is their love for Catherine. After her death, the only thing that matters to Edgar is happiness of their daughter Cathy. Edgar is also educated, he reads a lot and he later uses his knowledge to tutor his daughter. In his marriage with Catherine he used to read very often. Catherine considered that as a selfish act, when he tried to get away from the emotional chaos. She says:” *And Edgar standing solemnly by to see it over; then offering prayers of thanks to God for restoring peace to his house, and going back to his books! What in the name of all that feels, has he to do with books, when I am dying?*” (Brontë, 1993, p. 88).

He is loving father, sometimes too benevolent because Cathy is the only child and Edgar gives her whatever she asks for and therefore she might be spoilt a bit. On the other hand he can be strict as well. For instance, when he forbids her to go outside the Grange so she would not see the Heights (Ford, 1970, p. 268-272).

4. FILM ADAPTATIONS

The novel of Emily Brontë has become very popular since it was published in 1847. It has found its admirers as well as critics. The story of Heathcliff and Catherine has impressed also many directors and producers. There are several film adaptations of this novel. In this thesis will be mentioned two of them:

- The black and white version from 1939 directed by William Wyler,
- The latest version from 2011 directed by Andrea Arnold.

4.1. Wyler's adaptation from 1939

William Wyler's adaptation of *Wuthering Heights* had been one of the first attempts to make the novel into a film. It is an American adaptation of the novel. The cast of this version was Merle Oberon as Catherine and Laurence Olivier as Heathcliff. The emphasis is laid on Heathcliff's lack of success and Catherine's effort to become socially accepted. The moors are still very important to them and they meet there as children and even as adults. Penistone Crag is actually the place where they meet and play games. The story of the second generation is skipped and it ends with the reunion of ghost of Catherine and Heathcliff at Penistone Crag (Glen, 2002, 233-234).

4.2. Arnold's version from 2011

Andrea Arnold's adaptation from 2011 is a British and the latest version of *Wuthering Heights*. There are some differences between Arnold's and Wyler's adaptations. Firstly, Arnold's cast is made from not very well known actors. James Howson plays Heathcliff and Kaya Scodelario Catherine. Secondly, her version is almost like a silent movie because she did not use dialogues very much. Instead she focused on the nature and the moors. Especially the shots of the moors are more realistic because they were made in North Yorkshire and not in Hollywood where the Wyler's version was shot (Nytimes.com, 2012).

4.3. Awards and reviews

4.3.1. Wyler's adaptation

William Wyler was nominated as Best Director for his adaptation of *Wuthering Heights*. It was a great success and it was nominated many Academy Awards including Best Picture, Best Actress in Supporting role, Best Director, Best Writing/Screenplay, Best Art Direction, Best Music/Original Score and last but not least Best Cinematography Black-and-White which the film won. The role of Heathcliff turned out to be a crucial point of Olivier's career. It helped him to achieve the fame for playing in movies and he became popular even in the USA. For his interpretation of Heathcliff he was nominated Best Actor Academy Award (filmsite.org, n.d).

The review in *New York Times* from 1939 confirms that the film was very successful. It points out the great cast as well as the good job of the director. Both Oberon and Olivier were praised for their ability to portray the nature of the main characters and also for the chemistry which was between them and which played a part in the film's success. The suspense and the depiction of the atmosphere in the movie were considered Wyler's strongest point and made him successful.

"William Wyler has directed it magnificently, surcharging even his lighter scenes with an atmosphere of suspense and foreboding, keeping his horror-shadowed narrative moving at a steadily accelerating pace, building absorbingly to its tragic climax" (nytimes, 1939).

4.3.2. Arnold's adaptation

Arnold's adaptation has been nominated also many awards. It won six times and had seven other nominations. Most of them were from different European and foreign film festivals such as Stockholm Film Festival, Venice Film Festival, and Istanbul International Film Festival. In 2013 it was nominated Black Reel Award for Outstanding Foreign Film (IMBD, n.d).

The critics had more diverse opinions about this adaptation than on the Wyler's one. Most of them agree on the fact that she should have chosen different actors for the adult protagonists of Heathcliff and Catherine. Not only because there was no connection between them but also because they were not able to portray the nature of Heathcliff and

Catherine. The contrast between the young cast is also criticised. Most of the critics agree that the protagonists of young Heathcliff and Catherine were more convincing and more interesting to watch than the adult cast. Especially, the young Heathcliff seemed to be persuasive enough and the way he showed pain and suffering made him one of the better parts in the film. One thing most of the critics agree on is the reality of the moors which plays an important part in the film.

“Windswept moors have never looked as bleak as they do here, nor as rain-sodden. Solomon Glave is a find as the young Heathcliff, wordlessly conveying the character’s pain as he suffers beatings and humiliations. A scene in which Cathy (Shannon Beer) tends his wounds after he has been whipped is extraordinarily moving. The second half is weak by comparison, as the adult Heathcliff (James Howson) returns to find Cathy married”(telegraph.com, n.d.).

4.4. Key differences between the book and the movie

This part will deal with the differences of the characters in the two adaptations. The analysis is based on the black and white version and the latest version so it could be also compared whether the adaptations have improved with the time or not. It concentrates on Catherine and Heathcliff, the two main characters of the novel.

4.4.1. Catherine and Heathcliff in Wyler’s adaptation

4.4.1.1. Catherine

Catherine’s childhood

The first Catherine this analysis deals with is the one from the Wyler’s black and white film. The viewer does not get to know Catherine from the beginning of the story because unlike Heathcliff and other characters she is already dead. It is Nelly who tells the viewer about Catherine and her story.

Young Catherine in this adaptation is stubborn and spoiled as in the novel. She enjoys giving commands and being in charge of everything. When she sees Heathcliff for the first time she despises him because he is dirty, but on the other hand she is curious about him. The scenes at Penistone Crag show how much impact she has on Heathcliff. When she tells

him that he is a prince and that his father was a king of China and his mother an Indian Queen he does not believe her. So she continues and asks him to capture the castle and even though he hesitates and calls the Penistone Crag “just a rock” he does what she wants. Catherine’s vivid imagination is shown in this game and this game will be mentioned in the movie once more when Heathcliff comes back after he disappeared.

Her emotional side is shown when her father died. Unlike her brother Hindley she cried a lot. After this event there are not any other scenes from their childhood and from now on the viewer is watching the story of older Catherine.

Adult Catherine

Young Catherine was not afraid of anything and she even found courage to stand up against her brother. As it is shown in the movie when she protected Heathcliff from Hindley and tried to beat Hindley with the whip. However, the older Catherine does not have the courage anymore. When she and Heathcliff meet at the Penistone Crag she is afraid of what would Hindley think of her meetings with Heathcliff.

Her shallow side is shown in the scene when she spies on the Lintons with Heathcliff. Her eyes are shining just after she sees the luxury they live in. Once she comes back from their house the viewer can see the ungrateful side of her. Until there was anyone but Heathcliff she was happy about his company but now she does not appreciate it and does not want to be around him. On the other hand, she hates when someone else is talking badly about him. It seems that she likes to be in charge of his life and be the one who decides what is good for him and what is not. The viewer can see how quickly her mood changed when Edgar made a comment on Heathcliff. She does not know what she wants and she runs to the Penistone Crag again where she feels safe.

The scene when she is preparing for Edgar’s visit shows most of her bad qualities. When Nelly helps her to prepare she is impatient and domineering. The way she combs her hair and the way she dresses presents her as a proud person. When Heathcliff wants to talk to her she is arrogant and does not want to waste her time by talking to him.

“I am Heathcliff”

The scene which reminds the viewer of the book the most would be the part when Catherine tells Nelly about Edgar’s proposal and then confesses her feelings for Heathcliff. Even in the book this is the part majority of people talk about the most. The dialogue is following:

Cathy: *Ellen, can you keep a secret? Ellen, Edgar's asked me to marry him.*

Ellen: *What did you tell him?*

Cathy: *I told him I'd give him my answer tomorrow.*

Ellen: *Well, do you love him Miss Cathy?*

Cathy: *Yes, of course.*

Ellen: *Why?*

Cathy: *Why? That's a silly question isn't it?*

Ellen: *No, not so silly. Why do you love him?*

Cathy: *Because he's handsome and pleasant to be with.*

Ellen: *That's not enough.*

Cathy: *Because he'll be rich someday, and I'll be the finest lady in the county.*

Ellen: *Oh. Now tell me how you love him.*

Cathy: *I love the ground under his feet, the air above his head, and everything he touches.*

Ellen: *What about Heathcliff?*

Cathy: *Oh Heathcliff. He gets worse everyday. It would degrade me to marry him. I wish he hadn't come back. Oh it would be Heaven to escape from this disorderly, comfortless place (filmstite.org, n.d.).*

In this passage Catherine again showed her superficial side when she was explaining the reasons for loving Edgar. As well as the fact that it would degrade her to marry Heathcliff points out her priorities and the importance of wealth and high social status in her life. The dialogue follows:

Ellen: *Well, if Master Edgar and his charms and money and parties mean Heaven to you, what's to keep you from taking your place among the Linton angels.*

Cathy: *I don't think I belong in Heaven, Ellen. I dreamt once that I was there. I dreamt I went to Heaven, and that Heaven didn't seem to be my home. And I broke my heart with weeping to come back to Earth. And the angels were so angry they flung me out into the middle of the heap, on top of Wuthering Heights. And I woke up sobbing with joy. That's it, Ellen. I have no more business marrying Edgar Linton than I have of being in Heaven. But Ellen, Ellen, what can I do?*

Ellen: *You're thinking of Heathcliff.*

Cathy: *Who else? He's sunk so low. He seems to take pleasure in being mean and brutal. And yet, he's more myself than I am. Whatever our souls are made of, his and mine are the same. And Linton's is as different as frost from fire...Ellen, I am Heathcliff (filmsite.org, n.d.).*

In this moment Catherine realises the connection between her and Heathcliff and that he is the purpose of her life. She was very emotional in this scene and the viewer believes her every word.

What is different or extra in the film is the marriage of Catherine and Edgar. She is given a bouquet of heather which reminds her of Heathcliff and Penistone Crag. It brings memories back and we can recognize from the look of her face that she is not happy. But she assures Edgar or maybe herself that she is and that she loves him. This scene brings the viewer back to the childhood of Catherine and Heathcliff and reminds him of their happy times at the Penistone Crag.

Heathcliff's return and her reaction

The comeback of Heathcliff is also presented in a different way than in the book. In the novel Edgar does not want to see Heathcliff or hear of him. In the film the one who does not want to have anything in common with Heathcliff is Catherine. She even says to Nelly to tell him that she is not at home. It seems that she is afraid of seeing him because it will remind her of the mistake she made when she married Edgar. This scene suggests that Catherine is aware of her mistake and worried that she could still have feelings for Heathcliff.

Oberon played well the jealous part of Catherine. When she found out about Heathcliff and Isabella she was desperate and tried to do everything she could to separate them. She goes mad and she claims that she wants Heathcliff rather dead than being with Isabella. She would like to have both Edgar and Heathcliff for herself and to be in charge and set the rules.

Catherine's death

The last scenes of Catherine dying present her as if she wants to settle disputes. She asks Edgar to bring her heather from Penistone Crag. He has no idea what she is talking about because it was her and Heathcliff's place. She asks Heathcliff for forgiveness and finally confesses her feelings to him. In the book she was blaming others of her death especially Edgar and Heathcliff but in the film she is presented as if she realized her mistakes and wanted to fix them. The purpose of this scene was probably to show Catherine as a person who can admit her mistake and who looks for forgiveness and wants to die in piece.

At the end of the film you can see the ghosts of Catherine and Heathcliff at Penistone Crag. They got a chance to be together at least after their death. In the novel Edgar and Heathcliff are buried beside her grave. That may symbolize the dilemma which she had to face all her life and that is the choice between Heathcliff and Edgar.

Oberon was successful in playing Catherine, she matched the wild, fierce and stubborn side of Catherine well. The differences are in the events which are presented sometimes in a different way than in the novel.

4.4.1.2. Heathcliff

Heathcliff's childhood

Young Heathcliff in Wyler's adaptation looks very much like Heathcliff described in the novel. Also his behaviour is very similar to his behaviour in the book. He is brave and not afraid of Hindley, on the other hand he does not do anything when Hindley beats him and humiliates him. All the time he is thinking of how he will pay him back for what he did to him. This scene comes surprisingly soon because in the novel Heathcliff starts to think about revenge after he had been humiliated as older boy at the ball. However, this

part is not mentioned in the film and the authors of the film had to indicate Heathcliff's desire for revenge. Although, it may cause that the viewer can have negative opinion on Heathcliff since the beginning of the film.

When Heathcliff and Cathy run to Penistone Crag it is their world and nobody can harm them. In these scenes we can see how obedient Heathcliff is to Catherine and that he would do anything for her. He makes her "his queen" and they promise each other that they will never change and remain the same. In these moments their relationship gets stronger.

The scene when he and Catherine spy on the Lintons shows that unlike Catherine who is fascinated by their property Heathcliff is the exact opposite. When Catherine asks him about their future if they ever be rich he does not say anything. The only reason why he would like to be rich is to please Catherine so she would not have to hide her feelings. This scene indicates that Heathcliff is humble and ordinary boy.

There is one scene in the film which does not fit there. It is the part when Heathcliff hits Catherine. He never hit Catherine in the book. Perhaps the director and producer wanted to make it more dramatic because they wanted to show how much Catherine disappointed him. However, the scene is unsuitable and makes Heathcliff look like a bad person with aggressive predispositions.

Heathcliff's return

The parts after Heathcliff's return focus on his change in behaviour. Coming back as a rich gentleman who seems to forget what had been done to him and who wants to start over. He tries to impress Edgar and Catherine by telling them a tale from his childhood. The dialogue is:

Edgar: *Well, what brought about this amazing transformation? Did you, uh, discover a gold mine in the New World, or perhaps you fell heir to a fortune?*

Heathcliff: *The truth is, I remembered that my father was an Emperor of China and my mother was an Indian Queen. And I went out and claimed my inheritance. It all turns out just as you suspected Cathy - that I had been kidnapped by wicked sailors and brought to England, that I was of noble birth* (filmsite.org, n.d.).

In this scene Heathcliff wants to bring back the childhood memories in Catherine. He is observing Catherine for the whole conversation because he is curious about her reaction.

He takes advantage of Isabella and uses her so he could be near Catherine. But after his marriage he avoids Isabella and ignores her. He does not give her a hard time as he does in the novel. In the book he humiliates her and mocks her. His contempt of Isabella is shown in this passage: “*I [Heathcliff] never, in all my life, met with such an abject thing as she is. She even disgraces the name of Linton*” (wuthering-heights.co.uk, n.d). The authors of the film wanted to focus mainly on the relationship between Heathcliff and Catherine and because of that they did not emphasize the tension and problems in his marriage with Isabella.

Heathcliff's last moments with Catherine

The last scene of Heathcliff and Catherine shows his true feelings for Catherine. Even though he tries to be mad at her and curse her for leaving him we can see that he loves her. The part when he takes her in his arms so she could see the moors for the last time again suggests that she is the purpose of his life and that he will do anything for her. When she dies he wants to be haunted by her ghost so he would not be alone.

That was the Heathcliff from the Nelly's narration. Although, the Heathcliff, who lets Mr. Lockwood stay at Wuthering Heights, is not as bad and dominant as in Nelly's narration. He is in charge of the Heights and Grange but he is not as strict as in the novel. It is probably because there is not shown the second generation which played an important role in Heathcliff's story. Or maybe the director and producer did not want to show him as a villain but rather as a person who had lost the love his life.

Although, the end of the film is different from the one in the book it is like a happy ending for Heathcliff and Catherine. At least they got a chance to be together.

Laurence Olivier was convincing as Heathcliff and he played his part well. He was not as demonic as in the book, because of the absence of the second generation, which was a victim of his revenge. The question whether to see him as a villain or victim is still unanswered.

4.4.2. Catherine and Heathcliff in Arnold's adaptation

4.4.2.1. Catherine

Catherine's childhood

Catherine in Arnold's adaptation does not have much in common with the one from the novel. Her behaviour is not as lively as in the book. She is not stubborn and does not have a fierce temper. There is something wild inside of her and she sometimes reminds of a boy, especially when she is fighting with Heathcliff in the mud. However, these are the only manifestations of her character the viewer can see in the one hour of her childhood.

When she meets Heathcliff for the first time she spits on him. Even though Catherine in the novel is wild and vivid it does not suit her nature. She considered him dirty and she laughed in the novel but she did not insult him like Catherine in the film. She is not presented as the domineering Catherine known from the novel. However, she stands up against Hindley and is always ready to protect Heathcliff from him.

Also her relationship with her father is different. In the novel she seems to be daddy's girl but in the film she is punished by him. She spends time in the moors but not as much as she does in the novel. What is also different is her game with feathers. They might be symbol of freedom or life and it appears in the film several times.

Catherine also acts differently in the film when Edgar proposes to her. She accepted immediately and she just informs Nelly about her decision. The scene is so dissimilar to the part in the book. She is still a child when she accepts the proposal and she is not happy at all. But she does not confess her feelings for Heathcliff as she does in the novel or in Wyler's adaptation. The dialogue between Catherine and Nelly is:

Catherine: *Can you keep a secret?*

Nelly: *I do not like secrets.*

Catherine: *Edgar asked me to marry him. I said yes. Did I do wrong?*

Nelly: *Do you love him?*

Catherine: *I do. He is so gentle and rich. And he loves me.*

Nelly: *And why are you so unhappy?*

Catherine: *Well, here whatever souls live I feel I am wrong. If only Hindley did not bring Heathcliff so low I would not even think of marrying Edgar. I would be great with marrying Heathcliff. And He will never know how much I love him. Not because he is good looking but because he is more myself than I am.*

That is the end of the conversation between Nelly and Catherine. In this scene Catherine is weepy and sad. The relation between her and Nelly is not as strong as in the novel. Nelly is reserved and does not seem interested in Catherine's problems. Catherine did not express her feelings as in the novel, although she said some phrases from it. Although, this is one of the most famous parts from the novel, the result of this scene is disappointing and does not impress the viewer.

Marriage with Edgar

As the time passed she is married to Edgar and seems to be happy. Even when Heathcliff returns she is not as concerned as in the book and she is happy to see him again. She spends a lot of time with him. In one scene she embarrasses Isabella in front of Heathcliff and she seems to be flirting with him as she is sitting in the chair, playing with her fingers and smiling at him. She makes a mock of Isabella saying that she is love sick. Later she starts to be jealous of Heathcliff and Isabella and she goes mad. In the scene when Catherine is standing behind the window and sees Heathcliff kissing Isabella she looks mad and furious.

Catherine's death

The scene when she sees Heathcliff for the last time is also a bit different. She is lying in the living room even though in the novel she was locked in her room for the whole time. There is hint of Heathcliff's broken heart and she blames both Edgar and Heathcliff from her death. She whispered to Heathcliff that Edgar broke her heart and that he killed

her. This scene was one of the best in the film and even the viewer can see some emotions which were missing in most of the film. She dies in Edgar's arms and her dead body is put in some room for a while before her funeral. There Heathcliff comes to see her and say his good-bye.

Catherine does not appear in the film as a ghost and she is not even mentioned by other characters after her death and her death is practically the end of the film. In the novel it was just a beginning of a new story and she is mentioned several times.

Even though this adult actress was a very beautiful version of Catherine the viewer did not see the emotional and vivid side of her. As well as Heathcliff she was not convincing that she and Catherine were the same person. The wild side of her was not very obvious, perhaps a little when she was played by this young girl but she was definitely milder than in the book. As it was written above Arnold chose not very well known actors perhaps she wanted to give them chance to become popular. That was risky and she should have chosen differently.

4.4.2.2. Heathcliff

Heathcliff's Childhood

When the viewer sees young Heathcliff for the first time in the film he is rather shy. He is not resistant and tries to be invisible. He is an Afro-American boy and he is called Negro by Hindley. In the book Hindley insults him by calling him gypsy. The story seems to be more about race than social class. Also it is the first time Heathcliff is called "Negro" in the history of adaptations of Wuthering Heights.

What was not in the book was Heathcliff's christening. He was given a name by Mr. Earnshaw when they came from Liverpool. But in the film Heathcliff is christened in a small chapel but he does not like it. He runs away and is later punished for that. This scene presents him as an ungrateful person.

His relationship with young Catherine is not as strong as it is described in the book. They look after each other but it looks like they are friends not soul mates. Heathcliff is often in touch with animals. Most of them he kills. Such as sheep or rabbits. That does not give a good impression of him. He did not do that in the novel and it makes him crueler than he is so far.

He is much more moody in the novel and you do not know how to feel about him, whether to see him as a victim or villain. The viewer does not feel sorry for Heathcliff in the film. In one scene he was whipped by Joseph. This can make the viewer feel sorry for him otherwise there is not show the mistreating of Heathcliff. He does not fight with Hindley and tries to avoid troubles so there is not visible the cruelty of his raising.

When Catherine is bitten by dogs at the Lintons he does not seem concerned or scared as in the book. He is just walking behind someone who carries Catherine in her arms and when he is asked to leave he insults them. When he says “fuck you all, you cunts” the viewer is shocked. First of all, he is just a young boy and second of all; this does not fit the Brontë’s original work. On the one hand, the film is authentic with the countryside, clothes and setting and on the other hand, the characters speak modern language. Perhaps the authors of the film wanted to make the film more interesting for young people and that is why they used language of contemporary generation.

Heathcliff’s return

After his comeback he confesses his plans about revenge to Catherine. When he speaks with her he is calm and passive. He is just sitting in her room telling her about how much her marriage destroyed him but he does not look like it is true. He does not show emotions and is strangely calm. Even when he comes to visit Catherine he seems like he does not care about anything and when he said: “You treated me badly Cathy” it was uninteresting and again it lacked emotion and passion. It seems like he is talking to someone he met few days ago and not to someone he loves.

He marries Isabella just to punish Catherine because he wants her to be jealous. Their marriage does not attract much attention Heathcliff is again passive and does not have any interest in Isabella. Then suddenly he tries to kill her. Their relationship in the novel is much more dramatic, full of fighting and humiliation. On the other hand, he had never tried to kill her in the novel, whereas in the film he did. The authors probably wanted to create some action and excitement and that is why Heathcliff tried to kill Isabella.

Heathcliff's last moments with Catherine

In his last moments with Catherine he shows his feelings and the viewer can see that something human is still inside of him. However, even in this scene there is lack of passion and chemistry. The film ends with Heathcliff walking on the moors and remembering memories of his childhood with Catherine. The ending is totally different from the novel. Both Catherine and Heathcliff were united in the end of the novel as they lied besides in graves. Or in Wyler's version they got a chance to be together as ghosts. But this version does not represent any chance for Heathcliff and Catherine. It only presents Heathcliff as a man who will spend the rest of his life thinking about what he had lost and mainly about his one true love.

This film does not present Heathcliff as a horrible person. He did not show any kind of emotion or feelings for young Hareton. In the novel he gives him a hard time and treats him badly. Perhaps, if the second generation played in the novel, the impression of Heathcliff would be different because he would present himself more. He is more a person with some issues who will deal with them on his own.

This actor was not convincing and did not manage to portray the nature of Heathcliff. It could be because the dialogues were missing or because he lacked emotions or both.

4.5. Comparison of the two adaptations

Now it is a time to comment on these two adaptations. Starting with the Wyler's adaptation. It is a very good adaptation of the Brontë's novel. The cast was chosen well, especially Oberon who played Catherine. She was very convincing except the part when she was lying in bed before she died. This scene seemed a bit overacted. Also Olivier as Heathcliff played well. Even though he was not gypsy he was very authentic as the Heathcliff from the novel. The scenes where they were together were full of tension and the viewer does not get a chance to be bored. The best scene would be the one, in which Catherine confessed her feelings for Heathcliff. In the novel it is the most popular part, which suggests the unusual connection and love between Catherine and Heathcliff. It was a good idea to present Heathcliff and Catherine as ghosts who reunite after their death. It was like a happy ending for them, which they did not have in the novel.

This version does not present the story of the second generation and it ends with the death of Catherine. Unfortunately, she dies soon in the book and the viewer then misses

more than a half of the whole story. However, this version can be sufficient for a viewer who wants to have a quick overview of the story of Heathcliff and Catherine.

The advantage of this film is the presence of Nelly as the narrator. She guided the viewer for the whole time as she did in the book. Maybe one thing could bother the viewer a little and that would be the music which is sometimes too loud and dramatic. The black and white version has its magic and it has a very good quality.

Moving to the second adaptation which was not as impressing as the black and white adaptation. The advantage of this version is the countryside which makes the story very realistic and also the fact that there was no music in the background. On the other hand, the cast did not suit the characters of Heathcliff and Catherine. The reader gets more opportunities to create an opinion on the characters than the viewer of this adaptation. In comparison with the book the reader feels sorry for Heathcliff at the beginning then he dislikes him and the same concerns Catherine. The reader does not like her for her superficial behaviour; on the other hand the reader hopes that Catherine and Heathcliff will be together. So reading the book is very emotional. However, the character in this version did not raise any kind of emotion.

Another problem was the narration. The story was narrated neither by Nelly nor Mr. Lockwood. They do not seem to be important in the film. It just started with Heathcliff in a room and then went in to past. Another disadvantage is that the characters almost never talk. It felt like a silent movie except a few sentences which the characters said. The film was way too long and that it could be much shorter. Almost one hour was about the childhood of Catherine and Heathcliff which is important in the book but it was pointless in the film as nothing important was shown. The trailer of the film is more interesting than the film itself. Also the camera focused too much on details mostly on the hair, dead animals or the grass.

Another thing that disturbed watching the film was the treating of animals. Many of them were killed even though there was no point of it. Also the dogs were treated horribly and it did not give good impression. The animals have their part in the novel but there is not a sign of bad treatment. Heathcliff raised his voice on the dogs, but he was not aggressive to them. Arnold probably wanted to lay impact on the scenery and its animals. It is common that animals are haunted but it makes the viewer feel powerless and sorrowful.

Making books into the films must be very challenging and hard and if the reader loves some story he will always look for mistakes in the film and compare it with the book. On the other hand, the plot should remain the same or similar and if it is not a silent movie the characters should speak. Especially in the film about Wuthering Heights which has so many characters and their dialogues make the story.

All in all, the adaptation which has more in common with the novel would be the one from 1939. Even though the film lacks the second generation including Cathy, Hareton and Linton Heathcliff it gives the viewer a good summary of the novel. However, reading the book is mainly recommended. But for someone who wants to have just a quick overview over the story it could be a good choice and it may convince him to read the book.

CONCLUSION

This thesis concentrated on the novel and film adaptations of Emily Brontë's *Wuthering Heights*.

Historical background as well as the life of Emily Brontë was introduced in the first part of this thesis. The second part focused on the novel itself especially the narration of the novel and its characters. Characters from the novel were very important for the final chapter where they were used as indicators for the comparison with the film adaptations.

The characters were compared in two film adaptations of the novel and the comparison of these two adaptations was done as well. One adaptation is black and white and more than seventy years old. The second one is the latest from 2011. The adaptations from different centuries were chosen on purpose so it could be compared whether the adaptations have improved with the time or not. The analysis proved that the period when the film was made does not affect the quality of the film. Although it might be assumed that the latest version would be more precise because of the possibilities which are available to the directors nowadays.

The main characters from these two adaptations were compared with the novel. The analysis suggests that the cast in the black and white version was more convincing than the cast in the adaptation from 2011. The actors from Wyler's version managed to portray the nature of Catherine and Heathcliff even though some parts from the novel were missing. The main difference between the book and the film is the ending.

The analysis proved that the latest adaptation was not as successful as the black and white version. The main problem in this version seems to be the cast. Neither the young actors nor the adult actors were convincing enough to show the nature of Heathcliff and Catherine. The lack of emotion and chemistry between the main characters was another problem. Some scenes were completely different from the novel and some were presented in a slightly different way. The main difference between this adaptation and the novel is the ending as well as in the black and white version. Also the fact that Heathcliff was a Negro not a gypsy is a big difference from the novel.

The analysis indicates that both adaptations have some advantages and disadvantages. What seems to be the advantage in one version is the weakness in the second adaptation. For instance the music, which could be disturbing sometimes in the black and white version, can be a weak point of this adaptation. Unlike in the latest

version, where the only thing the viewer hears are the sounds of nature. Another example can be the appearance of the moors. It was definitely a strong point in the latest adaptation because the film was shot in North Yorkshire and it looks very realistic. Although, the main difference is the cast of the main characters. Wyler's version was praised for its cast and for the fact how they managed to identify with the characters of Heathcliff and Catherine. On the other hand, the cast in Arnold's version was not so successful in portraying the nature of the main characters.

The aim of this thesis was to compare the novel with the films and to find out the main differences in the adaptations. The characters were used as the main indicators for this comparison. The ability of the actors to portray the main characters was analysed as well as the comparison of both adaptations. Further analysis could deal more with the portrayal of nature in the films because its description is another important aspect of the novel.

BIBLIOGRAPHY

PRIMARY SOURCES

1. BRONTË, Emily. *Wuthering heights*. Repr. Ware: Wordsworth Classics, 1993. ISBN 978-185-3260-018.

SECONDARY SOURCES

2. ALLEN, D., SMITH, P. English and American literature: Historical and Social Background. Milan: La Spiga languages, 1996. ISBN 88-7100-295-4.
3. BARNARD, Robert. Stručné dějiny anglické literatury. Vyd. 1. Překlad Zdeněk Beran. Praha: Brána, 1997. ISBN 80-717-6705-0.
4. BENTLEY, Phyllis. The Brontës. London: Lowe & Brydone, 1947. ISBN 1001020244.
5. BERNARD, Robert. Emily Brontë. London: The British Library, 2000. ISBN 0-7123-4658-9.
6. BURGESS, Anthony. English literature: a survey for students. New ed. London: Longman, 1974. ISBN 05-825-5224-9.
7. CHADWICK, Ellis H. In the footsteps of the Brontës. New York: Haskell House Publishers, 1971. ISBN 08-383-1272-1.
8. CRAIG, H. Dějiny anglické literatury. Část druhá. 1. vyd. Praha: Státní nakladatelství krásné literatury a umění, 1963.
9. FORD, Edited by Boris. Pelican guide to English literature. [7.] repr. Harmondsworth [u.a.]: Penguin Books, 1970.
10. GASKELL, Elizabeth Cleghorn a Elisabeth JAY. The life of Charlotte Brontë. New York: Penguin Books, 1997. ISBN 01-404-3493-3.
11. GILBERT, S., GUBAR, S. The madwoman in the attic: the woman writer and the nineteenth-century literary imagination. New Haven: Yale University Press, 1984. ISBN 03-000-2596-3.
12. GLEN, Heather. The Cambridge Companion to the Brontës. Cambridge: Cambridge University Press, 2002. ISBN 0-521-77971-5.

13. JACOBS, N. M. "Gender and Layered Narrative in Wuthering Heights and The Tenant of Wildfell Hall." Vol. 16, No. 3 (Fall, 1986), pp. 204-219.
14. MCDOWALL, David. An illustrated history of Britain. Harlow: Longman, 1989. ISBN 05-820-4432-4.
15. MORRIS, Pam. Literature and feminism: an introduction. Cambridge, Mass.: Blackwell, 1993. ISBN 06-311-8421-X.
16. VAN DE LAAR, Elizabeth Theodora Maria. The inner structure of wuthering heights: A Study of an Imaginative Field. Paris: MOUTON, 1969. ISBN 2576908522.
17. WHITLEY, JOHN. Introduction and notes to Wuthering Heights. Wordsworth Editions Limited, 1992.

ELECTRONIC SOURCES

18. ACADEMIC.BROOKLYN. Publication of Wuthering Heights and its contemporary critical reception. [online]. 13.10.2011 [cit. 2013-12-29]. Dostupný z WWW: <http://academic.brooklyn.cuny.edu/english/melani/novel_19c/wuthering/charlotte.htm>.
19. ACADEMIC.BROOKLYN. Point of view in Wuthering Heights. [online]. 13.10.2011 [cit. 2014-03-08]. Dostupný z WWW: <http://academic.brooklyn.cuny.edu/english/melani/novel_19c/wuthering/narrator.html>.
20. BRONTE.ORG.UK, Museum and library. [online]. February. [cit. 2014-03-01]. Dostupný z WWW : < <http://www.bronte.org.uk/museum-and-library> >.
21. CLIFFSNOTES.CO.UK Wuthering Heights: About Wuthering Heights [online]. 2013 [cit. 2013-12-29]. Dostupný z WWW: <<http://www.cliffsnotes.com/literature/w/wuthering-heights/about-wuthering-heights>>.
22. FILMSITE.ORG, Wuthering Heights (1939). [online]. N.D. [cit. 2014-03-20]. Dostupný z WWW: < <http://www.filmsite.org/wuth.html>>.
23. IMDB.COM, Wuthering Heights Awards. [online]. N.D. [cit. 2014-03-20]. Dostupný z WWW: <http://www.imdb.com/title/tt1181614/awards?ref_=tt_awd>.

24. NYTIMES.COM, Brontë's Lovers, Facing Even More Storms. [online]. 2012. [cit. 2014-03-20]. Dostupný z WWW: <http://www.nytimes.com/2012/09/30/movies/a-new-wuthering-heights-from-andrea-arnold.html?_r=2&>.
25. NYTIMES.COM, Wuthering Heights (1939) The Screen; Goldwyn Presets Film of 'Wuthering Heights' at Rivoli--'The Hardys Ride High' at the Capitol. [online]. 1939. [cit. 2014-03-20]. Dostupný z WWW: <<http://www.nytimes.com/movie/review?res=9D00E7DA103CE73ABC4C52DFB2668382629EDE>>.
26. TELEGRAPH.CO.UK, Venice Film Festival 2011: Wuthering Heights, review. [online]. N.D. [cit. 2014-03-20]. Dostupný z WWW: <<http://www.telegraph.co.uk/culture/film/venice-film-festival/8745302/Venice-Film-Festival-2011-Wuthering-Heights-review.html>>.
27. WUTHERING-HEIGHTS.CO.UK, Wuthering Heights. [online]. February. [cit. 2014-03-01]. Dostupný z WWW: <<http://www.wuthering-heights.co.uk/locations/wuthering-heights.php>>.
28. WUTHERING-HEIGHTS.CO.UK, Isabella Linton. [online]. February. [cit. 2014-03-01]. Dostupný z WWW: <<http://www.wuthering-heights.co.uk/characters/isabella.php>>.

RESUMÉ

Bakalářská práce se zabývá románem Emily Bronteové *Na Větrné Hůrce* a dvěma filmovými adaptacemi tohoto románu. Život autorky a doba, ve které autorka žila jsou představeny na začátku práce. Dále se práce zabývá románem samotným, způsobem vypravování, motivy a především hlavními postavami. Poslední kapitola se věnuje filmovým zpracováním románu. Byly porovnány dvě adaptace, jedna britská a jedna americká. Záměrně byly vybrány adaptace z různých století, aby se dalo porovnat, zda se doba, ve které film vznikl, odráží na kvalitě filmu. Analýza prokázala, že období vzniku, nemá vliv na kvalitu filmu. Práce je zaměřena na projevy postav jak v románu tak i ve filmových zpracováních. Rozdíly mezi románem a filmovými zpracováními jsou provedeny na hlavních postavách Kateřině a Heathcliffovi. Analýza prokázala, že obě filmové adaptace mají určité výhody a nevýhody. Větší úspěch měla ovšem adaptace černobílá, zejména díky výkonu herců a jejich schopnosti vyjádřit charakter hlavních postav. Obě adaptace jsou na závěr zhodnoceny.

ANOTATION

JMÉNO A PŘÍJMENÍ:	Barbora Fischerová
KATEDRA:	Anglického jazyka PdF UP Olomouc
VEDOUCÍ PRÁCE:	Mgr. Blanka Babická, Ph.D.
ROK OBHAJOBY:	2014

NÁZEV PRÁCE:	Srovnání knihy Na Větrné hůrce s filmovými adaptacemi
NÁZEV V ANGLIČTINĚ:	Wuthering Heights – comparison of the book with its film adaptations
ANOTACE PRÁCE:	Tato bakalářská práce se zabývá románem Emily Bronteové a dvěma filmovými adaptacemi tohoto románu. Je zaměřena zejména na projevy postav v románu tak ve filmových adaptacích. Je představen život a dílo autorky stejně jako doba, ve které autorka žila. V závěru práce jsou porovnány obě filmové adaptace.
KLÍČOVÁ SLOVA V ANGLIČTINĚ:	Emily Brontë, Wuthering Heights, film adaptation, comparison
ANOTACE V ANGLIČTINĚ:	This thesis deals with the novel of Emily Brontë and with two adaptations of this novel. It focuses mainly on typical features of characters both in the novel and in the films. The life and work of the author as well as the historical information about the era in which Emily had lived is introduced at the beginning of this thesis. In the end there is comparison of both film adaptations.
ROZSAH PRÁCE:	48 s.
JAZYK PRÁCE:	Angličtina