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Bakalářská práce

**Analysis of the Film Adaptations of Three Novels by
Brian Moore**

Analýza filmových adaptací tří novel od Briana Moora

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Anotace

Bakalářská práce se zabývá analýzou tří novel: Promlčení, Studené Štěstí, Osamělá vášeň slečny Hearnové od Briana Moora a jejich filmové zpracování. V práci je rovněž zaměřena pozornost na život a motivaci k autorově tvorbě, která je převážně náboženského charakteru. Kritika katolické víry spojuje všechny tři novely a proto je tomuto tématu v práci věnována zvýšená pozornost. Příběh každé novely je podrobně rozepsán, stejně tak i filmové adaptace, aby následně mohly být porovnány a ukázány rozdíly.

Abstract

The thesis deals with the analysis of three novels by Brian Moore and their film adaptation: *The Statement*, *Cold Heaven*, and *The Lonely Passion of Judith Hearn*. The work also focuses on author's the life and motivation, which is mainly of a religious nature. Criticism of the Catholic faith connects all three novels and therefore this topic is given increased attention in the thesis. The plot of each novel, as well as the film adaptations, is exhaustively described so that the differences can be shown.

Poděkování

Chtěl bych poděkovat panu PhDr. Christopher Koy M.A., Ph.D. za trpělivost a cenné rady, které mi pomohly tuto práci zkompletovat.

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1.0. Preface

Czech society is one of the least religious countries in Europe and as such novels with religious motives or theories are not in high demand. In contrast, Ireland always maintained close ties with the Catholic Church. This religious nature is extremely evident in the novels of Brian Moore (1922-1999), an Irish-born writer known for his experiments with literature and for his highly believable and convincing women protagonists. Brian Moore had always struggled with his religious nature. He fought against it and looked for ways to criticize it. However, he was never able to utterly rid himself of its influence.

Brian Moore led an extremely interesting life. He found himself in a plethora of life-changing situations and exotic locations which he later used in his novels. His love of France, his hatred of Belfast, or even his experience in World War Two, everything was used as a source of inspiration for this talented writer. Not only did he frequently change the setting of the novels, from Belfast to Paris to Canada. But he was also not afraid to tackle the complex problems of human psychology, the strict rules of theology, or delicate martial and political situations. He was like a fire, constantly changing depending on the material it consumes. This untethered author frustrated and delighted readers with his constant changes and like James Joyce he too greatly influenced writers not only from Ireland but also from America and Canada.

I first learned about the author from Mr Koy who teaches Irish History and Culture. What I did not expect was to find a writer with whom I could at least partially relate to. The constant denial of traditions learned in childhood is something constantly weighing on my mind and I was pleasantly surprised when I read about a similar experience of a person from a very different time and country.

This thesis is split into four main parts. Firstly, in my bachelor thesis, I focus on the biography of Brian Moore and the main events that greatly influenced his life and his works. My main focus is on the events that are directly connected to the novels selected for the analysis.

The second, third and fourth parts are similar in terms of structure, but each focuses on a different novel and film adaptation. In every chapter, I start with an introduction which describes the events that served as the main inspiration of the novel. Then I introduce the main characters of the plot. If they are inspired by some person from Moore's life, I give an

example. Alternatively, if they serve as a projection of some emotion or ideology, I point it out and present it to the reader.

Following the introduction of the characters is the plot itself. Because my thesis focuses on spotting the details between the novel and its adaptation the plot of both is extensively described. When possible, I point out events, observations or opinions Brian Moore encountered during his adventure-filled life. The end of the plot chapter marks the end of the novel analysis and I shift my focus on the film adaptation.

Again, I start with the introduction but unlike the novel chapter I focus on the problems surrounding the creation of the film and I include Box Office sales for each film. Instead of characters, I familiarize the reader with actors that took on the roles of novel protagonists. Next, I compare the novels and the film adaptations, commenting on additions and removals. My stance is mostly critical as I found the adaptations inadequate but, when possible, I try to praise the changes that somehow enhanced the plot. Finally, I finish with a conclusion of the comparison and here I present my final findings and opinions.

2.0. Brian Moore's life

The famous novelist was born on 25 August 1921 in Belfast, the future capital of Northern Ireland into a Catholic family, to Dr. James Bernard Moore and his nurse Eileen Mc Fadden. With his six sisters and two brothers, Brian Moore shared a close bond and kept in contact with them throughout his adulthood. His birth was marked by the signs of the Anglo-Irish war as well as when English Soldiers fired a volley of shots down Clifton Street where he lived, to keep Irish workers in check. It is important to note that: Moore was born in that time when "The Treaty" was signed in London which separated Ireland into two parts: "the Free State to the south, and Northern Ireland, which remained part of the United Kingdom. (Sampson 1998: 9)

The Free State Treaty created a lot of friction from which many future conflicts arose be they of racial or religious origin. They tempered young Brian and offered inspiration for some of his future works of fiction. "Shifting boundaries and eroding identities determined by political and religious history is a backdrop to many novels by Brian Moore, from the early Belfast novels to *Catholics*, to the political fables of the eighties and nineties such as *The Colour of Blood* and *No Other Life*." (Sampson 1998: 10). While Moore was still a young child and his political mind was not yet dulled by the traditional oppressive viewpoints of adults. He admired his uncle Eoin (John) MacNeill, who was a major leader in the politics of Northern Ireland and co-founder of the Gaelic League. Initially, he was a member of Irish Volunteers who played a major role in the Eastern Uprising but after feeling betrayed he later fought against Michael Collins and the "Treaty". Brian Moore admired Eoin MacNeill for his political involvement in major historical events. Eoin MacNeill died in 1945 in Dublin.

Young Moore was educated at St Malachy's College and talked about this time with both anger and shame. His experiences there are expressed in a few novels: *The Emperor of Ice Cream* and *The Feast of Lupercal*. As Sampson quotes Moore saying, "We were beaten and coerced into achievement, and we weren't really taught anything" (Sampson 1998: 31) Even though his stance towards his education was mainly negative, it was at this school that his interest in writing was awakened. He submitted many essays where he criticized the school and its form of education. This angered school representatives and further damaged the relationship Moore had towards the school.

In 1939 he failed his senior exam due to his inability to perform well for the math section. Seen as a failure by his school and family, he rebelled against his father's beliefs and

got involved with left-wing and literary circles through the Belfast Theatre Guild and the Jewish Institute Dramatic Society.

In the coming years, Moore became directly experienced with death and the horrors of war. Between 1940 – 1941 he volunteered as an air raid warden and handled corpses during the Belfast blitz. In 1943 he was recruited by the UK Ministry of War Transport, and he gained the post of an assistant port officer at Algiers and Naples. There he witnessed the death and destruction of the Italian campaigns. Working as a supply officer between the years 1944 and 1945 he saw the purges of some French collaborators. This, highly publicized, situation gave him the idea for the novel *The Statement* which will be further explored in chapter of this thesis.

After the war, he worked in Poland for the United Nations, inspiring *The Color of Blood*. Upon returning to his home in Belfast he suffered from depression and felt estranged and unwelcomed. After much deliberation, he decided to emigrate to Canada. His main reason of doing so was to chase after a Canadian woman who constantly rejected his advances.

After his arrival, he was forced to take on various jobs eventually he managed to get a job of a low-paying newspaper editor and reporter in Montreal. This new job allowed him to use his immense literal talent but it also restricted his creativity. During it, he submitted several stories but after a while, he felt dissatisfied with his profession's politics, so he decided to work as a freelance journalist. With the help of his wife Jackie, he published seven thrillers between the years of 1951 and 1957 but regarded them as hack work and subsequently disowned them.

In the year 1953 Moore suffered a near-fatal injury, when he was struck by a motorboat while swimming and suffered multiple skull fractures. This near-death experience greatly influenced Moore, and, in his interview, he said that this was more a life-changing experience than anything he saw during the war. He later described his experience in a novel named *Cold Heaven*.

“Recovery took about six weeks, and he did regain his verbal faculties. He was able to resume writing, but the experience left a profound mark. “He grew up”, he says as if his earlier exposure to death and destruction in wartime had not touched him” (Sampson 1998: 83)

In the same year, Brian Moore took Canadian citizenship, which he retained for the rest of his life. Nevertheless, he struggled with his nationality his whole life and often felt a

strong pull of his Irish roots. During the war when he was stationed in France, fell in love with it and returned there quite often during his free time.

In the year 1976 Moore married his second wife Jean Russell. At first, it started as an affair kept in secret but as his feelings for her grew he could not hide it any longer and he divorced Jackie. Moore felt extreme guilt over this decision, especially after Jackie died of cancer. His marital problems were partially expressed in the novel *Cold Heaven*, where the protagonist is in rather a similar position to Moore's.

Between the years of 1965 and 1970, the ulcers with which he battled all his life started to get worse, and he was forced to adopt a strict diet. However, even after sticking to it, his ulcers still got worse and worse. In 1977, he collapsed and had a close brush with death but he managed to make a partial recovery. Showing his resilience, he still continued his work and used his "free" time to do research for his next novels. For the next few years Moore published multiple new novels In 1998 he was in the middle of writing another when he realized that he was dying from an incurable disease called pulmonary fibrosis. All year doctors did test after test and after each prescribed more and more medication but his time was rapidly shortening. He eventually succumbed to his sickness, and died on 11 January 1999 in Malibu, California.

Brian Moore drew most of his ideas from his rich life experiences, be it school life, life during the war or Canadian nature and the impact of religion is always prominent in every novel. He was able to visualize his protagonists and wrote about them as if describing himself. This allowed him to use women protagonists to remarkable success. His novels focused on ordinary people. Who could be selfish, greedy, and sometimes evil but they were all real to high degree. Every one of his protagonists had some sort of connection to the author's life, and they partially describe Moore's personality. He was an extremely self-doubting individual. He was Always anxious about his work. His extreme feeling of stress caused the growth of painful ulcers that haunted him his whole life. However, it was this anxiety, and nervousness that made Moore's protagonists human. They acted irrationally and angrily lashed out at their surroundings but it is what made them so relatable to many readers.

3.0. *The Statement*

3.1. Introduction

The novel follows the story of Pierre Brossard, a former French militia officer serving the Vichy regime. This regime was a type of French collaborationist government that from the year of 1940 to 1944 willingly helped its Nazi occupiers and enforced strict and unfair rules for Jews and other minorities like Basques and Gypsies. Even though the number of casualties was not as big as in other countries, supporters of the regime still frequently committed hate crimes and organized raids that deported many innocent people to their ultimate death in concentration camps. After the end of the Vichy regime, people hunted down the collaborators and delivered swift justice in the names of their loved ones. “He has recalled seeing collaborators shot on the streets of Marseilles and a “revenge” trial in Paris of a former minister of the Vichy regime. These much-publicized trials took place during the winter of 1944-45, even while the war continued in Germany.” (Sampson 1999: 54)

Pierre Brossard is a fictional character based on real-life Nazi collaborator “Paul Touvier whose trial of crimes against humanity took place in France in early 1994 after decades of legal, political, and theological sophistry.” (Sampson 1999: 286) Touvier was on the run for 40 years and died in a prison hospital. Moore was mostly interested in the involvement of the French Catholic clergy.

Brossard was a firm believer in this regime, He ordered the death of fourteen Jews in the year 1944 in Dombey this was inspired by a real-life event that took place in Rillieux-le-Pape in 1944, where Nazi collaborators executed seven Jews. His actions earned him a life of constant running from justice. With the help of his colleagues, he was given shelter in churches and monasteries and was rather successful in avoiding any problems. That was until his case is newly opened in the year 1989 with a charge of crimes against humanity. His existence became further uncomfortable for certain groups of powerful people who hid in the highest seats of the French government.

The plot as in all of Moore’s novels, draws from his real-life experience. It is set in France where he was stationed during the war and with which he fell in love. The novel itself connects two important aspects: his hatred for “silent collaboration” and the highly questionable practice the Catholic Church made after the end of the Second World War. He uses Brossard as a medium to talk about the corruption of the powerful people protected by the Catholic Church and to talk about the dangers these people represent. “...the Church was

a power, independent of any authority, free to grant asylum to any fugitive it chose to aid. Behind the monastery walls, the world did not exist.” (Sampson 1999: 187)

3.2. The Characters

Pierre Brossard is the main character of the novel. Most of the story is told through his perspective and the reader gets to really know his motivations. As stated before he is based on a real criminal but he also has an important trait that most characters in Brian Moore’s novels share he was alone, hunted, and ostracized by society. Like “Judith Hearne’s isolation and loneliness are heightened by her introduction into the O’Neill household “ (Sampson, 1999: 92) Brossard too laments his wasted life after he meets Nicole. Fear prevents him from staying in one place too long and his relationships serve mostly as a means of safety. His loneliness and constant danger made him a cold-hearted, manipulative almost paranoid old man. Although he seems feeble, he is in fact quite capable and able to deal with assassins sent after him. Years of experience gave him a sixth sense which he uses to dodge both hands of justice and injustice.

Colonel Roux represents an ideal of justice. He is effective and incorruptible, wholly focused on catching Brossard and bringing him to justice. Together with Judge Livi, they make a perfect team. He is the muscle of this whole operation striking when needed and delivering swift justice when necessary. However, he is not only physically capable but also an excellent investigator which he shows multiple times throughout the novel.

Judge Livi is the mastermind of this whole operation. She uses her influence to deal with the necessary legal processes and her brilliant mind to help Colonel Roux in discovering the clues that Brossard accidentally left behind in his constant escape. Sadly she does not appear much in the novel. Her role, though important, is mainly supportive. Nevertheless, she is an important character that Moore uses to explore the Catholic background of the case. Her connections help her discover the group Chevaliers and the power this group possesses.

3.3. The Plot

R was an assassin hired to kill Brossard and take revenge for the 14 Jews he had killed. Being a professional killer, R followed him to a café he frequently visited. Here he patiently

observed his target and waited for a perfect moment. Brossard followed his normal routine: he ordered a beer, asked if any letters came and after finishing his beer he left for his hideout. R followed closely behind. Stalking Brossard, R sensed a good opportunity and he decided to act. He overtook his target and set up an ambush further down the road. To make everything look normal he faked a car accident and waited for his prey. After a few minutes of waiting, the white Peugeot stopped before the makeshift barrier. R hid his gun and approached a car that he knew belonged to Brossard. However before even having a chance to act he was shot two times in the chest and subsequently once in the head just to be sure.

Brian Moore frequently switches points of view to explain the story of Brossard's case and to enhance certain scenes where not knowing both sides creates a sense of urgency and with the death of R the scene switches protagonists quite organically from an assassin to Brossard.

With the experience of a professional killer, Brossard searched the body for information and found a wallet with a Canadian passport and some money which he stole to make it look like a robbery gone wrong. In the briefcase the assassin was carrying, he found a gun and a piece of paper which he quickly shoved into his pocket. This small, extremely important piece of paper, which he reads later, is a statement that sentences Brossard to his death and it reads:

STATEMENT

COMMITTEE FOR JUSTICE FOR THE JEWISH VICTIMS OF DOMBEY

This man is Pierre Brossard, former Chief of the Second Section of the Marseilles region of the Millice, condemned to death in absentia by French courts, in 1944 and again in 1946, and further charged with a crime against humanity in the murder of fourteen Jews at Dombey, Alpes-Maritimes, June 15, 1944. After forty-four years of delays, legal prevarications, and the complicity of the Catholic Church in hiding Brossard from justice, the dead are now avenged. This case is closed.

(Moore, 1995: 8)

To buy himself some time he brought the body into the car and then pushed it off a cliff, knowing that it would not take long before someone noticed. He then hurriedly returned to his car and rode to the monastery where he has been staying for the past few days.

Pierre Brossard had always been on the run and this life has taught him many skills, One of them was to sense danger which he demonstrated when he killed his assassin and the second one was to be always prepared to run, so when he returned to the monastery, he took his three bags containing clothes, documents and Nazi memorabilia and left without

explanation. He knew that the situation was bad, so he turned to the only people he trusted, that is the “friends” he had worked with, so he contacted Commissaire Vionnet. Even though Brossard was no longer his underling, he still held respect towards the commissaire, because he feared the man. The Commissaire was strict and displeased because he knew that what Brossard did would bring more unwanted attention. He advised him to travel to another safe place and lay low, if he did that, he would be taken care of. Brossard felt slightly relieved by this and when he got to the motel where he was staying. As he was laying in his bed he could help but think about the sin he committed and slowly he started to doubt god’s forgiveness “What if God, weighing all in the balance, casts me down? I must make my confession to Monsignor. He will absolve me.” (Moore, 1995: 26) I believe Moore wanted to show that Brossard does not care about God or religion itself, he only cares for himself and his soul. He also uses Brossard to criticize the Catholic Church which protects people who are not truly repentant and who do not deserve its protection.

T was another assassin hired by a mysterious group that wanted Brossard dead. He met his contact and was given information about when and where the target will be. His contact also instructed him to leave a pamphlet on the target’s body to tie his murder to a Jewish group. T also learns that he was previously lied to. When he first heard about the job the target for the assassination was described as a harmless old man with no experience in combat, which turned out to be a complete lie considering that at this point he had already killed one professional assassin. T did not feel good about this job and when he learned that his horoscope predicted disaster on the 9th, he began to question whether he should go through with the job.

Colonel Roux and Judge Livis are employed as characters mainly for providing the reader with information about the Brossard case and the politics behind it. It is through them the reader learns about the involvement of the church and mysterious figures who protect Brossard for their benefit. When they first meet, it is revealed that Brossard plays a small but important part in this case, because if he were to be caught, he could point fingers at many people above him to reduce his prison sentence, especially the three Frenchmen were also accused of crimes against humanity but were not brought to trial. Judge Livi believes that “...if Brossard is sentenced, public opinion can be mobilized to demand that they also be tried...” (Moore, 1995: 44) This process is somewhat similar to the public justice Moore witnessed in 1944, a sort of anti-authoritarian approach to justice.

For this reason, they must catch Brossard before any other assassin finds him and destroys all the evidence. To catch and protect Brossard, Colonel Roux left for Caunes to interrogate Monsignor Le Moyne, a great defender of Brossard's case, who most likely knows Brossard's approximate location.

When Monsignor Le Moyne was young, he shared a mindset like Brossard, full of national pride and racial prejudice. However, upon seeing the horrors this brought "...the films of the mass graves, the naked, emaciated bodies, the Nazi soldiers with their guns..." (Moore1995:51), he became penitent and truly regretted his actions. Because of that, he was easily fooled by Brossard's well-crafted lies, and he believed in his innocence. When he came seeking shelter, Monsignor, like a good Christian, provided him with asylum without any questions. However, he did not know that Brossard only used his kindness to relieve his guilty conscience. Brossard treated his visit almost like a one-night stand, just to relieve his stress to confirm his virtuousness and then disappear like the hunted criminal he pretended not to be.

Just barely missing Brossard, Colonel Roux arrived for an interrogation. When he first started questioning, he accused Brossard of many crimes, ranging from stealing Jewish property to ordering executions, but he was met with a firm defense of Monsignor Le Moyne. Sensing the potential damage this line of conversation could bring, he switched tactics and tried to convince the monsignor by saying: "His life is now in danger in a way it never was before. If he gives himself up to the gendarmerie, he will, at least be protected from these assassins." (Moore, 1995: 66) This information left a big impression on Le Moyne. When the colonel left, he immediately called his superiors for advice. The answer he got was to distance himself from Brossard so as to not tarnish the Catholic Church's reputation.

Judge Livi approached the whole case from a much wider stance. She did not care about Brossard himself but cared about the people backing him, the "big fish" above Brossard in the hierarchy. For this reason, she set up a meeting with Professor Valentin. Together they uncovered that not only has Brossard been protected by the Catholic Church, mainly by the sub-branch called Chevaliers, but someone from this group also had a lot of influence over the police and had personally tampered with Brossard's case.

After the absolution, Brossard knew that he quickly needed to find a place to hide, somewhere safe and far from prying eyes. The first place that came to his mind was Abby in Aix where Father Dominic would offer him asylum. With the vision of relative safety, he arrived in Aix disguised among clochards waiting for supper and approached the back gate.

Instead of the warm welcome he was hoping for, however he was met with coldness and contained hostility. Thinking he could talk his way in, he requested the meeting with a representative of the Abby. Unfortunately for him, Father Blaise harbored no sympathy for Brossard, and he turned him away. Father Blaise shares an important detail with Brian Moore's father. At some point in their lives, they both supported the totalitarian regime of Germany but unlike Father Blaise who had a change of heart after the war, Dr. Moore changed his mind, once bombs fell on Belfast in 1941 "My father, who was pro-German, when he saw what the Germans were able to do, when he saw what the modern warfare was really like, when they blew up your house, that was all, things were over" (Sampson,1999: 46)

By refusing Brossard, Father Blaise unknowingly helped an assassin who was waiting for Brossard just outside of the church. However, Brossard proved to be more elusive than the assassin thought, and he skilfully evaded him in the café. At this point, Brossard started to suspect that someone from his immediate surrounding has been giving away information about his location. Not knowing who is betraying him he went for the only contact he could fully trust: his old lover, who was not affiliated with any group and lived alone with her dog in Cannes.

Madame Nicole was terrified when she returned home and discovered him in her apartment. To her, Brossard only meant trouble, fear, and discomfort. Through threats of harming her dog and clever manipulation, Brossard forced her to comply with his demand for temporary shelter. While staying there he reminisced about his lust for her and about the viral power he held when he was young. He bathed in the glory of the old days and once again felt "righteous" happiness from the fact that he executed those 14 Jews in Dombey. "He liked executions. They were a form of war, The enemy was cornered and in his power. He was God" (Moore,1995:125-6)

While Brossard slept in his hideout, the Catholic Church frantically tried to distance itself from his case. If the media found out that some representatives had sheltered Brossard, it would incur damage to the Church's reputation. Knowing that Broussard's friend would help him regardless of orders, they started to cooperate with the police, especially with a newly appointed Colonel Roux who received new and critical information about the case. The killed assassin was not from abroad but from France and not Jewish, so the motive of the attempted murder was not revenge but something mysterious. To learn more about

Brossard, the Colonel set up a meeting with Dom Vladimir. Together they discussed Brossard's safety. Even though the Colonel believed that Brossard should pay for his crime, he would protect him. If Dom Vladimir wanted to save him, he should provide as much information about Brossard that he could remember. The father was not a foolish man and when he saw that the Colonel was speaking the truth, he told him that Brossard on occasion stayed in the Villefranche priory which had close ties with Chevaliers. Knowing that Brossard liked to change his hideouts frequently they did not have much time and to make matters worse they could not trust local French police for risk of them being corrupt. They needed to put together a trustworthy team and they needed to do it fast.

Brossard knew that the group aiming for his life was receiving information about him from someone close, so he contacted the safest person, the commissaire. He told him about his plans with the hopes of receiving help. Unfortunately for him, the information somehow leaked, and the assassin T knew everything he needed in order to strike.

The Villefranche priory was led by Father Joseph, an old classmate of Brossard. Even though their fathers knew each other and their opinions on certain matters often coincided, they were not friends. Therefore when Brossard arrived, he had to "earn" the place, he tried to do so by reminding Father Joseph of their shared childhood and their common involvement with the Vichy regime. However, this strategy backfired, and the Father almost turned him away but then Brossard accused the Father of sending him to his death, so he, as a good Christian, relented. Through Father Joseph, Brian Moore expresses his dissatisfaction with the Catholic Church, its protection of criminals, and its blindness to sins some members have committed. "It is Church that still claims your allegiance and which, by shielding you forgives you and in doing so, forgives itself for its silence when thousands of Jews were sent to their deaths." (Moore,1995:176)

Having secured a safe place, Brossard had to contact the commissaire and ask him for a great favor. He needed a new passport to get out of the country and the commissaire was the only one who could provide it. For this reason, he decided to visit a café near the priory where, after enjoying a meal and cold beer, he would call him. Unbeknownst to him, an assassin was already waiting for him in the café waiting for just this opportunity. However, Brossard was a cunning man, and when he sensed potential danger, he did not take any risks. He ambushed the would-be assassin when he was reading himself in the toilets, shooting him 2 times in the back, and then he ran away.

At the same time, Colonel Roux, together with his newly formed police squad, stormed the priory where Brossard had wanted to hide. Brossard was unfortunately nowhere to be found and Father Joseph was uncooperative. They did, however, find Brossard's belongings and more importantly documents he had been writing throughout his life as a wanted man.

Brossard knew that his circle of potential protectors was shrinking at a rapid pace. After killing the assassin, he knew he had to immediately leave Villefranche. He arrived at a parochial house, which did not follow Vatican's orders and whose representative Dom Olivier was sympathetic towards his case. The distance between him and his pursuers was getting shorter, and France was no longer safe for him as he ran out of places to hide. The only way to survive was to flee the country, but to do that he had to call the commissaire and ask for his help. However, this short call proved to be fatal because, after it, the commissaire knew exactly where Brossard is located and that he still trusted him. This meant he could set a trap for him. At a pretence of helping, he sent out an assassin who had previously worked with Brossard and would not raise his suspicion.

To further complicate Brossard's situation, Colonel Roux discovered a pattern to his hideouts. Together with his police squad, he encircled the parochial house in which Brossard was staying. Surprisingly though the house was prepared for such a situation, and they consequently helped Brossard escape to a nearby building via roof access. Feeling triumphant he waited for a while before driving to a café where he was supposed to meet a person who would whisk him out of the country. Awaiting him was Inspector Pochon, and they briefly talked about the country where Brossard will be staying and then left the café. The Inspector led him into a black alley and then, away from prying eyes, shot Brossard two times to the chest. To lead the police from his group, he left a statement on Brossard's lifeless body, pinning everything on an anonymous Jewish revenge group. In his last moments, Brossard once again turned to God "...when he asked God's pardon, God chose to show him fourteen dead Jews." (Moore, 1995: 250). With these few last words, Moore attacks the Catholic idea of forgiveness. Brossard begged for it but was not able to achieve it. By writing this Moore wanted to express his own relationship with religion. As a dying man, Moore knew that he did not have much time and maybe he felt that for his previous rejection of religion, he could no longer redeem himself in the eyes of God.

The ending of the novel comes rather abruptly. The reader never gets to know what happened after the death of Brossard. Just like when the light bulb breaks the novel is plunged into complete darkness, leaving the reader with his own speculations. For Moore, this type of ending was better than the “happy end” found in many other novels. He created a thought-provoking ending that forces the reader to make his own epilogue.

3.4. The Film Adaptation

3.4.1. Introduction

The Statement was adapted into a film in the year 2003. Produced by Norman Jewison whose greatest achievement was the movie *The Hurricane*, an American sports drama film which made a profit of \$35, 000,000. In comparison, *The Statement* had a budget of \$27, 000,000 but box office sales were a measly \$1, 500, 000. It is safe to say that the film adaptation was not successful. Opinions of critics vary with the majority of them being negative, to list a few:

“Once more case study of how loads of taste, talent, and accumulated filmmaking wisdom do not guarantee success.” (Hornaday, Ann Rev. of *The Statement*, dir. Norman Jewison. *Rotten Tomatoes* (2004))

“Intelligent and thought-provoking, but as drama, it fails to live up to its own high expectations.” (MacDonald, Moira Rev. of *The Statement*, dir. Norman Jewison. *Rotten Tomatoes* (2004))

The film adaptation featured quite a well-known cast of actors. The main character Pierre Brossard was played by British actor Michael Caine who became popular after his role as Harry Palmer in *The Ipcress File* (1965) and the title role in *Alfie* (1966). Although, successful he took on a role in many below-average movies *The Statement* included. His portrayal of Brossard was phenomenal. He was able to express the cruelty and coldness that dwelt in Brossard. The only problem with him as a Brossard was that he was unable to emulate the French accent one would expect from a Brossard who was born and raised in France.

Colonel Roux was played by another British actor Jeremy Northam who had his debut in the thriller *Sit* (1995) and later captivated the audience in *Emma* (1996). In my opinion, the performance of the actor was more than satisfactory and he played the “new” Colonel Roux

well. Sadly, it was Colonel Roux I had problems with. The film adaptation failed to portray Colonel properly and he felt more like a romantic hero rather than a normal person. The same can be written about Judge Livi played by Scottish actor Tilda Swinton. Her androgynous appearance allowed her to play the role of a nobleman in the movie *Orlando* (1992) which became her most notable performance. In *The Statement*, she took on the role of newly upgraded Judge Livi who has much more impact on the film than in novel. She radiates strength and confidence, and she was effortlessly able to portray a strong and influential woman. However, this Judge Livi does not fit into Moore's style and oftentimes seemed utterly out of place.

Lastly in the role of Pochon is an actor from Belfast, Ciarán Hinds. Pochon in the novels plays a minimal role. He is comparable to the two previous nameless assassins. However, in the film, he appears more frequently, functioning as both mastermind and assassin. Before Hinds took on the role of Pochon he appeared in the movie *Excalibur* (1981) alongside actors such as Liam Neeson and Patrick Stewart.

Overall the cast was satisfactory. They were able to deliver an amazing performance despite the confused plot. The fact that this film adaptation featured no major French actor is noticeable but compared to other jarring mistakes quite forgettable. In an attempt to discover the reason why the movie failed where the novel succeeded, I compared the two, to describe the major differences between the novel and the film adaptation.

3.4.2. Comparing the film adaptation and novel

The movie starts with an introductory segment, which was not present in the novel, that shows the humiliating hunt and terrifying execution of Jews by Nazis and followers of the Vichy regime. Brossard is seen as a young officer delivering a finishing coup de grâce to the seven executed men. The number of victims was changed from the novel to represent the historically accurate number of executed prisoners. After this brief flashback, the movie follows rather closely to the novel. Assassin R sees Brossard in a café, tails him when he leaves, and tries to ambush him on the way home ultimately failing. Brossard then hides the body and drives for Abby where he reads "The Statement" while sitting in his car. He feels nervous because he notices a Jewish name on the passport of the assassin. Two major changes persist throughout the whole movie. Pochon who in the novel was introduced at the end just shortly before he killed Brossard, appears in the movie from the beginning and

plays a much more active role by guiding and helping the assassins. He was introduced to simplify the plot by representing the group that wants Brossard dead. The next change which in my opinion hurt the film adaptation's success was the removal of Brossard's inner monologues and thought processes. It is understandable why this change was made. The novel frequently deals with psychological aspect of each character which would take too much of the screen time and a casual watcher would quickly feel bored. However, by removing these parts, the producer warped how the audience perceives Brossard. In the novel he is ruthless, cruel, and manipulative He uses everyone to survive, and he does not regret in the least the sins he had committed. In the movie, however, he seems like a fragile and penitent old man who committed mistakes of his youth and immaturity.

Another important change the movie made was to remove the talks Brossard had with all the fathers and priests he visited. It is through them that we learn about intimate Church involvement and the help Brossard had received throughout the decades. These segments are also important because they further develop Broussard's personality. It is here that his cunning and manipulative personality shines. He uses every piece of information in his arsenal and twists truths and perceptions to his own favour. Even when he meets someone who does not like him, through clever manipulation he is able to convince them to help him. The movie fails to show to what extent Moore understood psychology. Scenes that are otherwise entertaining to read about are utterly skipped in favor of such scenes as Judge Livi and Colonel Roux's lunch which hardly adds anything worthwhile.

Because every modern movie must have a romance, this one is no exception. While their relationship in the novel is strictly professional, they share almost no personal moments or relationship-building events. While Colonel Roux in the novel personifies the cold hand of justice whose sole focus is on catching Brossard, Judge Livi is more of a supportive character: she does not play an important role outside of giving permission and doing paperwork. Although keeping some important characteristics, especially for Colonel Roux, the movie changed how they behave on screen. Judge Livi is a strong feminist woman who will not let herself be stomped on by powerful men and is fully capable of dealing with her enemies alone. She deals with sexism and gender inequality with grace and repays those who wronged her twofold. She is also Jewish, so it may be assumed that some of her relatives were killed during the brutal Vichy Regime.

Colonel Roux remains similar, but he is much warmer than in books. He appears to be more likable, and he acts more like a protector rather than a punisher, even shown to be “sexy” to women in a French restaurant.

Throughout their journey, it is hinted that they developed feelings for one another but, for whatever reason these feelings are not properly developed. Surrounded by this tension, due to time or other reasons, their romance never blooms. It leaves this subplot of the film unfinished like many others.

After Brossard kills the second assassin and Roux and Livi had their lunch the plot continues almost the same way as the novel. There are only a few minor changes: Judge Livi is somehow connected to this case; I believe she may be related to one of the victims making the case more personal and interesting but without being given further information the film leaves this possibility ambiguous

The professor who met Livi in the novel is replaced by a priest who helps her discover the Chevaliers. In the attempt to add more drama, the Church is more sinful than in the novel. Representatives act angrily when meeting the Colonel and Judge and are offended that Brossard’s case is being connected to them. Even other priests could not dodge this vilification. If the movie is to be believed, every member of the church is corrupt and blinded by greed. This negative outlook also reaches politics, when a minister, whose friend of Judge Livi’s father, reaches up to her and tries to dissuade her from continuing the case. As previously stated, Livi is nevertheless a strong character who does not give up until the true mastermind is caught.

There are some additions and a few cut parts. Almost all parts with the second assassin are cut and he remains without a backstory throughout the movie. I consider this a good thing as his parts in the novel were rather short and boring. They served no narrative purpose outside of padding the plot and can be removed without incurring any lasting damage to the overall plot.

While Roux and Livi frantically search for Brossard, he visits his former lover Nicole, who is described as his estranged wife, in her apartment. The movie nicely portrays the mix of emotions Nicole held toward Brossard. At first, she is terrified, distant, and cold but she slowly opens up, and when Brossard had a nightmare, she consoles him, appearing kinder, almost motherly. Brossard also showed his more humane side when he interacted with Nicole. However, his threat to abuse the dog caused he had bought her years ago caused

waves in their relationship. The problem with this part is that it failed to progress anything. What in the novel was an important part where we do not only learn about Brossard's history and manipulation but also his innocent desire for a normal life. The movie mostly skipped only showing a brief flashback that carried a drastically different message. Originally warning Brossard of his impending doom, it now turned into a sad scene where an old man is simply tortured by his victims. It is an interesting scene but a poor adaptation because it makes the viewer sympathize with Brossard rather than despise him.

Feeling partially responsible for Brossard's actions, Cardinal sets up a meeting with Livi and Roux. The idea was to show that the Church is willing to cooperate with the police and will not cause further problems, their goal is to minimize the damage Brossard's case could cause should it go wrong. Judge Livi being such a strong character, uncovers the hidden truth and verbally attacks the Cardinal. Both parties are unwilling to yield, the meeting ends in a rather hostile manner. This was a nice addition to the plot as it further builds on the idea of the Church's connection to French Nazis and connects these two, previously separate stories, nicely together.

When Brossard leaves Nicole and arrives at the Villefranche, the action starts to pick up the pace. Brossard is surrounded by police. Not giving up, he steals the priory car and flees the scene, leaving the police empty-handed. Yet during the escape, he is spotted by the assassin who follows him to a restaurant in town. Exhausted, Brossard tries to catch his breath when he notices a strange young man walking nervously in the restroom. Not taking any chances Brossard ambushes the assassin and immediately flees the scene. Meanwhile, the police continue searching the priory. They eventually discover Brossard's belongings which will play a crucial part in the upcoming investigation. After this discovery, Colonel Roux who was the head of this search, is called to the scene of a recent shooting. The victim was a young man on whose body they found the statement. This meant that Brossard was already long gone, and he would not return to Villefranche. There was one change from the novel that does not make any logical sense. Brossard just barely escaped the police and he decided to stop in a restaurant that was a few minutes away from Villefranche. This information undermines Brossard's cunning and makes him look incompetent. It could have been a simple oversight but to me, it points to a lack of realistic thinking. They could not figure out how to introduce the second assassin so they simply left it as it was in the novel, but because they made his escape from Villefranche more dramatic, it still does not make any sense.

Following this Colonel Roux and Judge Livi investigate the documents Brossard left behind and discover where he will be. They capture Commissaire Vionnet, which is also a new addition, and for whatever reason, this seasoned police commissaire immediately confesses to two slightly mean officers. They did not have anything incriminating on him and if he did not confess he could have left scot-free.

Having all the information they need, Roux and Livi ambush Brossard once again in the Priory de Saint but he manages to flee again. His happiness however is short-lived as when he meets his supposed savior he is shot and dies. At this moment the novel ends but the movie continues. Because Judge Livi and Colonel Roux captured the commissaire, they have enough information to imprison the leader of this scheme. In the end, justice was served, and victims were avenged.

The final moments of the movie are left to the historical Jewish victims and their families. A picture of the event that inspired the novel is shown. On it we can see Nazi collaborators proudly standing in front of executed Jews. This horrific scene serves as a reminder to learn from our mistakes and to not repeat the horrors of the war. Next scene shows the graves that were erected in honour of the executed victims. By including these scenes, the film adaptation pays respect to the victims and survivors of the Second World War.

3.4.3 Conclusion of the film

The movie was a somewhat faithful adaptation, and it did not deviate as much from the source novel, only on the surface. If we delve even slightly deeper, we start to discover a lot of irregularities and additions.

With regard to the plot, the movie failed to portray scenes where Brossard reflects and makes crucial decisions. In the novel, he constantly battles with his decisions, and he tries to convince others and himself of his innocence. This unending psychological conflict was completely missing from the movie. Most of the time Brossard appeared on the screen he seemed vulnerable and weak constantly being tormented by his guilty conscience and repeatedly crying, which goes against the novel where he seemed strong and extremely capable, vehemently shielding himself from sin and guilt with the forgiveness of priests.

Presumably, to make it more appealing to the modern audience the movie producers had to include an unnecessary faux romance between younger Roux and older Livi, which

only added more to an already stuffed movie. The romance itself was done poorly and it did not leave any lasting impression. Livi and Roux did not have good chemistry, their personalities were too different, and while working on the case they often clashed. This does not mean it could not work but due to the time limit they didn't share enough relationship-building events and their romance was left as a half-baked attempt.

The end was disappointing the novel with its ending shows that not every ending is happy and not every evil is punished. It's a bitter ending which is much more thought-provoking than what the movie showed. It is understandable that the movie ended with the good side winning in order to please the casual audience, but it hurt the final message Moore wanted to convey.

4.0. *Cold Heaven*

4.1. Introduction

Unlike Any other novel by the author Brian Moore, *Cold Heaven* is a much more personal book that reflects a nightmarish experience he had lived through. Medical terms and diagnoses often used throughout the novel were gained during his early days when he observed his father stitching up the bodies of patients and treating all kinds of wounds, during the German bombing raids on Belfast in World War II. The event that starts the plot of both the novel and film adaptation was directly drawn from his personal experiences. In the year 1953 Moore suffered a terrible accident, in the fourteen-island lake in Canada, while lazily swimming around, he noticed a motorboat coming his way “I saw coming raring towards me an enormous apparently unmanned motorboat”. (Craig, 2004: 119). The boat hit Moore’s head and fractured his skull. Thankfully after he has been so severely wounded, he managed to stay conscious and kept afloat. This instinctual act managed to save him from drowning and because of it, he was quickly rescued by the people who witnessed the accident. It took him 6 weeks to fully recover. During those weeks he found himself in a similar state to one of the protagonists of *Cold Heaven* Alex Davenport. Due to brain damage, he had temporary trouble with memory, his thoughts were often confused, and writing which served as his source of income came out unrecognizable. “He found it impossible to read and as of writing – if he tried to write at all, he produced only gibberish “(Craig, 2004: 120). With extraordinary luck and resilience, he resumed writing his novels after a few months and his only lasting effect was a slight hearing impairment.

Contrary to other works from Brian Moore, *Cold Heaven* differentiates itself from his other works by adding the element of paranormal. Moore is known for “...his love of the particular detail, of humor and irony, and the down-to-earth people. “(Sampson, 1999: 41). *Cold Heaven* puts a normal woman into an extreme situation and throughout the novel explores the effects it has on her mind. He experiments not only with the human mind under stressful conditions but also with his own style of writing.

4.2. The Novel

The novel is split into two parts. They are not thematically different. However, in the second part the story switches its focus. In the first, the reader mainly follows Marie tracking down the whereabouts of her husband and discovering the clues he left behind. It is more of

a detective fiction and the whole case of where Alex was and why he ran is shrouded in mystery. The plot radiates tension and encourages fast-paced reading. Contrary to this the second part is slower paced but in turn filled with psychological and theological dilemmas. The reader explores more of the religious theme and with the frequently happening “miracles”, this part more resembles Moore’s fiction. There is, however, a problem when labelling it as fiction because everything that happened to Alex was directly drawn from Brian Moore’s own real experiences. Unless we do not acknowledge that God truly exists, we could in explanation describe the experience that happened to Mrs Davenport as a stress/guilt-induced hallucination because of the nuns’ lies and in Alex’s case as symptoms of severe head trauma. With this clever manipulation, Moore realistically draws the reader into the pit of confusion. Together with Marie, they start to question the possibility of those events.

In the same way that Brian Moore projects his experience from the 1953 boating accident and his medical knowledge onto Alex Davenport, he also projects the Catholic religious experience and his guilt for leaving it behind onto Marie Davenport. She went through a massively traumatic experience and in her confusion, she started having a major guilt complex. She convinced herself that everything that happened, was her fault because she had rejected the apparition of Mother Mary. This apparition itself could have been a hallucination caused by stress and guilt from being unfaithful to her husband and having an affair. By listening to the apparition’s commands, she tried to help her husband but all the time she carried a heavy burden, and the consequences of her actions strongly haunted her, eventually almost breaking her. Her efforts to refuse religion and to reject the messages that were forced onto her are reminiscent of how Moore, who came from a very religious family had to sever the familiar oppressive bounds to the Church to finally be free, but it also shows how vulnerable a person is who grew up with these traditions, even when he finally breaks free. Like an insect that is freshly molted, he too is easily crushed by surrounding forces.

4.3. Characters

Marie Davenport is the main character of the novel. The reader follows the story mostly through her narration and as such gets to know her motives and way of thinking quite thoroughly. A troubled woman, her husband, a Doctor of Medicine, paid no attention to her, so she found a lover. On the day of the accident, she was preparing herself to leave her

uncaring husband and live with the love of her life, but because Alex was badly wounded, all her plans were postponed. Announcing that she was leaving him just in this life-threatening condition was too much. Even though she wanted to divorce him when he got injured, she stayed and cared for him until the very end. The situations that were thrown at her were bizarre and cruel, but she demonstrated steel-like willpower and courage and faced every problem head-on. This characteristic she likely shares with Brian Moore.

Ironically, she embodied religious doubt and Catholic guilt. She struggled with her conscience for not believing because she viewed what happened as a sort of religious punishment for not following god's will the idea of which she had been "indoctrinated" with, in her childhood. Moore projected his own interpersonal conflict onto Marie and dragged her through hell to express his own fears. He also used Marie to express the shame he had felt when he left Jackie for Jean. Moore and Marie both fell in love while married and they both suffered immensely for it. Marie, essentially, experienced purgatory, and Moore "...spurned by a wife, I had felt this helplessness at the state of my world. How weak I was!" (Sampson, 1999: 156). He tortures Marie and in essence, tortures himself to atone for his sins.

Alex Davenport is the husband of Mrs Davenport who was the victim of a brutal accident. Like Jesus, he died and arose multiple times throughout the novel, and each time his death serves as a reminder to Mrs Davenport to not stray from the Christian path and follow the leash like an obedient dog.

Most of his actions were strange as he was almost constantly in a delirious state, only listening to his paranoid instincts and perhaps some guiding voice from above. During the rare times of lucidity, he was a smart but very cold man, utterly pragmatic and obsessed with his job. He did not have time to deal with minor problems, so he ignored his wife which led to her cheating. At first, he did not know about her affair but even when he discovered the truth, he chose to ignore it. One can only guess if he ever truly loved her or if he married her for convenience.

His character is somewhat reminiscent of Brian Moore's father whom he described as "This eminent patriarchal figure was a father whose disapproval provided his son with large-scale difficulties..." (Sampson, 1999: 49). Like Alex they both had influence over a weaker being who strived for their approval.

Daniel is the married lover of Mrs. Davenport. He was a romantic middle-aged doctor, overflowing with love for Marie. He supported her throughout the situation and stayed true to the Hippocratic oath when Marie asked him to help cure her husband. He did not protest and helped a patient who was on death's doorstep and needed immediate medical attention. Because the circumstances of both fictional and real-life affairs are so similar. Daniel's real-life counterpart would be Moore's love, Jean whom Moore described as "beautiful, wise and funny: the ideal wife, friend, companion..." (Craig, 2004: 194). Which, with few modifications could be the description Marie Davenport would give about Daniel.

Mother St Jude is a shy old woman, surrounded by a shroud of mystery. Her mere presence ever so slightly eases the burden Marie had to bear. She emanates love and her goals were purely good-natured. Unbeknownst to her however, Marie constantly switched between perceiving her as a pure-hearted individual or a cruel instrument of God who tried to lull her into a false sense of security and punish her when her vigil failed. To Moore Mother St Jude represents a loss of identity that comes with religion and which people sacrifice to appease God. "She is the most humble person I ever met. She has no self." (Moore, 1983: 74)

Father Niles looks on the surface like a normal older gentleman who was interested in paranormal religious events. He acted politely and respectfully toward Marie and listened to her story with sincere interest. This shabby facade however immediately crumbled because Marie recognized his true nature from the start. Deep in his heart, he was an uncaring professional willing to go to any lengths just to find a story. His morals were so corrupt that he did not hesitate to track down even a suffering victim to conduct an interview. In the end, he played a pivotal role in convincing Monsignor Cassidy. Hence, she was forced to swallow her pride and ask Father Niles for help.

Monsignor Cassidy is a seasoned man of faith. Through his dedication and hard work, he attained quite a comfortable post of monsignor in a remote place. In his career, he has had to deal with many false prophets and witnesses, so he grew suspicious of such matters. When Mrs. Davenport came to inform him about her revelation, he was justifiably sceptical. His character is quite ironical for on one hand he represents God's will on earth but on the other, his faith has been eroded by life and the constant pestering of oddball attention seekers.

4.4. The Plot

4.4.1. Part I

The story started with our pair paddling in the solitary waters of the Baies De Anges Mexico. After a while, Alex Davenport decided to take a swim and asked his wife to follow him with the boat. This simple decision cost him dearly and it would haunt him and his wife until death. Occupied with swimming, Alex was unable to hear his wife frantically calling for him. An uncontrolled speeding motorboat rammed into him injuring his head. Marie Davenport was in utter shock; her mind could not properly register what had happened. One moment she was yelling for Alex to get out and suddenly he floated motionless in the cold uncaring waters. With machine-like movements, she helped the careless assailant lift up the unconscious Alex to the boat and sail to the beach, where she watched her husband getting first aid and when the ambulance arrived to pick him up, she unquestioningly followed. On the way to the hospital, one intrusive thought emerged: "It is one year since Carmel. One year to the day" (Moore, 1983: 13). This, more than the injury itself haunted her through the rest of the novel and caused her to question her beliefs and sanity.

Only after Alex was admitted to the hospital and taken to the emergency room did the whole situation dawn on Marie. The amount of stress she had to endure was terrifying, she found herself in a foreign country without the ability to speak the language properly, her husband was severely injured, and she had no idea if he would survive. Yet she endured her spirit still unbroken. Without being able to help her husband she had to wait for doctors or nurses to give her any information about her husband's condition. At first, she was told that he only suffered a concussion and that no bone was broken, only after two hours of nerve-racking waiting, when the doctor came, she knew "Oh, she said. She knew, then. It was not brain damage. It was death." (Moore, 1983: 16). Doctors discovered a small fracture and before they could help, the patient expired. Utterly devastated, Marie went to see her husband's body. In the morgue, she saw the cadaver of her dead husband with a cruel-looking wound above his left ear. Emotionally distraught Marie returned to their apartment to deal with the formalities surrounding her husband's death. Here she remembered her childhood which is, in some regards, quite like what Moore experienced: they both attended strict religious schools which greatly soured their relationship towards religion. The oppression from nuns she had to endure was quite similar to how Moore felt about his parochial education in St. Malachy's Diocesan College. "His misery there was unalleviated by

his literary talent, and it seems that even it was blighted by the crude male posturing of his peers and by priests' close monitoring of his scholastic progress." (Sampson, 1999: 30)

She left that depressing cold room and returned to her hotel room. After countless unending questions and dread-filled memories, the hospital where the body was kept contacted Miss Davenport and demanded her presence at the hospital. Without any further information, she and an employee of the American Consulate returned to the hospital. They met 3 doctors who were supposed to investigate the circumstances of her husband's death but instead, they told her the most shocking news: the body that was diagnosed as dead, the body that Marie saw with her own two eyes with "a cruel-looking wound painted in yellow antiseptic, but still bloody, the skin open like lips..." (Moore, 1983:19), had disappeared. Doctors offered many an explanation: someone stole his body, or it was misplaced. None of this, however, sounded plausible. Marie, tortured by guilt, clung to the minuscule hope that her husband somehow survived and just simply left the hospital on his own. Her suspicion was strengthened when upon returning to her apartment, she found out that someone broke in but instead of stealing money and valuables, this person took only Alex's return ticket, passport, clothes, a briefcase, and shaving things. The list of missing things painted a picture of quite a strange thief but to Marie, the missing things meant that her husband was alive, maybe injured and confused but alive nevertheless. He was most likely on his way back to New York City. "...he's there, she thought as the plane slued around moving out. He's there, He's not dead. He's alive" (Moore, 1983: 35)

Without wasting a second, she pursued her husband back to their borrowed apartment in New York and even though she should have arrived much later than her husband, due to her missing a flight, when she opened the doors of their apartment, she found it empty, devoid of life. Almost everything was the same way it was when they left, except the chain on the kitchen doors which she put on before leaving for France had been taken off. This small sign of intrusion strengthened her hope, so she decided to wait for her husband to return. Exhausted by everything she laid on her bed slowly drifting to sleep. When she woke up the next day, her husband had still not returned. His absence, which she craved before the accident, left her feeling completely helpless. She decided to ask for help from the one she adored, her lover Daniel. She left a simple message begging for help and solace.

Feeling the effects of an upcoming migraine, she called the drugstore and asked for medicine delivery. Unfortunately due to circumstances she had to go buy the pills alone. Maybe because she suffered an extremely stressful event or maybe just because her senses were confused by a migraine, she saw Alex getting into a bus. Alarmed and panicking she followed the bus in a taxi but after catching up and taking a better look at "Alex" she realized that the man she thought to be Alex was, in fact, a stranger. This shattered her hope and forced her to rethink her actions so far. Tired, she started to consider her actions delusional, and Alex was indeed dead and some unknown enemy of his somehow stole his corpse. Without Alex, she felt lost and alone "...her whole life had disappeared with Alex. There was no one here, no one anywhere, who would believe her story. Not even Daniel." (Moore, 1983:47). She was now completely alone without anyone to help her, to guide her. Moore again used loneliness to build the character of his protagonist. To "quench" them in the deep dark water of loneliness, waiting if they break or if they come strengthened by it.

When Marie got back to her apartment, her migraine already cured, she looked for a reply from Daniel, and to her surprise, while she was gone someone had already picked it up. The only other person who had access to her apartment was Alex. This reignited her hope and after a bit of detective work, she found out the contents of the message. Daniel sent an address of their meeting place and Marie with newly found hope set out for the Lobo Motor Inn in Carmel California. Where Moore himself had stayed before and where he had the dream that inspired two novels: *Cold Heaven* and *The Great Victorian Collection*.

On her way to Carmel, she reminisced about her marriage regretting her decision to marry Alex. It was loveless marriage without effort. Maybe her husband loved her back in the day but over time, his focus had shifted to his work. When a young, good-looking attentive doctor Daniel met Marie, they hit it off quite easily and she consequently cursed the day she married Alex whom she never truly loved. While on vacation she wanted to tell Alex but due to the accident her focus shifted quite drastically.

When she arrived at the inn, there were no signs of her husband, and her lover was still away. Instead of anxiously shutting herself in her room, she explored the inn in all its dreadfulness. Maybe by coincidence or by God's will, she came across a sign that pointed towards a cliff walk a place that had haunted her in her dreams the whole past year. With the resignation of a death row prisoner, she walked the path but upon reaching its end instead of repeating the same horror story that still tormented her, nothing happened.

Quite bewildered she tried to return but on her way stumbled on something she did not expect: the Church of Mary Immaculate. "She stood for a moment, rereading the words. There could be no doubt. All has been planned." (Moore,1983:60) Then she finally understood her role. She was merely a puppet for powers far beyond her understanding.

Following the beckoning of her destiny, she went inside a gift shop attached to the church. There she spoke to Sister Catherine whom she recognized as another tool meant to guide her or to punish her. When Sister Catherine invited her to visit the chapel, she meant it as a friendly gesture but maybe due to stress or experience, Marie saw a hidden order behind the words which she dared not to disobey. While inside, memories of her childhood full of religious oppression resurfaced. After a while, she could not resist further and she ran away escaping not only from the foreboding building but also from her past. "...she knew there was no escape. She had been told what she must do next. She must come back at five." (Moore, 1983: 66)

Before even being able to mentally prepare herself, the hour of their meeting had come. For the Reverend Mother, it seemed to be a normal informal meeting where both parties would share memories. However, for Marie, it was an event that could shape her future. Though hostile at first, Marie felt strangely content. At first, she thought that behind every word and action an evil intention hides, she relished the moments when could attack her opponent but when her opponent showed no sign of retaliation, only love and overwhelming reverence.

She dined with the Reverend Mother and other nuns and after eating returned to the inn. However, before she left, she was invited to visit again sometime soon. Marie knew that this innocent invitation was not an invitation at all. It was an order and a warning: she was warned that she must visit again and testify.

When she finally got back with her head full of doubts about her sanity and looking forward to reuniting with Daniel, she found an unwelcome surprise: her severely injured husband was waiting for her. So far, her action seemed always full of confidence, and she showed tremendous willpower but suddenly in the presence of Alex, her personality weakened, from a strong-minded individual to a meek and scared woman. They talked for a long time. Alex explained to her what had happened and occasionally asked questions about the incident. Most likely due to his severe head injury, he thought that the accident was not an accident at all, but that someone was trying to kill them. Marie dissuaded him from this

thought, and she seemingly succeeded but Alex throughout the course of the novel reverted to this idea multiple times. His actions sometimes appeared like a rabbit fleeing from an unknown predator.

When they finished their talk, Alex told Marie to leave his room. To Marie, this seemed ridiculous, but she obeyed. Everything about this situation angered her. Especially Alex's self-centeredness and selfishness. Still, she listened to him and others to save his life. She returned to her own hotel room and briefly phoned Daniel, both eagerly anticipating the presence of the other. She noticed that the light in Alex's room had come on. Curious she went over to check on him. What she found chilled her to the core. Alex who was fine minutes ago, died and his cold dead body lay sprawled on the bed. She could not express the sadness that filled her when she held his lifeless body. "She did not weep. It seemed to her that what she felt was beyond tears." (Moore, 1983: 84). With inhuman coldness, she studied his body. He had no pulse, was not breathing and his eyes were clouded and without any spark of life. She knew that this was a punishment for her disobedience. Because of her pride, she did not beg the nuns for help and did not tell them what had happened on that fateful day last year.

Abandoning the dead flesh on the bed she looked around the room and noticed a notebook on the bed table she expected a final message but instead, she found curious data:

4. 10 hours ½ hr. 70 deg. Pulse 52.
 Stoppage 2 hrs?
 No Urine output. No food or fluids. Pulse 48 at 1806. 56 at 1710
 Temp. 78.
5. No urine output, No food or fluids.
 Stoppage 1 hr at approx. 1300.
 Temp. 80. Pulse 54 at 1500.
 (Moore, 1983:85)

By including this detailed, medically accurate observation, Brian Moore shows that, even though he was unsuccessful in graduating, he remembers enough to satisfy the, oftentimes, critical doctors who read his books.

Puzzling over this strange new information, at first she did not notice but after a while the body that was without pulse and which had already drawn its last breath, moved, and with unbelieving calmness she gave her resurrected husband his notebook back. At this moment she truly understood what kind of power her opponent wielded, and she was terrified.

After her husband resurrected, he seemed in extremely good condition for someone who had just died. His complexion seemed brighter, and he went around with a happy expression. However, he was still ill, his memory was fuzzy, and his senses were confused. With the help of his dear wife, he managed to eat his breakfast, and all seemed fine. It looked like his health was suddenly restoring itself at a rapid pace. Marie knew that this was only temporary, and it would only last if she obeyed. Still not wanting to miss this opportunity to satisfy her curiosity she asked why he ran away. To this, he had no answer. He was simply afraid and as if compelled by a higher being just ran away from everyone. He did not know why, but Marie knew that he was controlled “A lot of it went blank. I did things like a robot” (Moore, 1983: 94). Moore probably referenced his own state after the accident, when he was unable to do some basic tasks without the guidance of others.

After a modest breakfast, they went for a walk. His strength slowly returning to him they began to talk. It is heavily implied that Alex knew something about Marie’s extramarital affair “Something was wrong with you last year. Something I don’t understand.” (Moore, 1983: 95). For a whole year Alex had been noticing changes in Marie’s behavior but possibly due to work or lack of care he did not question her about it.

Alex led the way all the time but when Marie noticed that their destination was the Church of Saint Mary Immaculate, she stopped and convinced him to return. This was a fatal mistake as when they returned to their room Alex’s health deteriorated rapidly and eventually he died again.

4.4.2. Part II

The second part focuses more on the event that happened to Marie and the people interested in it. Alex is still present, but his medical condition becomes much more important than his character. His health dictates the course of action for Marie, and it keeps her in check. More characters are introduced who play crucial parts in the plot. Marie switches her aim from helping Alex to finishing the theological situation and she spends much of her time dealing with religious officials. She also fully accepts her destined role and is determined to finish everything to save Alex and eventually leave him for Daniel.

Right in the beginning the reader is introduced to Monsignor Cassidy and Ned Niles and finally, the revelatory event that started this whole situation is revealed. Marie gathered the courage and finally confessed to Monsignor Cassidy one faithful day; she had an extramarital affair with Daniel in the Point Lobos Motor Inn. She went for a walk and on her

way by the cliffs she had a divine revelation. She saw the image of the Holy Mother and it ordered her to convince the church to build a shrine in the place of the apparition. Marie as a modern logical person denied this revelation and ran away in fear. This choice brought her utter misery. Every night from this point she had nightmares and constant headaches, and everything culminated with the boat accident. To the Monsignor, this confession seemed made up, as Marie looked almost crazy. He thought she just wanted to get famous. He reassured her that everything was okay, and she could rest. He bid Marie farewell and when she was gone from his sight, he completely forgot about her. Moore attacks the Catholic idea of hospitality. Monsignor turned away a person seeking help and by doing so went against the teachings of the Catholic Church.

Now full of hope, Marie swiftly returned to the inn where she found Alex resurrected. To her shock, however, he forgot most things. He did not know where he was or who he was and couldn't even recognize Marie." It was as though his soul has fled his body" (Moore,1983:112) She understood that her objective was not yet finished, that she must try to truly convince the Monsignor again.

While Alex slept, she met with Daniel. He brought with him some good news, he was ready to leave his wife and live together with Marie. Excited as she was, she had to tell him about the situation with Alex. Daniel was a good doctor and when he saw in what state Alex was, he immediately took him to the nearest hospital to get proper treatment. Marie helped him with it but all the time she thought that maybe she was making a mistake. In her mind, the only way to really help Alex was to convince the priests of the "miracle". "...what hospital can save Alex from a power that controls life and death?" (Moore, 1983: 118). From this point forward Marie believes that God is behind all of this and her rationality begins to disappear.

With a lie, they convinced the staff and Alex was admitted to the hospital. While waiting, Marie reminisced about the time she met Daniel and how they fell in love. She longed for those carefree moments of undiluted love and careful attention. While Alex stayed in the hospital Marie together with Daniel returned to the inn, there they spent a brief time of vulnerability in each other's embrace.

The next day Daniel left to finish some dealings in San Francisco and Marie went to visit Alex. He seemed fine and his memory had returned to him, he recognized Marie and told her about what had happened so far. He mentioned that a few people messaged him.

His mother, some people from immigration but also some priests, who asked if he could speak with Marie. This alarmed her and she immediately went to call him. Surprisingly it was not Monsignor but Father Niles who had left a message for her. He was interested in her story and when they got into contact with each other they decided on a meeting place in San Francisco. She knew that piquing the interest of Father Niles was not a coincidence and if she like “the simple Indian shepherd; the half-starved French peasant girl rooting around a riverbank for scraps of food; the illiterate Italian children; the pious postulant in the Paris chapel.” (Moore, 1983: 140). She too has been chosen and she must do her part.

The meeting place, the Church of St Benedict Labré, shined brilliantly in contrast to the menacing sky that had followed Marie like a symbol of impending doom. Anxiously, she entered the enemy territory and met a sly old fox in the clothes of the holy Father Niles. The interview did not go as Father Niles expected it to. He thought that Marie would seek attention only feigning her aversion. In his mind, the hostility she presented was only a facade but after speaking to her, he understood that she truly hated every minute she had to spend talking about the event. It made the story so much more appealing. With her evasive and volatile retelling, she managed to make quite an impression of veracity on Father Niles and inadvertently awoke his reporter soul. While telling him about the apparition, Marie made a mistake that she soon came to regret. She purposefully left out Alex’s incident and refused to tell Father even when questioned “Surely you want us to do whatever is necessary so that you will be spared any more things happening to your friend?” (Moore, 1983: 147). This seemingly innocent remark was a threat but Marie was not able to perceive it, which she came to regret soon after.

When she returned from the church, Alex was in a much worse state than when she left him. His vital signs were unstable, and his temperature dropped. Again, he could not remember anything and he could not recognize his own wife. “*I’m all right*. The cracked zombie voice, the eyes that did not know her, the shaking like terrible ague” (Moore, 1983:151). She knew that this was punishment for her actions and to repair it, she immediately called Father Niles willing to tell him every detail if it meant saving her husband. At first, she could not contact him but after moments filled with despair, he called back. She begged him for another interview, and because he was personally interested, he agreed. As soon as she finished talking with him, Alex miraculously recovered, his vital signs which were abnormal a few moments before were restored to normal and his memory returned.

Now in his conscious state, he scolded Marie for bringing him to the hospital. He was convinced that the hospital was not needed for his recovery and insisted that his condition would be better if he had stayed in Carmel. Alex did not want to be seen by doctors as a freak of nature which was the main reason for his constant illogical escaping. Yet for reasons unknown to him, he always ended up in Carmel California as if drawn by an invisible thread. Leaving Alex to rest, Marie left his room and went back to the waiting room. She sat there until midnight patiently awaiting any news but when nothing happened, she returned to her hotel room. In her absence Mother Paul called and invited her for supper Marie lay on her bed listening to the message until she was embraced by her dreams.

The next morning, she awoke to a shrilling telephone. Alex wanted to talk to her, so she quickly did her morning routine and rode to the hospital. The whole way she was wondering why Alex called so suddenly. She imagined that he wanted to talk about divorce but when she got to his room, she found Father Niles his fox mask shattered and instead deceitful grin in its place. When they talked before, Marie betrayed where the location of her "friend" and as a proper reporter, he followed this lead which ended with her husband. Not wanting to mix him into it she took Father Niles aside to chastise him for tracking her down and bothering her husband. He defended himself by saying that all of it was just pure coincidence. This statement was hardly believable, and it only deepened Marie's hostility and mistrust towards Father Niles. When he tried to convince her that situation happening to her would be eventually resolved and she would be given grace, Marie did not believe him "Signs, miracles, soliciting. This is force. I am being punished" (Moore, 1983: 159).

Having said everything she wanted, returned to her husband's room. Surprisingly when she opened the door her husband was not laying in his bed instead, he was dressing up in the bathroom. Concerned for his health, she asked what he was doing, and he announced that he was leaving. The logical person in her tried to persuade Alex to stay but he was far too stubborn to listen to his wife. When he asked her to help, she knew what disobeying would bring, so she did his bidding.

On their drive back Alex criticized Marie for her decision to contact the priest. He was rude and mean but still shamelessly asked Marie for her help. To appease him, she agreed. He berated her constantly on their way to Carmel "I don't think you have any idea how ill you were. Or how ill you are now. Of course, I do, he said. You are the one who doesn't know anything. You don't understand, you don't know what this is all about" (Moore, 1983: 165).

After Alex and Marie safely arrived at the Inn, the Monsignor met with his cousin Father Niles. Together they discussed the case of Marie. Father Niles believed that Marie truly saw the apparition of the holy mother and he tried to convince Monsignor. He urged him to allow further investigation because he found an interesting clue. A nun from the Church of Mary Immaculate in Carmel had a dream quite similar to the vision Mrs. Davenport suffered. To acknowledge this as godly intervention he had to investigate if the nun and Marie were in contact or if it was just a clever plot. Though still sceptical, Monsignor agreed and allowed Father Niles to pursue this track, more to save his reputation rather than to prove god's presence.

When Marie and Alex returned to their room, he again regressed to his semi-conscious state. Without tremendous mental effort he could not even eat food and instead of attempting further he just went to sleep. Her husband asleep, Marie wanted to phone Daniel, but she could not reach him and in her indecisiveness and anxiety, she found herself walking to the cliffs where she had seen the apparition. She expected the apparition to materialize again but instead another sign appeared. With thunderous rage, the earth shook and, on the place, where the apparition revealed itself," The great shelf of rock had cracked. A thin straight line ran down its entire length, a fissure less than six inches wide, intersected by a second narrow fissure, also straight, the whole forming a great cross." (Moore, 1983: 176). To Marie, it seemed like a cruel reminder of the power her masters wielded. They caused the earthquake as just a mere reminder.

Terrified Marie fled from that abominable place towards the Church of Mary Immaculate not to save herself but to finish what had started a year ago. Marie wanted to meet Mother Paul, but she was told to come later so in the meantime Marie returned to the inn. To her surprise instead of Alex, two small pugs and a fat man welcomed her back. Utterly bewildered Marie demanded answers and the fat man, slightly offended by her frustration, told her how he had saved Alex who wanted to jump from the cliffs. Although thankful Marie felt a strange sense of apprehension and she hated his nosy attitude. Sensing that he was not welcome, Herb Luddington left, giving final advice to not leave Alex alone before he disappeared into his room. Both Marie and Alex were suspicious of the fat man. Alex fantasized that he was a spy meant to bring him back and Marie thought that he was an observer meant to monitor her every move and ensure her obedience. Now alone Alex started to question Marie about her activities. She lied so as not to anger her husband but

this had the opposite effect: “You are lying. You lie all the time now. Lying is part of your nature” (Moore, 1983: 185). I believe Moore wanted to express that Marie was not only lying to others but also to herself. By choosing God as her opponent, she can partially shed the burden of guilt. As if nothing had happened, they both fell asleep. Trying to recover strength for the upcoming days, they both fell asleep.

To investigate the truth of the apparition Marie and Mother Paul exchanged stories. Mother Paul served as a proxy for the shy mother St. Jude was having a dream quite similar to Marie’s vision. However, instead of seeing St Mary herself, she could only observe the ever-present brilliance as she was unable to get closer and peer into the radiant light. In exchange, Marie told of her vision, how she saw Saint Mary as a young girl standing on the rocks beneath the cliff. Surroundings were filled with brilliant light and time outside of this scene seemed to have stopped. After hearing Marie’s story Mother Paul asked if she believed them, but Marie did not answer which was an answer in itself. Mother Paul continued to question Marie trying to determine if she spoke the truth or not. Eventually, Marie managed to convince her, and after she went to check on her husband who was in much better shape than before, set out to meet Mother St. Jude.

In the Church of Saint Mary Immaculate, Marie met with the Reverend Mother. These two women were in similar situations but their attitudes toward the situation were complete opposites. Marie, who was not religious and hated the church, felt forced and oppressed. On the other hand. Mother St. Jude welcomed all signs of God’s presence, she longed for it as it gave her purpose in life and thanks to Marie, she had an opportunity to taste the ultimate intimacy. Satisfied with Marie, Mother St. Jude asked her to guide her to the place of revelation, and while they waited for a nun that would help Mother St. Jude make the journey, they exchanged opinions on religion.

Marie accused Mother St. Jude of being the victim to religious and celestial oppression, so tightly bound by duty that she was unable to experience the freedom of choice” Happiness, for me, is knowing that I am in charge of my own life, that I can do as I choose, Don’t you see that you’re a victim, as I am a victim?”(Moore, 1983: 199). Reverend Mother retorted with the argument that her religious duty brought her happiness and in her eternal servitude she found happiness which she shared with fellow nuns” ...Human considerations is almost worthless in the eyes of God. I obey-always-because God commands me...” (Moore, 1983: 199). With these final words they set out for the cliff walk together with Sister Anne. On their

way, they once again crossed paths with the fat man from the inn. He informed Marie that Alex was loading up the car and it looked like he wanted to leave. Marie contemplated if she should return but she ultimately let go of such thoughts and focused on the thing right in front of her.

Upon reaching their destination, the event that haunted Marie all this time repeated, but this time Marie refused to look at the apparition completely denying its existence. In her place, Sister Anna became the main witness and because she was a true believer, she did not reject the message of Mother Mary and fully embraced the miracle. Unfortunately for the Reverend Mother as in her dreams, she could not see the true apparition only the light nor she could hear the message that the vision imparted upon them.

When the apparition disappeared, lighting struck the place where just a minute ago Mother Mary had stood. Still, in religious euphoria, Sister Anna stated that the rock was split to form a cross and to mark the location where the shrine should be built. Marie who knew the true reason for the splitting of the rock said nothing. She denied seeing or hearing anything. Reverend Mother understood her but Sister Anna was angry about her refusal. Fortunately, she was appeased when Reverend Mother confirmed the apparition's existence.

After Marie slightly recovered, she remembered what the fat man had told her and hurried back to stop Alex. She found him waiting for her looking healthy with eyes full of vigour. He suggested that they should leave but before they did that, Alex wanted Marie to call Daniel and inform him of their situation. She tried to phone him multiple times, but she could not get a hold of him. Her anxiety skyrocketed when she convinced herself that this was punishment for denying the apparition. She tried every number she could think of, she called his office, hospital, and even the hotel where he was staying, but nothing worked. In contrast to Marie's situation, the Church of Saint Mary Immaculate celebrated the occasion. Everyone was giddy with excitement and with open arms they welcomed the presence of Monsignor and Father Niles. They came to question the witnesses and prove once and for all the truth of the apparition. After the celebratory dish, they met with the Reverend Mother and compared the testimonies of both nuns looking for any irregularities. Without finding any, they asked about Mrs. Davenport and if she saw something. Mother St Jude protected her even though she knew the truth. Because Mrs. Davenport herself denied seeing anything she respected her wishes and left out any details that would let to further unwanted attention on Marie. After listening to Mother St. Jude and Sister Anna, Monsignor

was convinced and declared that he would make a convincing report of this miracle to the bishop.

The next day after the terrors of the previous night, Marie received a phone call from Daniel. He was safe and sound his inability to answer the phone was due to complete exhaustion after dealing with his wife. Mistakenly concluding that everything was finally over, Marie could not believe her eyes when she saw a car with Monsignor Cassidy, Father Niels, and sister Anna. They came to ask her about the events of the previous day and to accompany her to the place where it had happened. Marie reluctantly accepted not wanting to risk the wrath of the heavens. Every step she took towards that place strengthened her uneasiness, she feared seeing the vision again and listening to a new set of instructions. When they reached the place, nothing happened, not to Marie at least. Sister Anna saw the apparition again and being in the godly presence the three religious people knelt and prayed but Marie stood alone. She did not see anything, no change in the weather or the wind, The sky had not darkened, and no brilliant light appeared. For a moment she thought that she had made some sort of mistake and Daniel would surely be punished but the Monsignor convinced her that due to her vehement denial, Mother Mary chose a different person as witness. Marie was now free. She did not believe him at first. She thought that it was some sort of plot from the enemy that she has been fighting against all this time but when she looked into his monsignor face and saw no evil in him, she really believed him” He was just an ordinary man, an ordinary priest. He knew no more than she did” (Moore, 1983: 235). She bid them farewell and disappeared into her normal life. Free from the unwanted burden, she was ready to deal with normal daily problems and to finally live her new life with Daniel.

4.5. The Film Adaptation

4.5.1. Introduction

Cold Heaven was filmed in the year (1991). The genre of the movie is a drama mystery thriller and contrary to the novel it leans more heavily into the paranormal aspect and leaves out any alternative explanations of the events. With a budget of \$4,5 million, the filming of the movie started in 1989 after being delayed for three years due to the filming of other movies. In the year 1992, the movie was finally ready, and it had a world premiere in January however due to negative reviews the release date was pushed to May of 1992.

Unfortunately, even these five months could not save the movie and when it came out it was met with overwhelmingly negative reviews. It was never officially released outside of the US.

The director of this movie was Nicolas Roeg, a well-known name in the film industry. He directed movies that tend to focus on self-centered and overly confident individuals who when put into a strange, unknown, and hostile environment struggle to adapt and overcome it. Eventually, they break through their facade and find abilities, emotions, and traits which lay underneath all the self-love. Their struggles are made that much more entertaining by Roeg's clever use of the camera to create amazing narrative-packed shots. In his work, he didn't shy away from depictions of violence, drug abuse, and sex. As a director, he produced multiple famous movies *Don't look now*, *Bad Timing*, and *The man who fell to Earth*. During the filming of *Bad Timing*, he met an actress Theresa Russell and they fell in love in 1982 they married. Probably due to their closeness she became a leading actress in his subsequent movies. These were not as popular with critics and fans which caused his career to halt. One of these unpopular movies was *Cold Heaven*.

Theresa Russell was a lead actress in the movie *Cold Heaven*. Following her rise in popularity after *Bad Timing* she starred in many movies. The most career-defining was her role star role in the movie *Black Widow* a crime thriller where she played a role of a seductive gold-digger who after catching her prey kills them a steals their wealth. Her more recent roles were in the movie *Spiderman 3* (2007) and supportive role in *A Winter Rose* (2017)

Other notable actors are Mark Harmon recognizable mainly for his role as Leroy Jethro Gibbs a special agent of NCIS in a TV show called *NCIS- naval criminal investigation service* (2003), Richard Bradford starring in *The Untouchables* (1987), and *The Legend of Billie Jean* (1985), James Russo *Django Unchained* (2012), *Not a stranger* (2018) and lastly, Will Palton who appeared in *The postman* (1997) and *No way out* (1987).

The cast of the movie was good and they proved multiple times that their acting can be captivating, engaging, and worth watching even in the movie *Cold Heaven* their performance was rather good especially the main actress who sometimes really carried the movie. In terms of cast the movie exceeded my expectations and introduced fitting actors for each role.

4.5.2. Comparing the film adaptation and the novel

The first half of the film mostly follows the novel, even then there are a few noteworthy changes. The accident in the novel happened in Mexico as opposed to France and the main couple was from California, not New York. This however does not alter the plot in any way and was done probably due to convenience or maybe because France offers more visually pleasing locations for a film shoot.

Right from the get-go we see Roeg's clever use of imagery in this case in the opening scene where Marie and Daniel had an affair, butterflies flutter around right outside of their apartment. They embodied a sign of the godly presence and served as a sort of premonition of things to come. For dramatic purposes, the very nature of Daniel and Marie's relationship was drastically changed. In the novel, they had a loving relationship where one supported the other. Daniel was patient and understanding. Without question, he supported Marie in tough times and did not put pressure on her to leave Alex. In the film, Daniel was the complete opposite. He was demanding, mean, and impatient. He tried to force Marie to leave Alex immediately, and then he left angrily. The nature of their relationship in the film was more carnal, passionate, and primitive instead of true love. Everything was done in an attempt to justify the altered ending where Marie stayed with her husband because Alex was also much kinder and caring during the movie and his cold distant personality from the novel mostly disappeared.

After the affair, the boat accident is depicted the same way that is described in the novel, with the addition of a nice underwater shot of the St. Mary statue serving as a nice connection between the accident and Marie's vision.

After the accident, Alex is taken to the hospital, Marie by his side until they arrive at the hospital where she was separated from him and left alone in a waiting room. Here she started having her first guilty thoughts. Her anxiety was further increased by the chaotic state of the hospital. She did not have to wait long before a doctor came and informed her of her husband's death. Devastated she returned to her hotel room. There away from her husband's body, she started to think about the situation. An interesting conflict happened to her. On one side she was distressed by his death, but on the other however, she felt relieved because she no longer had to tell him she would leave him. These contradictory emotions created a whirl in her soul so the burden of guilt got heavier.

Daniel and his wife made their first appearance. The divorce went according to his point of view. Because in the novel this was almost never mentioned, the producer had a clean sheet and he made an important change. Daniel had a child, which is not seen but heard. It should have complicated the situation but Daniel showed an extreme lack of care and he never acknowledged the child's existence. It accordingly made him look much more selfish and unlikable.

Alex's resurrection and escape to California were very similar to the novel but some unimportant parts were removed. The scenes, where Marie called the airport and booked her flight or the flight itself where she met Alex's acquaintances and some minor scenes in California where a man bothered her on her way home, were understandably cut. What should not have been removed however was the scene when Marie explains that because of that faithful day in Carmel she suffered from headaches and nightmares almost every night. In the novel, they served as a reminder of her duty and she got migraines whenever a presence was nearby.

A minor scene with the complicated security system Alex set up was also cut but this small detail pointed to Alex's borderline paranoid behavior even before the accident. Instead, the director showed more of the intelligence Marie possessed when she discovered the message someone wrote and took with him. She noticed a slight imprint left behind and using ashes she uncovered an address in Carmel. Following this clue, she immediately set out.

Daniel and his wife made their second appearance. Right before Marie left for California, Daniel and his wife Anna fought. At first, she only screamed at him for leaving her but when it has no effect she punched him. To this physical attack he reacted, and they wrestled. He managed to subdue her and, taking a few things, he left.

When Marie arrived in Carmel, she decided to visit the cliffs again. The camera was covered with butterflies to symbolize the celestial presence and Marie heard eerie voices calling out her name. In terror, she fled toward the Church of Sisters Servants of Mary Immaculate and instead of being warmly welcomed and eventually invited, she wanders around the place. As if guided, she stumbled upon the statue of Mother Mary. She lingered for a while but when she noticed the butterfly on the statue she fell in a state of panic and ran away. All this time she was being observed by nuns from a safe distance.

Back in the inn she finally reunited with Alex where they had a fear-filled interaction. He treated her coldly and did not want her to see him. His paranoia got much worse, and he started to suspect that someone had tried to kill him. With a warm kind yet desperate attitude Marie calmed him down and prompted him to visit the hospital. He eventually “died” again and Marie sought out Monsignor Cassidy to ask for help.

In the novel, she was reluctant to talk to the priests, and in the interviews, she was really careful with what she told them: Father Niles had to uncover a lot of it by himself because Marie refused to tell him until she was forced to. In the film adaptation in her first interview with Monsignor Cassidy, she revealed everything right away, even going against her husband’s wishes and telling Monsignor about his accident. This decision of hers diminished the importance of guilt regarding her decisions because in the novel only after she could not bear the ever-increasing guilt does she confess everything to the priests.

Monsignor, who was patiently listening to Marie, actually looked compassionate and even expressed regret for not being able to help her. Regardless he told Marie not to worry because he would take care of everything.

When Marie returned and saw her husband alive again, she tried to talk to him but he kept talking about the strange dream that he had had while she was gone. I believe he talked about near death or in this case death experience and in his “dream” he was heaven or a piece of it. After he had returned to his senses, he shared an intimate moment with Marie and they hug each other, conveying love with their actions.

The nun that previously watched Marie went to a confession. She talked to Father Niles and shared with him her dream. In it, she saw a woman, Marie Davenport, being tormented by Mother Mary who wanted her to convince the priests to build a sanctuary in a designated spot.

After being contacted by Marie, Daniel arrived at the inn. He was furious with Marie because of her unwillingness to leave Alex and her inability to let go of her love for him. They had a heated exchange and Daniel questioned her love for him. Only after she swore her love did he reluctantly agree to help her with Alex. Together they loaded him up into the car and drove to the hospital. While Alex was bound to the hospital bed, Daniel and Marie tried to have sex but the anxiety, guilt, and fear were too much for Marie. She had a nervous breakdown in the middle of foreplay, so they stopped which left Daniel even more frustrated.

Father Niles visited the next day and tried to talk to Marie, but she thought the situation was already resolved and denied him the interview. Unbeknownst to her, the decision had severe consequences. Alex has an episode and “died” in the hospital. When she visited Alex that day his condition was already stabilized but upon trying to speak to him, instead of words, blood splurged from his lips and he vomited a sizable amount of it on her and the nurses around him. Severely traumatized Marie was comforted by Father Niles who was observing the situation.

Once calmed she agreed to the interview and they talked about the apparition. She showed how incredibly fragile she really was just as in the novel Marie, also felt guilt over the situation. Niles tried to persuade her that God would not punish and torment those who did not obey him only a demon would do that. Strangely he compared Alex’s case to demonic possession rather than divine presence. Their interview is much friendlier unlike the novel, where Father Niles tried to use tricks to obtain concealed information from her. Marie was willing to talk and didn’t act in a hostile manner. She was rather forthcoming and instead actively sought Father Niles’ counsel. She did not feel forced by circumstance or sense some heavenly observer. Rather, she had a sincere and open relationship with Father Niles. After their talk, Alex got healthier so together with Marie, he checked out of the hospital. It was rather a nonsensical scene because no hospital would allow a patient who vomited blood earlier that day and whose pulse stopped on multiple occasions to leave so quickly.

While they drove back, a nun with dreams about Marie visited the site where Marie saw the apparition and began to pray. In the context of the story, this did not make sense because no one knew precisely where Marie saw it and she had to guide them there. Theoretically speaking, Marie was no longer needed because Mother Mary could just show the miracle to the nun and she would convince the priests in her stead. Maybe Marie functioned as some sort of catalyst and only in her presence could the apparition become manifest or, and this is more likely, it was a minor mistake in the screenplay that no one bothered to remake.

After Marie and Alex returned to their room in the inn, Alex had another episode but this one was more serious than the others. His wound started to bleed profusely and through gritted teeth, he begged Marie to bring the priests to save him. To make the scene more dramatic, accompanying his words thunder roared in the heaven lightning strikes split the

skies. The horrible wind ripped out a sign that says cliff walk and it flew into a ceiling window of their room breaking it and covering them with thousands shards of sharp glass.

In a state of absolute panic Marie immediately went to the Church of Sisters Servants of Mary Immaculate and the next day, early in the morning, accompanied by Sister Martha, set out for the cliffs. The novel described the apparition in a more welcoming way apart from the earthquake that split the rock and the lightning that struck it. Mother Mary took on the form of a beautiful young woman and urged Marie to bring priests who would build a shrine. Here the film took a completely different, almost terrifying, approach. When the nun began to pray, Marie heard eerie disembodied voices whispering her name, luring her closer. The sky darkened and brightened rapidly switching from day to night and ultimately settling for a blood-red sun hanging in the darkness of the night. The wind howled and as if filling up a vacuum rushed toward the spot underneath where the light shined. Slowly the light began to expand and as it grew, an earthquake shook the earth. An unfathomable brilliance was struck by lightning from a cloudless sky. As suddenly as it, appeared the light was gone, dissolved into a mist that slowly assembled itself into the shape of a cross which by a miracle imprinted itself onto the cliffside below Marie and sister Martha. During all of this Marie writhed in agony on the ground, covering her eyes and ears not wanting to look and not wanting to hear. In her stead, Sister Martha embraced everything and, on her knees, she prayed and basked in the ethereal glory.

Bedridden and weak, Alex was magically healed and even the life-giving blood that gushed from his wound and sprayed on the pillows disappeared. All of this was accompanied by a strange mix of opera singers signing over each other in a high pitch, creating a chaotic sound that, together with the visuals, created an unpleasant feeling. Everything felt more demonic than heavenly, almost like the gates of hell had opened and the surrealness of hell mixed with our mortal realm.

After the revelation. Monsignor Cassidy and Father Niles visited the place of the miracle and Father Niles took the now calmed-down Marie aside. They walked some distance and then sat down on the grass. There they talked about religion and marriage. He tried to convince Marie to return to God's grace and embrace the tradition she discarded when she was younger. Knowing her situation, he implored her to stay with her husband because the bonds of marriage are sacred and beautiful, and religion should not be disregarded so easily. Marie thanked Father Niles and, after saying farewell, ran towards the Inn. Instead of

returning to Daniel who left his wife and a kid for her, she ran toward Alex, and they embraced sharing a tender love-filled kiss, leaving Daniel devastated and completely alone.

The film adaptation differs from the novel quite a lot. It leans more heavily into the paranormal which is a mistake because it robs the audience of the religious doubt that is constantly present in the novel. It does not inspire any doubtful thoughts and the audience is forced to accept the magical truth. Contrary to Moore's idea, the film does not criticize Catholic Church instead it paints a nice picture of a good and kind Church that does no harm. Only men sins, not the Church. Marie then seems deserving of her suffering for she was an adulterous woman. The film denies Moore's original message and replaces it with its own cliché ideology. It's forgettable and confusing and in my opinion, it truly deserves the lack of attention it received.

5.0. *Lonely Passion of Judith Hearne*

5.1. Introduction

Written in 1953, the tale of Judith Hearne is Moore's first serious novel. He abandoned his work at the *Gazette* and relied on the income of his wife and a few thrillers, which he wrote under a pseudonym to make money. Financial problems were not the only aspect that hampered the writing of a good novel. In the year 1953, he got hurt in a boating accident and his work slowed down as a consequence. At the end of 1953, he finished the novel and with the help of a friend, sent it to a publisher in New York for a review. To Moore's disappointment, the novel was met with bad news: "Putmans had rejected *Judith Hearne*, on the grounds that the central character 'is just not strong enough or interesting enough to support the weight of the novel.'" (Craig, 2004:129)

After a fierce defense by Moore's admirers, the novel came out in 1955 in England and only after a few weeks it became a massive success. American publishers who at first rejected Moore now fought each other for publishing rights. Moore was delighted by this news and his newfound power allowed him to choose the best publisher. He even rejected Alfred Knopf an influential publisher. Moore later published *Judith Hearne* under Atlantic Monthly Press.

The novel serves as a window to the soul of Brian Moore. He used his personal experience, doubts, and thoughts as an inspiration for his characters. He dreaded his childhood in Belfast which became a festering wound of inspiration he needed to express on paper: "his bitterness towards his birthplace, bitterness against the Catholic Church ...against the bigotry in Northern Ireland, my feelings about the narrowness of life there" (Craig, 2004: 141)

Moore often said that he needed to write the Belfast out of his system, *The Lonely Passion of Judith Hearne*, was a futile attempt to do so. He subsequently wrote about Belfast multiple times mainly in the novels *The Feast of Lupercal* and *The Emperor of Ice-Cream* and *Lies of Silence*. To Moore, Belfast personalized the loneliness, depression, and overall sadness as Laura Pelaschiar stated: "Like Dublin for Joyce, Belfast is for Moore the center of paralysis, a sad, bleak, boring, passionless, unattractive place where narrow-mindedness and mediocrity thrive undisturbed" (Maher, 2001:426). The Belfast in *The Lonely Passion of Judith Hearne* is the first description of Belfast in the 20th century in a highly received novel. Unlike

Protestant authors who glorify Belfast like Glenn Patterson, Moore set a tone for future writers with his harsh critique of the uncompromising Belfast society.

Judith's tale describes an atmosphere of loneliness, depression, self-doubt, sacrifice, and fear. She who had sacrificed her youth for her aunt, was shunned and left alone by society. Her plain looks and underfed, aging visage made it impossible to find a man. Seeing no other alternative, she turns to alcohol to dull her depressed mind. However, these moments of drunken revelry bring her only more problems. She becomes an undesirable tenant which results in her moving around Belfast a lot. Forced to move to a new boarding house, she meets Mister Madden who unwittingly resurrects her hope of getting married, only to trample it later. Spurned by life and left behind by God, Judith Hearne abandons all reason and fully commits herself to her own personal drunken hell. In the end, she ends up with less than when she started.

Moore who grew up in a strict Catholic family used his frustration with the unbending rules of Catholic society as a background for many of his novels, *The Lonely Passion of Judith Hearne* included. However, in this novel, Moore also used elements of Protestantism, especially in the gradual evolution of Judith Hearne. She starts out as a proper Catholic woman: strict, man-following, obedient, and pious. She believes herself inferior to men by agreeing with James Madden "Why, the men are gods here, I honestly believe" (Moore, 1955:27). In the first half of the novel she restricts her desires, following the rules she was taught. When Judith is confronted by Ms. Rice and starts drinking again, she changes. By consuming alcohol she is liberated from societal and religious rules, and her individuality grows, which later adds to her distress. But it is this brief liberation from her obligations that evokes the image of Protestant qualities. Her character not restricted by Catholic binds is realized and she starts to question the reality of her life. She focuses on what she wants rather than what her surroundings demand even though it is destructive behavior. She rejects the man of the cloth for the first time in her life and dismisses his beliefs as fraud. A woman questioning the representative of the Church was unheard of in former society. This rebellion is more similar to Protestant ideals rather than Catholic and it is a good example of the Protestant influence in Moore's novels.

5.2. The Characters

Judith Hearne is a plain-looking middle-aged woman who looks almost starved due to how little she eats. This is a result of her dwindling money reserves. In her youth, she was

forced to take care of her aunt which had cost her both social and financial opportunities. In public, she tries to pretend to be a lady of high standing but, she barely has enough to afford a good meal. Her only source of income is her job as a piano teacher, she tries to use the skills which she learned in her childhood, to earn money. However, her skills were never too good and with her badly hidden alcoholism she lost multiple pupils, usually to men. It is debatable if the men are actually better or if their gender is the only difference. Her worsening financial situation only serves to further deepen her desperation. Without a husband or children to take care of, the only company that tolerates her are O'Neills, a picture of a happy family that Judith so desires. "Judith Hearne's isolation and loneliness are heightened by her introduction into the O'Neill household "(Sampson, 1999: 92). Brian Moore used a caretaker from his childhood "...a spinster who had some Civil Service job to do with sanitation and she lived most of her life with her dear aunt" (Sampson, 1999:89) as the basis for Judith Hearne. He wrote about the slow and gradual loss of faith of a devout person "to explore Moore's own youthful loss of faith" (Sampson, 1999:90).

Judith has only two goals: to marry and to have kids. Her biological clock is ticking and she needs to find a husband before she becomes unable to bear children. To further complicate her situation, she needs to find a rich husband because her own money consists of 50 pounds in the bank. To cope with her situation Judith uses the "ability to conceal the reality of her plight from herself by paying scrupulous attention to the details of daily existence" (Bourden, 1980: 96). When everything else fails she resorts to drowning her mind in alcohol. The character of Judith Hearne is interesting because she is extremely believable. Brian Moore even though he was a man perfectly replicated the mindset of a lonely aging woman and her struggles.

James Madden is a middle-aged poor Irish-American businessman. Born in Belfast he later emigrated to America to fulfill his American dream. Without any proper education or experience, he was forced to do menial labor for a few dollars a week in New York City. He found himself a wife but sadly she died and he became a widower. He cared for his daughter alone, but she eventually married and saw her dad as an unwanted obstacle. Mister Madden then returned to Ireland to start a business in what he perceived as a "backwater country".

He is a parody of a "prince charming". He is greedy, sly, prideful, and manipulative. When he meets Judith Hearne, he thinks she is well off, because she wears her inherited jewellery, and he tries to persuade her to start a business with him. She sees it as a courting

attempt. His relationship with other tenants is dreadful. They see him as a brainwashed fanatic and want nothing to do with him. However, to Judith who feels caged in Belfast, he is the most interesting person available who will actually talk to her.

James Madden is the brother of Mrs. Rice and uncle of Bernard however their relationship is quite hostile. James Madden does not like his sister and the only reason he stays with her is because she gives him a room for free. Mrs. Rice suffers the presence of her brother only because she hopes that he will share some of his wealth. His long absence from Ireland and snobbish attitude greatly soured her relationship with him and she secretly hopes that he would soon leave. Bernard Rice hates his uncle. He views him as a disturbance to his peaceful living and tries his best to make him leave. Bernard's relationship with his mother is extremely unhealthy. He lets his mother take care of everything while he basks in comfort. The whole family is a perfect picture of a badly functioning family with extremely damaged ties.

Like Brian Moore, Madden also felt the calling of Belfast and like him, he was unable to resist it. He represents the longing of the author for his home country which he could not escape no matter where in the world he lived. "This characterization is Moore's first version of his own personal struggle to find his place in North America" (Sampson, 1999: 94)

Bernard Rice is the fat childish son of Mrs. Rice. He has a sexual relationship with underaged Mary, an innocent country girl, working for the landlady who is viewed as "loose" and later raped by James Madden. Late in the novel as Bernard slanders the religion it is revealed that he is an atheist. In my opinion, Moore made him so vile on purpose. Moore defended Catholic Church in this case because it was the only proper way to gain good morals and it protected the good of society.

Mrs. Rice is the landlady of the boarding house. At first glance, she looks like a kind old lady, but she is, in fact, highly manipulative, nosy, and greedy. She looks down on anyone except her son whom she coddles and protects. In her unending crusade against the bad influence that would affect her son, she disregards any and all sins her offspring commits.

Moira O'Neill is the only friend that Judith Hearne has. On the surface, their relationship may seem nice but in fact, it is quite ugly. Judith uses the O'Neill family as a replacement for a family of her own. She is jealous of Moira's happiness. O'Neills treat Judith as a necessary and unpleasant Christian sacrifice. Her husband and children always try to avoid Judith's visits, mocking her behind her back. Moira's relationship with Judith is a bit

more complicated. On one hand, she genuinely seems like a good friend and tries to help Judith with her problems. However, in some instances in the novel, it is implied that she uses Judith to feel better about herself "...a friend is hurt when you are hateful. No one is Christ. Friends are humans they resent. You don't resent, Moira. No, you pity me, you urge me to come again. Come and we will be nice. We will feel sorry for you. No, I have your charity" (Moore,1955: 218). Still, whenever Judith had problems, Moira was there for her.

5.3. The Plot

The novel starts with Judith Hearne unpacking in her new room. She put up a photo of her dear aunt on the mantelpiece and she tried to hang up a picture of the Sacred Heart. However, she realized that she did not have a hammer, so she went to ask her landlady. Mrs. Rice invited her for tea and Judith accepted. They struck up a conversation about a scandalous affair that had happened in the Church. During this whole time an ugly excuse of a son Bernard Rice sat by the fire and with a disapproving look, stared at Judith. She noticed his stare and immediately made an accurate assumption about his character: "Bernard Rice was interesting in a horrible sort of way, he was also creepy-crawly and the sort of person a woman would have to look out for. He looked nose-y and she felt sure he was the sort of slyboots who would love prying into other people's affairs" (Moore,1955:17) After a while she left and tired by the moving, laid down to sleep in her room.

The next morning, she went to have breakfast and to meet other residents of the boarding house. She met Miss Friel and Mr. Lenehan, two minor yet unpleasant characters. More importantly, she caught the attention of James Madden. She anticipated the silent rejection that she was so familiar with but to her surprise he was different. "...waited for his male movement, the turning away, the rejection. But he winked at her with a merry blue eye and bending down, he drew her chair out from the table. He did not turn away." (Moore,1955:23). So used to failure and rejection, Judith could not help but fall in love with him. Much to the dismay of others, they talked about America and New York. Judith wanted to know every detail from Mr. Madden but sadly they had to leave.

Excited by the previous conversation Judith went to a library to borrow a book about the USA. On her way back she met her former pupil. After a brief chat with him, she realized why he had canceled her piano classes. She got replaced by another teacher, a man. Sexism in the novel appears quite often. Judith who is not pretty, always ends up with a disadvantage and due to her gender, certain aspects are viewed more negatively, especially

by Catholic Irish society. The loss of two pupils and her teacher's position in a technical school left Judith in quite a difficult financial situation, which she hoped to resolve with a marriage to a certain rich American.

The next day, at breakfast Judith wanted to talk with Mr Madden about America. However, he got into a heated argument with Mr. Lenehan and could not listen to the ridicule of American culture any longer, left the house in an angry manner. He took a walk and for the first time, his façade was uncovered. The reader discovers that Mr. Madden is completely different from what at first he appeared to be. He is not a successful businessman but only "A returned Yank who hadn't made his pile, a forgotten face in the great field of Times Square, an Irishman, self-exiled from the damp hills and barren rocky places of his native Donegal" (Moore, 1955: 41). In America he did low-paying jobs and barely had any money until one day he was injured and received 10 000 dollars in court. He returned to Ireland with the prospect of fulfilling his dream. Every day he searched for an opportunity but every day his search led him to a pub where he bought alcohol for whoever was willing to listen to his ramblings.

When he finally returned home that day, he heard giggling from upstairs. Curious he followed the sounds of laughter and discovered Bernard with the underage country girl Mary. Angrily he burst into the room scaring the pair. He pacified Bernard and went over to Mary. In her, he saw his own daughter and after a day of futile drinking and general loneliness, he tore away the blanket that covered her nakedness. Tempted by the underage flesh he struck her. Like a madman, he slapped and slapped until Bernard gathered his wits and tore his uncle away from Mary. Once they both calmed down and realized the weight of their actions they agreed to an uneasy alliance and returned to their own rooms.

The next day, after an unpleasant breakfast, Mr. Madden and Judith decide to visit the Church together, Judith for companionship and Mr. Madden for his guilty conscious. For the first time, Judith noticed that Mr. Madden had a slight limp. Because she was brought up with high standards, she was mortified by this discovery. "*He has a bad leg, why did I never notice it? His walk, dragging his left leg, and that shoe is specially built. OmyGod, he's a cripple*" (Moore, 1955: 55). Its quite a harsh assumption and it really speaks of Judith's ideal high standards.

Moore used Mr. Madden and Judith Hearne as an example of two different Catholic beliefs. Judith Hearne was a traditional Irish believer. She was raised in the Catholic Church

from a young age and her faith is mostly tied to the archaic tradition of her family. Unquestioningly, she accepts both the negative and positive aspects of religion. Mr. Madden adheres more to the beneficial and forgiving style of religion. He used its positive side to absolve himself of his sins and thereby forget all his worries “Religion was an insurance. It meant you got security afterward.” (Moore,1955: 58)

After a passionate mass, to Judith’s delight, Mr. Madden invited Miss Hearne to a movie viewing. Filled with anxiety and desperation, she agreed. When they parted Judith decided to visit the O’Neills. As previously stated, she used these visits to experience family comfort. After the death of her aunt, she visited them more frequently. Even though she noticed the cruel ridicule from the children, she chose to ignore it, rather basking in the fake warmth of familiar bonds.

The “date” symbolizes a turning point in the plot. It is a peak of Judith’s illusionary happiness from which her sudden descent into madness and desperation ensues. Together with Mr. Madden, they watched a movie and after it, he asked her for a coffee. She sees it as a romantic gesture. However, to him, it was purely a part of an official business proposal. Over coffee, they discuss their future together each believing their own respective story. After coming to a mutual agreement, they return to their home.

Waiting for them are Mrs. Rice and her darling son. She invited them for a tea, Judith reluctantly agreed. Mrs Rice asked Judith to wet the tea and when the kitchen doors behind her closed, Mrs. Rice demanded financial compensation from her brother. He got offended and left the room. When Judith returned with the tea, he was already gone. Mrs. Rice, not done with her vicious talk, turned her attention to Judith and revealed that James Madden the American businessman was in reality “common as dirt”. She also accused Judith of stealing “her” money. “Jim has his good points after all. But I must say he doesn’t spread himself, not on his family, anyway. Only on outsiders” (Moore, 1955: 94). Insulted by these accusations Judith stormed to her room and to calm her nerves opened a bottle of cheap whiskey, thus sealing her unfortunate fate through alcoholism. The Sacred Heart was now a Stern Judge watching her from the wall.

While Judith was drinking away her problems, Bernard and Mr. Madden had a talk the about previous incident. Eventually, the topic of Judith Hearne’s wealth came into question. Bernard knew that Judith was poor and he tried to tell his uncle but Mr. Madden completely disregarded his opinions. Knowing that he can not change the mind of his stubborn uncle,

Bernard left the room. After a few minutes, Mr. Madden heard a girlish voice right outside of his room. Mary the object of his desire was so close yet so far. He could not get her out of his head and eventually, he succumbed to his filthy desire. Unable to help himself, Mr. Madden paid Mary a night visit. He took advantage of the poor underage country girl to satisfy himself. Every time Mr. Madden talked about Mary he remembered his own daughter and even after he raped Mary, his precious daughter was still on his mind "Why did I...? And only a kid, she is, younger than Sheila, what age is she? I don't know, she looked older to me. Older than that, sure, sure." (Moore,1955:105) In my opinion, this suggests that his relationship with his daughter was not as innocent as Mr. Madden describes it. Perhaps his creepy and disgusting nature influenced Sheila to cut him out of her life once she was "free" in marriage. It also serves as a nice example of a criminal trying to justify his own crime. Almost every criminal tries to shift the blame or lessen the crime itself. Mr. Madden convinced himself that Mary was older than she looked, so he did not have to bear the overwhelming burden of guilt. The rape scene is another example of Catholic oppression. Mr. Madden tried to repress his sexual urges and it led to frustration and ultimately very tragic event. I believe Moore wanted to express the futility of sexual repression. When Brian Moore was young, he was sexually curious but the Catholic Church taught him to restrain his urges so as not to commit any carnal sin. However, Moore still explored the sexual aspect of life, mainly by reading novels forbidden by Catholic Church. When he started writing, he used sexual themes in many of his novels much to the dismay of Catholic representatives. Maybe if Mr. Madden relieved his sexual urges in some less "sinful" manner, the rape of Mary would not happen. Madden is never charged for his crime, instead, Mary is fired from her job in an attempt to hide Bernard's crime.

After a whole night of drinking Judith woke up confused and disoriented. She tried to remember the events of the past night, but everything was too unclear. To remember she poured herself another drink and thought of her boring childhood filled with strict rules. She remembered her almost successful career, that she had to abandon to take care of her aunt. Lastly, she remembered how her sin of alcoholism had started. Her "friend" Edie Marrinan convinced Judith to drink wine to soothe her nerves and Judith, surprised by the potency of it, was persuaded to try more. Afterward, she started to drink bigger quantities and hard liquors, always alone. Eventually, it affected her job and she was forced to stop, until Mr. Madden appeared and influenced her feelings. Now fully caught up with her past, Judith

celebrated by drinking and singing loudly. The behaviour constituted a sort of rebellion against the strict rules of her long-dead aunt. Throughout the novel, Judith carefully structures her speech to appear more feminine but when she starts singing her true voice starts coming through and as Holland, Siobhan Jacqueline wrote : “Her woman’s voice seems to be self-generated, constructed and deployed in her own interest from a sub-verbal level” (Holland, Siobhan Jacqueline, 1997:20). Judith’s abandonment of her own strict speech patterns is an example of feminine rebellion against the rules of conservative patriarchal society.

She woke up on the night of the same day. Mrs. Rice whose façade of gentle landlady had already disappeared, openly mocked Judith for her drunken behaviour and warned her not to repeat it. Mortified by her actions, Judith turned to the only thing she trusted: the Catholic Church. In the middle of the night, she visited the Church to confess her sins. However, when she prayed she came to a frightful realization. “In the tabernacle there was no God. Only round wafers of unleavened bread. She had prayed to bread. The great ceremonial of the Mass, the singing, the incense, the benedictions, what if it was a show, all useless show? What if it meant nothing, nothing?” (Moore, 1955:123)

Judith experienced her first major crisis of faith and started doubting her belief system. She never recovered from these doubts and through the rest of the novel it only got worse. She hurried out of the church and while she was absorbed in her thoughts a car almost hit her. Thankfully the driver managed to stop his car and Judith was unharmed. She saw her survival as a sign from God. She was spared so she might still repent.

The next morning at breakfast she was humiliated by other boarders, especially from Miss Friel, who viciously berated Judith for her unseemly behavior. Judith suffered through it all silently because she saw it as part of repentance. However, her humiliation was not yet over. Bernard announced that someone was asking for her on the phone. Judith realized that in her drunken stupor, she had forgotten all about her pupil. She picked up the phone and the mother of her pupil answered. She was angry over Judith’s sloppiness and without hesitation, she canceled all future piano lessons. Judith was now almost without any income. Bernard, who was watching the whole situation, noticed her frustration and he rejoiced for he now figured out a way to rid himself of his uncle.

For the next few days, Mr. Madden avoided Judith. She thought that he was disgusted by her drinking but in truth, Mr. Madden no longer saw Judith as useful. Bernard had told

him about her piano teacher job and he finally understood that she never had any money and the jewelry she wore was the only valuable thing in her possession. Judith still oblivious, wanted to attend the mass together but he was too tired of her charade and confronted her about their deal. Both were finally on the same level. Both of their illusionary dreams shattered, never to be realized. Judith fled, for she could not bear Mr. Madden any longer. She hid amongst the participants of the mass and cried. The only thing that gave her future any hope was gone; her prayers went unanswered. Her devotion was gone, prayers repeated thousands of times were: “meaningless, as hurried and without devotion as the mumbled responses of the altar boys.” (Moore,1955: 139) Once again, she was alone so only the fake comfort of the O’Neills was left.

Her visit to the O’Neills was Judith’s attempt to share her burden with someone. However, she was so focused on keeping up the appearance that she did not hesitate to twist the truth. She changed the positions of Mr. Madden with hers so in her version she was the one who rejected him. She saw this lie as the only way to get attention and sympathy. “They’re interested in me now, all right. With a tale like this. This is the way it should have been. Telling it, reversing the events to fit more dignified pattern...” (Moore,1955: 145) They offered her sherry which she hurriedly drank and asked for more. After two more glasses they asked her to play the piano. Her first attempt to play went swimmingly but on her second attempt, she forgot the notes and the song failed. Embarrassed she gathered her things, drank more sherry and left the O’Neills. On her way home she stopped by a pub and bought some more “liquid courage”. By this point, Judith’s alcoholism affected her rationality. She looked for any excuse to drink and was spending her dwindling financial reserves to buy more.

While she was sipping her expensive whiskey, Bernard Rice barged into her room uninvited. He tried unsuccessfully to convince Judith that Mr. Madden loved her but was too shy to propose. The cunning university student suggested that she should hunt Mr. Madden down and express her sincerity properly. Offended by this suggestion, Judith screamed at Bernard to leave. Not wanting to bring attention to his dealings, Bernard tried to silence her, accidentally pushing her and thereby knocking her unconscious. When she woke up, she found out that, apart from Bernard, Mr. Madden and Mrs. Rice had entered her room. She screamed and repeated everything that Bernard had just told her to Mr. Madden. He was furious and as revenge told Mrs. Rice about her sons’ affair with Mary, exposing his own

crime in the process. All the while Judith lay there, regretting the loss of whiskey that got spilled.

During the argument with Judith, Bernard revealed that he was an atheist. He openly mocked Judith for believing in miracles instead of adopting a more proactive stance “You and your Sacred Heart. What the hell good has it done you? It’s only an idealized picture of a minor prophet. It won’t work miracles. You’ve got to make your own miracles in this world” (Moore, 1955:160) Moore thereby voices the inactivity of Catholics, who would rather spend their time looking for signs rather than tackling their problems head-on.

Knowing that she could stay no longer as a lodger, Judith packed her bags early the next morning. But before she moved out, she decided to visit the church and ask for guidance. In the hour of her biggest need, she turned to the priest and begged for his help. However, he was bored of listening to single old women so he paid her no heed. Her belief faltering, she left the church. “The church, an empty shell, nobody to hear, no reason to pray, only statues listen. Statues cannot hear.” (Moore, 1955: 174)

These last pages of the novel show Judith Hearne truly alone in Belfast. Before she had her religion to turn to, but when she no longer believed, her inhibitions disappeared. She fully succumbed to the alcohol and her actions reminded me of a person trying to enjoy his last day on earth before committing suicide.

She bought three bottles of alcohol and rented an expensive room in the Plaza Hotel in central Belfast, hoping to drink away all her sorrows. She remembered her friend Edie Marrian and decided to pay her a visit. Edie suffered from arthritis and as such she was situated at Earncliffe Home for the old and sick. Because the Home was far, Judith ordered a taxi which she would not normally do for the expense. At this point, it was evident that she did not care.

By visiting Edie, the woman who made her into an alcoholic, Judith hoped to lighten up her own mood, but Edie, abandoned in the faraway Home, only worsened it. Judith offered Edie gin which she smuggled in. They drank and talked about the good old days. However, they were eventually discovered by other nosy patients so Judith was kicked out.

Grasping for hope she ordered the taxi to take her to O’Neills. She hoped that Moira, whom she hated because she had everything in life, unlike Judith who had nothing, would give her some advice, some sort of guidance. For the first time in her whole life, Judith spoke the truth to Moira without leaving out parts or twisting them to suit her image. From this

openness, she could never recover and their “friendship” would forever be damaged by it. When she finished talking, she only then realized that she was no longer welcome. “In Moria’s eyes I am drunk, that is all she sees, a drunk person, nobody takes them seriously.” (Moore,1955: 202) Seeing the fruitlessness of her confession, she left.

For the final time, she turned to religion. She sought out Father Quigley to make a confession. In an attempt to reignite her faith, she asked for a sign but Father without even attempting to listen properly, treated her like a common drunkard and ordered her to sleep it off.

In a final act of desperation, she went into the church, kneeled before the altar, and begged God for answers. “Why do you torture me, alone and silent behind Your little door? Why?” (Moore,1955: 209). When she got no answers, she tried to pry the little golden tabernacle doors, but she slipped and injured her head. The world, painted with red, faded away.

By attacking the doors of the Tabernacle, it is evident that Judith completely lost her faith. At first, she only doubted but when she resorted to violence to get her answers, she attacked the idea of religion itself. Her demands for proof go against the dogmatic belief of the Catholic Church. It speaks about Judith’s personal belief: she needed some kind of concrete assurance rather than blind faith. At first, it was her aunt who taught her how to pray. Then priests served as her connection to God. Finally, when her demands increased, she understood that there is actually nothing else. No artifact or revelation, and therefore she was alone in the word. In a sense, she was free from the illusion in which she stumbled all her life.

The final two chapters revolved around Judith who was recovering in the hospital. She had frequent visits from her “friend” Moira and Father Quigley. Together with nurses, they tried to cheer her up but she was too far gone. She had lost faith and probably would never find it again. Even during mass, she no longer prayed and only felt jealous of others for their comfort of religion.

The novel ends with Judith setting up the Sacred Heart and the picture of her aunt in her hospital room, essentially repeating the beginning. There could be an argument that by setting up the picture of the Sacred Hearth she starts to believe again but I think that to Judith setting up the pictures is only a ritual that she repeats every time she moves. Eventually, she will again succumb to alcohol, but she will no longer have God or Moira to lean on.

5.4. The Film Adaptation

5.4.1. Introduction

It took 32 years to bring *The Lonely Passion of Judith Hearne* into cinemas. There were multiple previous attempts and each of them failed for a different reason. For each one, Brian Moore carefully wrote a screenplay that fully captured his ideas. However, none of his previous screenplays were used and instead, credit went to another writer Peter Nelson. Moore expressed his dissatisfaction with the final product “They made the ending much more hopeful than it should have been. Setting it in Dublin was a big mistake because everyone in Ireland said this book was about Belfast” (Sampson, 1999: 279)

The film was made by British director Jack Clayton and it gathered domestic box office revenue of \$ 523,000. The film gathered a lot of attention for the amazing performance of both the main actors and the supporting actors.

Maggie Smith, a world-famous Scottish actress, is most recognizable as Professor McGonagall in the franchise *Harry Potter* which brought her adoration of many fans across the globe. She was nominated for Oscar six times and won it twice. In the film *The Lonely Passion of Judith Hearne* she played the extremely difficult main role of Judith Hearne. She had to capture both the pride and selfishness of sober Judith and the desperation and self-hatred of drunk Judith. She was able to do both, really bringing the character of Judith Hearne to life.

Bob Hoskins played the role of James Madden. He was a British actor who started his career in television with roles in series such as *Villains* (1972) and *Thick as Thieves* (1974), *Felicia's journey* (1999) and comedy *Don Quixote* (2000). In *The Lonely Passion of Judith Hearne*, he truly captured the image of an Irish-American businessman. From his slyness when persuading Judith to his creepiness when watching Mary. I found no apparent flaws in his performance, and I believe that he was chosen extremely well.

Of the minor characters, the most memorable was Ian McNeice who played Bernard Rice. Bernard Rice is an interesting character. A worthless lazy son, he cares only about himself. However, underneath all his blubber, he hides vicious intelligence which he uses to manipulate people to his advantage. Ian McNeice fits nicely for this role.

5.4.2. Comparing the film adaptation and novel

Unlike previous film adaptations in this thesis, *The Lonely Passion of Judith Hearne* is quite well-made and faithful to its source. Brian Moore had some influence over the production, and it really shows on the quality but not always on the faithfulness to the original novel.

The film adaptation starts differently compared to the novel. In the first few minutes, young Judith Hearne and her aunt attend Catholic Mass. Judith, being a young and energetic child, does not pay attention and rather spends her time giggling with her friends. This angers her aunt, who is hyperfocused on keeping up good appearances. She squeezes Judith's arm until she starts crying. This image sets Judith's relationship with religion for the rest of the film. She treats religion like some unpleasant ritual that she has to endure, rather than something she finds true comfort in. To further support this claim, every time Judith goes to Church her situation gets worse and it is in the church where she finally snaps.

In the next scene, we see a much older Judith unpacking in her new room. From this point, the film sticks closer to the plot of the novel and differentiates only in small details. For example, Judith's alcoholism is hinted at early on, when she is confronted by the mother of her pupil who wants to cancel Judith's classes. The mother reveals that she had talked with Judith's previous landlady who told her some rather interesting things. Judith tries to defend herself but is unsuccessful and leaves in shame. This was a powerfully heart-wrenching scene that enhanced the overall sadness of the film, especially due to the convincing acting of Maggie Smith.

The relationship between James Madden and Judith Hearne also underwent a slight change. In the novel, Mr. Madden immediately noticed the expensive jewellery Judith was wearing, and only because of that did he start talking to her. He wanted her money to invest to start a business in Belfast. However, in the film adaptation, he noticed it much later, after already establishing a friendly relationship with Judith. In my opinion, this deliberate change altered the nature of their relationship. It seemed more genuinely kind than the novel and Mr. Madden appeared to actually like spending time with Judith which is especially noticeable in the ending of the film.

In the second half of the film, when they both realize the truth about the other. Mr. Madden "breaks up" with Judith on more friendlier terms and he almost seemed to regret

his decision. His actions made him much more likable than the novel adaptation, but they also made him look more like a decent man in an awkward situation rather than a rapist.

Every time Aunt D'Arcy appeared, she functioned as some sort of silent judge with a stern gaze pointed at Judith. She never showed any hint of approval and seemed like an evil stepmother that so often appears in fairy tales. After becoming mentally unstable, she is more "tolerable" in the film adaptation and still has some semblance of dignity and rationality. However, in the novel, she regressed into a childlike state. In this state, she constantly attacks Judith, both verbally and physically, is extremely paranoid and unable to control her bowels, soiling herself on a regular basis. It is understandable why these details were left out of the film but it partially lessened the dreadfulness of the situation.

The ending of the film adaptation suffered the most significant change. The novel had a depressing and vague open ending without a resolution. However, the film adaptation ends on a more cheerful note. Judith still had her crisis of faith and she was still committed to a hospital where she spent multiple weeks. During those weeks she had a surprise visitor, Mr. Madden who came to say hello. He heard that Judith was residing in an expensive hospital so he decided to offer her another business proposal. Judith was glad for his visit but when he offered her a shared business, she cursed at him and explained that her care was paid for by the O'Neills. Mr. Madden, realizing his mistake, profusely apologized. Judith accepted his apology and agreed to be his friend. As a parting gift, he gave her a piece of paper with his address and invited her to live with him. Judith reluctantly took it and they said goodbyes. The final scene shows Judith leaving the hospital and throwing away the paper with Madden's address. Finally free she can start a new chapter in her life. "In Nelson's version, Judith's loneliness is optimistically recast as independence" (Reid, 2017:271).

The film adaptation was made extremely well. Brian Moore was dissatisfied with the final product but in my opinion, the film adaptation nevertheless expressed his thoughts perfectly. The themes of loneliness, religious doubts and self-loathing were portrayed superbly. The ending was different which is quite a common trend in the film adaptations of Moore's novels, but overall it did not lessen the misery otherwise so evident. The actors delivered amazing performances. Judith used a nice Irish accent and Mr. Madden, who spent most of his adult life in America, spoke in a recognizable American accent. *The Lonely Passion of Judith Hearne* is often considered the most important novel of Moore's career and I think

that the film adaptation did not tarnish its reputation. If anything it made the novel more available to a younger audience.

6.0. Conclusion

This bachelor thesis focused on three Brian Moore novels and on the analysis their respective film adaptations. Each novel has a different genre and audience. They show an evolution in Brian Moore's stance towards religion. *The Lonely Passion of Judith Hearne* is his first serious novel. It is a tale about loneliness, depression and loss of identity. It serves as a social critique of traditional Irish Catholic society in Belfast which heavily relied on and age-old traditions under British rule. Because of this, the novel heavily focuses on Judith's slow loss of faith and ideology, in parts mirroring Moore's own process. The film adaptation was created under the guidance of Brian Moore and it did not stray much from the source novel as a consequence. *The Lonely Passion of Judith Hearne* film adaptation is the best-received film out of the three analyzed novels. Sometimes it is criticized for its bleakness but it still found its own following. It was an engaging tale which underneath all its casting and film techniques still carried Moore's original message even if the author himself did not see it.

Cold Heaven is the most experimental of the three novels. Moore used a fantastical element, namely of resurrection and a celestial being which haunts the life of a sinner. This novel is deeply personal as it reflects Moore's own feeling of guilt for his decision to leave religion behind. Moore's boating accident served as the main inspiration for the accident in the novel and due to Moore's unique background and experience he introduced the difficult medical topics in a fascinating way. Interestingly Moore also compared his religious experience to a mere hallucination (caused by the accident) which is something that no proper Irishman would utter.

In this case, the film adaptation was unsatisfying. The producers changed too much of Moore's original message, rendering it almost unrecognizable. Every idea or opinion was warped to fit a more pro-church message which hurt Moore's original message. Instead of showcasing the Church and God as the source of many problems, it now puts the Church into a savior role, helping the protagonist not from unwanted godly interference but from herself. This censorship of the author's original intent hurt the final product immensely. When it was released it was met with negative feedback from critics and audience alike. Low scores and profits brought about its complete removal from the cinema scene.

The Statement is one of the last novels written by the author. It stands out from the rest of the novels because of its unique protagonist. Moore creates an illusion of an old pathetic man with heart problems. However, this façade is dropped with any sign of

incoming danger and the protagonist transforms into a sly and cruel killer. While reading this novel I constantly switched from rooting for him to wanting him to get caught. I believe it was Moore's intention. He wanted the reader to experience doubts about his own opinions. Unfortunately, this thought-provoking process is never shown in the novel's film adaptation. Because the novel is fast-paced. Producers decided to make a thriller that mainly focused on action and left out most of the important psychological aspects of the novel. The protagonist never evolved, never was his greediness uncovered. It is a shame that producers never explored the depth of the novel. Instead they created a husk empty of thought.

All these film adaptations were changed to fit in with the modern mass audiences. The dreariness of Moore's novels is still present but is almost completely nullified by good endings that are so popular with film producers. Instead of risking the profit to create something original and inspirational, the plot consists of well-known cliches and popular scenes. Not only was Brian Moore robbed by sickness for his remaining time in this life but he was also robbed postmortem by greedy producers, who, in a constant search of popularity through happy endings, twisted the brilliant novels of one of the great Irish writers of the 20th century.

7.0. Resumé

Tato bakalářská práce se zaměřila na tři novely od Briana Moora a na analýzu jejich filmových adaptací. Každá novela má jiný žánr a čtenáře. Zároveň je záznamem evoluce postoje Briana Moora k náboženství. *Osamělá vášeň slečny Hearnové* je jeho první vážnou novelou. Je to příběh o osamělosti, depresi a ztrátě identity. Slouží jako sociální kritika tradiční irské katolické společnosti v Belfastu, která silně spoléhala na prastaré tradice britské nadvlády. Z tohoto důvodu se novela silně zaměřuje na Judithinu pomalou ztrátu víry a ideologie, částečně tak popisuje Moorův vlastní proces. Filmová adaptace vznikla pod vedením Briana Moora a od původního románu se tak příliš neodchýlila. *Osamělá vášeň Judith Hearne* je nejlépe přijatým filmem ze tří analyzovaných novel. Někdy je kritizována za svou přílišnou úzkostnou atmosféru, ale i přesto si našla své vlastní následovníky. Byl to poutavý příběh, který s hvězdným obsazením a filmovým přikrášlováním, stále nesl původní Moorovo poselství, i když jej sám autor neviděl.

Studené štěstí je ze všech tří novel nejexperimentálnější. Moore použil fantastické prvky: zázrak vzkříšení a nebeskou bytost, která pronásleduje život hříšníka. Tato novela je hluboce osobní, protože odráží Moorův vlastní pocit viny kvůli jeho rozhodnutí oprostít se od náboženství. Moorova nehoda s lodí posloužila jako hlavní zdroj inspirace pro nehodu v novele a díky Moorově jedinečnému životnímu pozadí a zkušenostem, se mu podařilo představit obtížná lékařská témata fascinujícím způsobem. Zajímavé je, že Moore také přirovnal svou náboženskou zkušenost k pouhé halucinaci (způsobené nehodou), což je něco, co by žádný správný Ir nevyslovil.

V tomto případě byla filmová adaptace neuspokojivá. Producenti změnili příliš mnoho původního Moorova poselství, kvůli čemuž je v adaptaci téměř nerozpoznatelné. Každý nápad nebo názor byl pokřiven, aby odpovídal více pro-církevnímu poselství, což poškodilo Moorovu původní ideologii. Namísto toho, aby církve a Boha adaptace předvedla jako zdroj mnoha problémů, staví nyní církve do role spasitele, jenž nepomáhá hlavnímu hrdinovi od nechtěných božských zásahů, ale od ní samotné. Tato cenzura původního záměru autora, výslednému produktu nesmírně ublížila. Když byla adaptace vydána, setkala se s negativní zpětnou vazbou od kritiků i publika. Nízké skóre a zisky způsobily téměř úplné odstranění z filmové scény.

Promlčení je jedním z posledních novel, které autor napsal. Vyniká od ostatních novel díky svému jedinečnému protagonistovi. Moore vytváří iluzi starého ubohého muže se

srdečními problémy. Tato fasáda je však s jakýmkoliv náznakem přicházejícího nebezpečí odhozena a hlavní hrdina se promění v lstivého a krutého zabijáka. Při čtení této novely jsem neustále přecházel od fandění protagonistovi, k chtění jeho polapení. Věřím, že to byl Moorův záměr. Chtěl, aby čtenář zažil pochybnosti o svých vlastních názorech. Bohužel tento proces provokující k zamyšlení není ve filmové adaptaci novely nikdy ukázán. Román má rychlé tempo a proto se producenti se rozhodli natočit thriller, který se soustředil hlavně na akci a vynechal většinu důležitých psychologických aspektů novely. Hlavní hrdina se nikdy nevyvíjel, nikdy nebyla odhalena jeho chamtivost. Je škoda, že producenti nikdy neprozkoumali hloubku novely. Místo toho vytvořili slupku bez myšlenek.

Všechny tyto filmové adaptace byly změněny, aby zapadly do moderní konzumní produkce. Pochmurnost Moorových novel je stále přítomná, ale je téměř zcela zrušena dobrými konci, které jsou u filmových producentů tak oblíbené. Místo toho, aby riskovali svůj zisk a vytvořili něco originálního a inspirativního, tak děj se skládá ze známých kliše a oblíbených scén. Brian Moore byl okraden nemocí o zbývající čas v jeho životě a posmrtně byla jeho díla ochuzena chamtivými producenty, kteří v neustálém hledání popularity, prostřednictvím šťastných konců, překroutili skvělé romány jednoho z velkých irských spisovatelů 20. století.

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