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**THE NOVEL WUTHERING HEIGHTS IN COMPARISON
WITH SELECTED FILM ADAPTATIONS**

Bakalářská práce

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OLMOUC 2015

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

V Olomouci

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I would like to thank Mgr. Josef Nevařil, Ph.D. for his support, comments and guidance throughout the writing process.

ABSTRACT

The focus of this thesis is to introduce Emily Brontë's novel *Wuthering Heights* and to compare it with selected film adaptations. It concentrates on the main characters and compares their interpretation in the book as well as in film adaptations. First two chapters concentrate on the author's life from childhood to her death and on the Victorian period. Last three chapters deal with the characters of the novel compared to three different film adaptations.

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INTRODUCTION

Wuthering Heights is the only novel of an English writer Emily Brontë, who created the tragedy of unfulfilled love, betrayal, hatred and desire after revenge. It belongs to the most read books of the Victorian period not only in Britain, but all over the world. The engaging story of Heathcliff and Catherine has become an attractive theme for various fields of art since its publication in 1848. There are several film adaptations, which actually show how interesting this gripping novel has been for film makers.

My first experience with the book was not at the secondary school, where this novel is often assigned as a part of required reading, but relatively late, years after finishing my studies. Accidentally, I saw an adaptation from year 1992 on television and that had made me read the book. I have to admit that after seeing the film I was amazed by the plot, the way the story is being told and last but not least, by the performance of the actors. I was completely drawn into the story and was excited about reading the book and seeing other film adaptations.

The aim of this thesis is to find out what influenced the author of the novel and to compare different adaptations with the original book. The comparison focuses on answering the following questions:

To what extent did the film makers follow the original plot of the book?

Did they make any significant changes as far as the characters and their development goes?

What was the performance of the actors? What were the reactions of critics and audiences?

I have chosen three adaptations for comparison – an adaptation by Robert Fuest from 1970, adaptation by Peter Kosminsky from 1992 and the last one directed by David Skynner from 1998.

This thesis consists of five main chapters. The first chapter describes the author's childhood, life and education. The second chapter focuses on the conditions and period in which the author lived. The third chapter deals with the novel itself, it concentrates on the plot and the characters and their role in the story. The fourth part compares the three adaptations with the book and also shows reactions of the public. The last fifth chapter focuses on the film versions and points out key differences between them.

1 ABOUT THE AUTHOR

It is necessary to know the background of the author, if we want to comprehend her beliefs, opinions and attitude - whether they are positive or negative. The aim of the following chapters is to describe and remind some periods of Emily Brontë's life. To understand what influenced her most in writing the novel *Wuthering Heights*, it is essential to present following events of paramount importance.

1.1 Early childhood

Emily Jane Brontë, born on 30 July 1818 in Thornton, Northern England, was an English writer and poet, best known for her only novel *Wuthering Heights*, a story of wild passion set against the Yorkshire moors (Burgess, 1974).

She was born to Maria Branwell and Patrick Brontë, as the fourth of six children. The parents came from Cornwall and Ireland and so the children inherited the magical celtic blood full of flame and poetical imagination from them (Mudrová, 2010). After Emily's second birthday, the family moved to Haworth, where the father was employed as a vicar. Soon after Emily's younger sister birth, Patrick became a widower. His five daughters named Mary, Elizabeth, Charlotte, Emily, Anne and the only son Patrick were raised by Maria's sister, aunt Branwell. However, their new guardian was not used to show any emotions or feelings, and so the siblings were suffering from lack of love and tenderness, which is very well described by Morgan (2009, p. 22). "*It happened one time that Charlotte spoiled the sewing and was strictly berated by the aunt. Inattention, she said, is a gateway to hell. When Maria found Charlotte in tears, she promised to fix it until next morning...*". Another author points out that the old lady hardly ever gave a smile and that she was a perfect example of British respectability (Romieu, 1971).

Strict upbringing and living on the parish next to a cemetery certainly must have left marks on Emily's short life. Crosses and gravestones were the only scene the children could see from their windows. Death and faith is reflected in her writings very often, also the main heroes and other characters in the story of *Wuthering Heights* died. Therefore some authors classify her work as Gothic novel.

1.2 Education

All of the Brontës children were raised in a positive attitude to education. Their father owned wide range of books, including authors like Walter Scott, Byron or Shelley, who later influenced Emily's writing. Education plays an important role in the story, as the main heroine is well educated and intelligent person and at some point she looks down on her counterpart, who is short of schooling.

When the oldest of Brontës girls had reached the age of 10, their father sent them to Clergy Daughter's School at Cowan Bridge. Times spent at school were not joyful at all. The girls suffered from hunger, coldness and last but not least, cruelty of mistresses, which were later on described in *Jane Eyre* written by Charlotte. On 25 November 1824, Emily joined Mary, Elizabeth and Charlotte at school. Finally, Mary and Elizabeth were sent back home with tuberculosis and died soon after their return. The loss of sisters was a trauma for Emily and Charlotte and immediately after their death both girls returned to Haworth. Here they and their brother Patrick were taught by their father and aunt Branwell until Emily's 17th birthday. After that, Emily started to study at Roe Head Girl's School where Charlotte took the opportunity to become a teacher. Despite the fact that she was close to her sister, Emily was feeling extremely homesick and came back home to her father. Instead, Anne took her place at Roe Head.

At the age of twenty, Emily was teaching at Law Hill School in Halifax, but only for one year. The reasons were simple; health problems and overwork. After this experience she thought that rather than working as a slave for other people, she will stay at home at the parish and work for nothing – but she will be free. She would find enough time for her lonely walks through the moors as well as for her writings and playing the piano (Mudrová, 2010). The moors and the surroundings of Haworth later played an important role in her novel.

Nevertheless, in 1842 she joined Charlotte on the way to Heger Pensionnat in Brussels in Belgium. The owner Constantin Heger made following assertion of Emily Brontë: *"She should have been a man – a great navigator. Her powerful reason would have deduced new spheres of discovery from the knowledge of the old; and her strong imperious will would never have been daunted by opposition or difficulty, never have given way but with life. She had a head for logic, and a capability of argument unusual in a man*

and rarer indeed in a woman... impairing this gift was her stubborn tenacity of will which rendered her obtuse to all reasoning where her own wishes, or her own sense of right, was concerned" (en.wikipedia.org/Emily Brontë).

Their plan to open a private school at Haworth seemed to be so close. All they needed was some money and enough teaching experience. They inherited little money from their aunt Branwell, who died the same year. Brussels was a great opportunity not only to widen their knowledge but also to improve French and German. Unfortunately, their dream of running private school did not come true. The problem they faced was that the area of Haworth was not attractive enough and their family had a reputation of well educated, but strange people. As Mudrová (2010) states, no one was interested in sending their children to the dark house by a cemetery.

According to Burgess (1974), she had a more remarkable talent than her sisters, and *Wuthering Heights* is the very heart and soul of the romantic spirit.

1.3 Personality

"How a human being could have attempted such a book as the present without committing suicide before he had finished a dozen chapters, is a mystery. It is a compound of vulgar depravity and unnatural horrors..." (Graham's Lady's Magazine, 1848). This is one of the reviews found on Emily's desk after her death (wuthering-heights.co.uk).

Emily is often described as a mysterious, extremely shy person with a strong feeling for patriotism. She loved the countryside where she grew up – the endless moors where the whole story is set. She would always love to return home, and she was what is nowadays called a home-bird. The proof of her solitary character is the fact that she had never made friends outside the family and she never had any close acquaintance (Mudrová, 2010). This may be a reason why she created such story which she was never ought to live out. All her secret wishes and dreams were written down and released as an unforgettable masterpiece.

In the Preface to the Second Edition of *Wuthering Heights*, in 1850, Charlotte wrote: *"My sister's disposition was not naturally gregarious; circumstances favoured and fostered her tendency to seclusion; except to go to church or take a walk on the hills, she*

rarely crossed the threshold of home. Though her feeling for the people round was benevolent, intercourse with them she never sought; nor, with very few exceptions, ever experienced. And yet she knew them: knew their ways, their language, their family histories; she could hear of them with interest, and talk of them with detail, minute, graphic, and accurate; but WITH them, she rarely exchanged a word" (en.wikipedia.org/Emily Brontë).

Emily suffered from tuberculosis as well as her siblings. Soon after her brother's funeral, at the age of 30, she died unmarried and childless. She was buried in 1848 in family capsule in Haworth.

1.4 Literary work

As mentioned above, Emily had been surrounded by great deal of books thanks to her father's erudition. Writers, who influenced her the most were Lord Byron, John Martin, William Shakespeare and William Wordsworth. While raised and educated by their father, the children started to write their own stories. Emily and Anne made up a fictional land called Gondal. The adults were not allowed to know anything about their writings and so the stories were recorded in tiny books and hidden on a secret place (Mudrová, 2010).

But the real writing was yet to come. In 1846 Emily, Charlotte and Ann officially published their collection of poems. To avoid prejudice, they released the production under a male pen name, where Emily's was Ellis Bell. Despite that fact, the poems were not successful and only two pieces were sold. This situation had made them change the genre and so they started to write novels. Emily Brontë's only one and the most popular is called *Wuthering Heights*, written between October 1845 and June 1846, and published in 1847 under her pseudonym; Brontë died the following year (Baruch Hochman in *The preface of Wuthering Heights*, 2003).

According to Burgess (1974), opinions on the book were different, rather negative at the time of publication. Hundred years later, the book has inspired adaptations, including film, radio, opera or music. There have been several film adaptations shot since the invention of camera.

2 HISTORICAL BACKGROUND

It is important to mention the historical background as a feature of the then society. Living conditions, religion, culture and social prejudice had influenced author's attitude and opinions. Although the whole story is set into the second half of 18th century, well before Victorian era had started, there are common features for both periods.

2.1 Victorian era

Burgess (1974) states that Victorian novels were mostly portraits of difficult lives, where hard work, love and luck win in the end. Not exactly in Emily Brontë's novel, where complicated story comes to a bitter end. Although Emily Brontë was influenced by romantic poets, *Wuthering Heights* was created at the turn of romanticism and the Victorian Era and therefore is classified as the Early Victorian Literature.

In the nineteenth century Britain was one of the most prosperous countries in the world, not only because of the trade, but also because of the industry. Queen Victoria ascended the throne in 1837 when Emily Brontë was 19 years old. Victorian Era changed the monarchy in many ways, whether it was political situation or cultural life. It is characterized as a period of peace and colonial and industrial stabilization. The people in the monarchy respected moral and religious values (McDowall, 1989). *"The queen touched people's hearts. She succeeded in showing a newly industrial nation that the monarchy was a connection with a glorious history"*(McDowall, 1989, p. 144).

On the other hand, several negative aspects aroused during that time. Too many people moved to industrial areas, life standards decreased and child labour and prostitution belonged to a common phenomenon.

Emily Brontë was living in faraway and remote area and therefore it might seem that she had no idea of growing hypocrisy of Victorians (Barnard, 1997). However, in *Wuthering Heights* she did not only describe the rough region and coarse characters, but also criticized the upper class of Victorian society for lack of understanding of deep feelings and passion.

2.2 Role of women and family life

Emily Brontë's position in the family was to be a selfless sister and loving daughter. She did well as a home carer of her sick brother, who later died as an alcoholic and took care of the household. It is believed that one of the characters of her novel was inspired by her brother Patrick and his miserable life (see Chapter 3.1.4).

The duty of women in Victorian Britain was to be a good daughter, wife and mother. The society did not think of this as a negative effect, but as a proof of women's strength. Except for the rich, people no longer married for economic reasons, but for personal happiness. However, while wives were meant to be companions of their husbands, they were certainly not equals (McDowall, 1989). According to Burgess (1974) it was an age of morality, of large families with the father as a godlike head, and a mother as a submissive creature. Women were discouraged from going out to work if not economically necessary and also encouraged to make use of the growing number of people available for domestic service. If married, woman had to give up all her property to her husband and men were still allowed to beat their wives with a stick "*no thicker than a man's thumb*" (McDowall, 1989, p. 163). There had not been a right to vote for women until the beginning of the next century and a wife was legally a man's property.

Unfortunately, there were not many chances for families to live happily. Individualism, strict parental behaviour, regular beating of children and cruel conditions at schools were nothing unusual. The family life usually ended up as soon as the children left for education. When they came back, the relationship between them and their parents became insensitive – children often felt like strangers. The picture of satisfied family was far away from reality (McDowall, 1989).

Emily Brontë's life did not differ much from the life of middle class families. In addition to this, the early death of her mother and sisters had affected her too. Remaining siblings formed a strong attachment to each other. This kind of behaviour can be seen in the story of *Wuthering Heights* between the main heroes.

3 THE NOVEL

3.1 Characters and the plot

Unconventional characters belong among significant features of the novel. Brontë breaks traditional attitude to masculinity and femininity. The characters do not have assigned personalities according to their gender and so the author goes beyond fixed ideas about the structure of society. On the whole, main female characters represent educated people of higher society in comparison with their male characters.

The plot itself is a chronologically arranged story of two generations, Catherine and Heathcliff and later of their descendants. For some readers it may be confusing at the beginning of the reading to understand particular characters and their role in the story through the time.

The main theme of the book is undoubtedly love affair between Catherine and Heathcliff. It is hard for the reader to decide whether the author's intention was to portray both characters as romantic heroes, or as people who destroy their lives due to their uncontrolled passion. At the end of the book the reader expects that Heathcliff takes off his evil mask and shows his emotional side. But this will not happen against all rules of Romantic genre, where romantic hero is characterized by deep passionate emotionality (cs.wikipedia.org/romantismus). This is definitely not a kind of story with happy ending.

3.1.1 The narrators Mr. Lockwood and Mrs. Ellen Dean

The first narrator of the story is Mr. Lockwood, a new tenant of Thrushcross Grange, that belongs to Mr. Heathcliff at the time of Lockwood's arrival. His reception by Heathcliff at Wuthering Heights was rather impolite. However, Lockwood is persistent and is accommodated in abandoned room of the house. There he had a strange dream: "*The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed – Let me in! Let me in!— Who are you? — Catherine Linton.... I'm come home: I'd lost my way on the moor!*" (Brontë, 1974, p. 22). Later he learns that it was a ghost of Catherine, former inhabitant of the house.

The second narrator is the housekeeper of Wuthering Heights Ellen Dean, called Nelly, who tells the story of Catherine and Heathcliff to Mr. Lockwood. She was solid, conventional and patient. Nelly knows all characters which appear in the story as she had worked as a housemaid at Wuthering Heights before Catherine's birth, then left with her for Thrushcross Grange after she got married and then came back to Wuthering Heights to work for Heathcliff after Catherine's death. At this moment Lockwood arrives and Nelly tells him the whole story. It was considered revolutionary thing for the novel to be narrated by a female, on top of that by a servant (enotes.com/wuthering-heights/characters).

3.1.2 Catherine

Catherine Earnshaw, born on Wuthering Heights, was a daughter of old Mr. Earnshaw and sister of Hindley. Deep eyes and black hair suggest her liveliness. She is described as a wild, educated, selfish, provocative and sometimes wicked girl. Main heroine of the story spent her childhood with Heathcliff playing on the moors, riding a horse and enjoying the freedom. After their father's death, Hindley becomes the master of Wuthering Heights, beating and humiliating Heathcliff.

Despite the fact that she loved Heathcliff, Catherine started a close relationship with Edgar Linton, a boy from the neighbourhood living on Thrushcross Grange. Hidden in the dark kitchen one evening, Heathcliff heard a part of dialogue between Nelly and Catherine, in which she announced that she wants to marry Edgar Linton. As the main reason she states she will be rich and become the greatest woman of the neighbourhood and explains her opinion of Heathcliff: *"It would degrade me to marry Heathcliff now; so he shall never know how I love him: and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same; and Linton's is as different as a moonbeam from lightning, or frost from fire"* (Brontë, 1974, p. 75). As Nelly explains to Lockwood, Heathcliff only listened until the part where Catherine said that it would degrade her to marry him. After that he quietly ran away without Catherine knowing it. Her monologue continues as follows: *"My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself....My love for Heathcliff resembles the eternal rock beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff! He is always, always in my mind..."* (Brontë, 1974, p. 77).

When Catherine finds out that Heathcliff is gone, she pretends to be ill for a long time, but finally after being persuaded by Edgar, she marries him. But in her heart and her soul she secretly loves Heathcliff. As years go by, she had never stopped thinking of him. One day Heathcliff comes back as a rich and smart gentleman. He comes to visit Catherine despite Edgar's indignation. Catherine gives birth to Edgar's daughter Cathy, but dies of heartache right after the delivery.

Catherine's personality is full of contrasts. Marrying Edgar may be seen as calculation, but it is obvious that during her marriage she wanted to help Heathcliff out of his position. Her behaviour is sometimes childish and imprudent. Finally her self-will kills her and she dies broken and devastated.

3.1.3 Heathcliff

There is not many information about Heathcliff's origin. Mr. Earnshaw, Catherine's father, found him orphaned on the street of Liverpool and called him gipsy for his dark appearance. He brought him home to Wuthering Heights and he was raised as Catherine's and Hindley's brother. Although, or maybe because he and Catherine were kindred spirits, Hindley could not stand him. After the old man's death, inferior life started for Heathcliff. He had to stay in the stables and times spent with Catherine were over: *"Hindley became tyrannical...he drove him from their company to the servants, deprived him of the instruction of the curate, and insisted that he should labour out of doors instead; compelling him to do so as hard as any other lad on the farm"* (Brontë, 1974, p. 42).

Heathcliff hated Hindley equally, if not more. He was full of hatred and only waited for revenge. After returning to Wuthering Heights as a self-confident man longing for retaliation, he beats Hindley, who became an alcoholic because of his wife's death, in cards and wins the property of Wuthering Heights. But he is not satisfied yet. Deliberately he marries Isabella Linton, Edgar's sister and elopes with her. When they return, Catherine is already dying. Heathcliff, devastated and full of wrath, visits Catherine's coffin.

Twelve years passed, and little Cathy grew into a beautiful young lady. She had known nothing about her cousins from Wuthering Height - Linton and Hareton - until she met Heathcliff one day. He forces Cathy to marry Linton and thus Heathcliff takes over Thrushcross Grange. However, Linton dies and Cathy falls in love with Hareton.

Heathcliff dies empty and emotionally disturbed after days of hallucination, calling Catherine's name. Nelly found him dead, with a smile on his face. He was buried next to Catherine, but some people say that his soul never found peace and is still roving around the Wuthering Heights.

It is hard to describe Heathcliff's character. He may be a villain, a hero, full of horrible passion and power or a victim of his vengeful wraths. Many bright as well as dark sides can be found on his behavior. On one hand he is intelligent, sincere, hard-working and able to love, on the other hand he is seen as wild, cruel, and evil monster. It is not easy to find the real culprit in the novel. It may be Heathcliff himself, or - which is the most likely explanation - all the circumstances that occurred during his miserable life.

Heathcliff has also been characterized as an epitome of a Byronic hero. This kind of hero was first described by Lord Byron, by whom Brontë was influenced (see Chapter 1.4.). Byronic hero has typical features, such as high intellect, he is cunning and able to adapt, mysterious, attractive and charismatic, but also self-destructive. Lord Byron's former lover described him as an insane, evil split personality which it might be dangerous to know ([en.wikipedia.org/Lord Byron](http://en.wikipedia.org/Lord_Byron)).

3.1.4 Hindley

Catherine's brother Hindley plays supporting, yet an important role in the story. He dislikes Heathcliff, who became member of their family as a little boy. According to Mudrová (2010) the old man preferred Heathcliff to Hindley, who was naturally jealous. To calm the situation down, Hindley was sent to a boarding school. When Mr. Earnshaw died, Hindley returned home and inherited Wuthering Heights and started to pay Heathcliff back. He brought with him a young wife Frances, who died soon after giving a birth to a child, which was given a name Hareton Earnshaw. The death of the wife was a reason of Hindley's gambling and alcoholism. He lost the property while playing cards with Heathcliff, but stayed at Wuthering Heights with Hareton until his death.

3.1.5 Edgar

Edgar Linton was the son of Thrushcross Grange owners, the husband of Catherine, loving father of Cathy and last but not least, Heathcliff's rival. Edgar is educated and cultured man, who truly loves Catherine. He is an opposite of Heathcliff not only in appearance, but also in character, and that is why they dislike each other. After Catherine's death he takes care of their daughter. Later she leaves her father and begins to live at Wuthering Heights thanks to Heathcliff's intrigues. Edgar Linton, who lost his wife Catherine and his only daughter Cathy, dies alone at Thrushcross Grange. Another part of Heathcliff's wicked plan came true.

3.1.6 Isabella

Isabella Linton, sister of Edgar, is another important character in the story. She was unlucky to meet Heathcliff and to fall in love with him. Her marriage was full of pain, fear and degradation. She also became an object of Heathcliff's revenge. Isabella couldn't bear Heathcliff's tyranny anymore and escaped to London. There she gave birth to her only son, Linton, whom she had taken care of until her death (Mudrová, 2010).

3.1.7 Hareton

The son of Hindley and Frances was given a name Hareton Earnshaw. He lost his mother right after the birth and was therefore raised by his father. His childhood was not happy at all, as he was often witness of his father's drunkenness and was rather a neglected and uneducated child. When his father died of alcoholism and Hareton's home at Wuthering Heights passed to Heathcliff, he also became object of his master's vengeance against Hindley. He worked as servant until his uncle's death and later married Cathy, his cousin. She took him under her charge and taught him how to read and write.

3.1.8 Cathy

Cathy was named after her mother Catherine, her father was Edgar Linton. She had no siblings, but had two cousins, Hareton and Linton. Cathy inherited pale complexion and light hair from her father but had Catherine's dark eyes and brave character. She spent

childhood with her father at Trushcross Grange and for many years had no idea of Wuthering Heights and her cousins. Edgar had kept her isolated from evil Heathcliff until one day, when Catherine accidentally comes to a place called Wuthering Heights. She is surprised to find out that her cousins live so close to her but she never had chance to meet them. But Heathcliff had a plan. Linton became seriously ill at that time and so he persuaded Cathy to come to visit her sick cousin. He imprisoned her there and forced Cathy to marry dying Linton. The young lady wanted to go home to visit her father Edgar, who was also dying. As soon as her father died, Wuthering Heights became Heathcliff's property.

3.1.9 Linton

Linton's destiny was very sad. His short life was full of obstacles and pain. He grew up with his mother Isabell. After her death his father Heathcliff had no interest in him, but later took an advantage of him as a figurehead in his intrigues. He was forced to write amorous letters to Cathy, whom he then married, but soon after Cathy became a widow. Linton died very young of weakened health.

3.2 Inspiration

There are several speculations about the story's origin, but it is doubtless that such a complicated plot and characters must have been inspired at least partly by some events and real people that occurred during Brontë's life.

It had been thought for a long time that the main character, Heathcliff, was just a figment of the author's imagination. Nevertheless, similar story of a foundling had happened in the Brontës family two generations back. A dark-skinned boy had been raised in the family of great grandfather of vicar Brontë, Emily's father. Cunning Welshman, as he was called due to his appearance, insinuated himself into the old man's favour and soon gained control over the family. After Mr. Brontë's death he was extorting money from the family. The reason was that he wanted to marry Maria, the youngest daughter (Mudrová, 2010).

The author also drew the inspiration from the fate of her brother Patrick, talented but tormented by his wretched life (see Chapter 3.1.4).

The role of Nelly Dean, one of the narrators of the story, should also be mentioned in connection with the housekeeper of the Brontë family, called Tabby. Emily, who spent more time working in the kitchen than either of her sisters, was particularly close to Tabby, and Tabby's influence on her is remarkable. Therefore Tabby has been identified as the model for Nelly Dean in *Wuthering Heights* (bronte.org.uk).

The secret is, where the author drew inspiration for storyline, more exactly the eternal triangle. There is no substantiated reference about any love affair in her life, although Emily was thought to be the most beautiful of all the sisters. This will stay unknown for Emily did never confide to her sisters (Mudrová, 2010).

3.3 Settings

Beside the plot and the characters, the settings play an important part in the story, and by extension, in the film adaptations. Romantic background, lonely moors and gloomy buildings give the story the right atmosphere.

Wuthering Heights, a solitary house in the middle of the moors, is the key place of the theme. It is often compared with a real ruin located near Haworth, called Top Whitens. Surrounding of Haworth offers another impressive place connected with the book, Ponden Kirk, renamed to Ponden Crag in the story. Catherine and later her daughter Cathy are both attracted by this mystical rock (Mudrová, 2010).

Picturesque valley with a waterfall and a stone bridge hidden in the middle of the moors belonged to a favourite place of Brontë's sisters. Emily could not omit to mention this place and set the whole story in this eerie scene.

Unlike the book, film making offers more opportunities to express the settings and landscape due to visual effects. It depends on each author whether he puts emphasis on the story itself or takes into consideration the secondary, but yet important attributes of the story. In case of *Wuthering Heights* it would be almost impossible to conceal the setting from the viewer, because it presents unforgettable impression.

3.4 Reaction of society and success of the novel

Although *Wuthering Heights* is now considered a classic of English literature, it received mixed reviews when first published (see Chapter 1.4). The English poet and painter Dante Rossetti referred to it as “*A fiend of a book – an incredible monster... The action is laid in hell, – only it seems places and people have English names there*“ (en.wikipedia.org/Wuthering Heights).

There were two editions published, the first one in 1847 was available in two parts. The second edition from 1850 was rewritten by Charlotte Brontë, Emily’s sister. She corrected punctuation, spelling and primarily thick Yorkshire dialect used by some characters. She thought some people, especially those from south of Britain, would find it obscure.

Another problem the novel faced was the authorship. The critics were confused by the name Ellis Bell and were surprised to find out that the real author is a female. *Wuthering Heights* were first published under Emily Brontë’s name in 1850. But still, as *magnum opus* of the Brontë’s sisters was considered *Jane Eyre* written by Charlotte. Emily had never known how highly appreciated her work would be tens of years later. Only by 1880s critics began to place Emily’s achievement above Charlotte’s. “*By closer examination of the text and chronology they affirmed Emily's literary craft and meticulous planning of the novel and disproved Charlotte's presentation of her sister as an unconscious artist who „did not know what she had done*“ (academic.brooklyn).

The proof of the success is clear. The imperishable story of love has become popular among all generations and various fields of arts still come back to this attractive theme.

4 FILM ADAPTATIONS

There are many film adaptations based on Brontë's *Wuthering Heights*, of which only a few have become famous. It is worth mentioning that the oldest black-and-white silent movie *Wuthering Heights* from 1922 was shot in Haworth, the home of the author (see Chapter 1.1). The Museum of the Brontës, which is located on the parish of Haworth, is trying to bring the copy to the museum, but without result; the film seems to be lost (Mudrová, 2010).

The following chapters deal with versions that came more popular with the audiences. The comparison focuses on the plot and the characters, the cast and the performances and with reactions and awards the films received. It is interesting to compare how each filmmaker handled the original novel differently and only some of them gave a detailed description of the plot. There are several key points in the story which the writer meant to be considered as crucial moments, such as Catherine's confession of her love for Heathcliff to Nelly or the famous ghost scene. However, some directors did not put enough emphasis on those as others did. For example the famous speech by Catherine "*I'm Heathcliff..*" is omitted in some versions. Others concentrated the story only on the generation of Catherine and Heathcliff, excluding what happened afterwards. Other screenplays depict the right gothic atmosphere of the period.

An interesting fact is that there are still directors who try to make new versions with distinctive and original view. For example there is a version from 2011 with Heathcliff played by a black actor called James Howson.

All three adaptations described in the next paragraphs were created in the second half of 20th century. The reason for choosing those versions is that the conditions for the film crew were relatively the same considering the technology and progress in movie making.

4.1 Adaptation by Robert Fuest from 1970

4.1.1 The plot of the film vs. the book

The first coloured version by English director Robert Fuest covers only the story of one generation, that is the first 16 chapters of the original novel. The film begins with Catherine's funeral watched from distance by Heathcliff on horseback. Only after the subtitles the story goes back into the past. The director decided to make considerable changes – he removed some sections of the book but also added a few points.

Starting with the scene when the old Earnshaw comes home with the orphan, his death and then Hindley's leaving for school the plot goes according to the book, except the added theme of Nelly being in love with Hindley. Her feelings remain hidden and hence unrequited, perhaps because of her position of a housemaid. But the character of Lockwood is missing and therefore the scene with the ghost of Catherine is omitted (see Chapter 3.1.1). Crucial events such as Heathcliff's run, marriage with Isabela or Catherine's death are presented. What is strange is that the screenplay did not follow the main point of the story. Surprisingly, Heathcliff does not die suffering, but is shot by Hindley. His and Catherine's ghosts finally meet on the moors and their souls pass away together. But the story that comes after Catherine's and Heathcliff's death is left out. The viewer does not learn about reuniting of young Cathy and Hareton. The poor coverage of the important speeches from the book decreases the accuracy towards the original. Some of the dialogues give the impression of being the very opposite: romantic: *"All of these years I've thought of you, in every cloud, and every tree."* vs. sexual subtext: *"Do you want it here, or in bed?"*.

4.1.2 The development of the characters

On the whole, at the beginning the development of young Catherine's and Heathcliff's character follow the novel relatively strictly. But Brontë's adult Catherine was portrayed as more domineering, especially after she came back from Thrushcross Grange. Heathcliff in the book was more talkative than in the film, where some dialogues were omitted and therefore he acts as a man of few words. The director seems to turn more of his attention on Hindley's character. Attentive viewer might notice Mr. Earnshaw's

suggest that Hindley is not his son, and that he favours Heathcliff, whereas in the book he treated them equally. In the film Hindley is often punished by his father and lives in Heathcliff's shadow. Nelly, the loyal servant, seems to feel the passionate love of Heathcliff and Catherine and in a sort of way sympathizes with both of them. Overall it can be said that the couple is seen as black and white, good or bad, but other characters are developing during the film. At one point the director indicated physical violence on Catherine, but the writer surely did not mention any of that. Brontë meant the pain caused by Heathcliff rather as psychological abuse. Producer Lous Heyward said: *“The last version, with Laurence Olivier as Heathcliff and Merle Oberon as Cathy, portrayed him as a regular nice guy and her as sweetness and light. That was not the truth and Hollywood now goes in for the truth. Heathcliff was a bastard and Cathy a real bitch and that's how they'll be in this film”*(en.wikipedia.org/Wuthering Heights).

4.1.3 Performance, reactions and awards

The film was shot in fascinating scenery of Yorkshire (Mudrová, 2010) and also the choice of the cast seems to be favourable, at least concerning Heathcliff. Timothy Dalton, at that time 24 years old actor, started off his career mainly due to his performance in Wuthering Heights. His demonic appearance exactly meets Brontë's description of Heathcliff. As for the role of Catherine, the performance of Anna Calder-Marshall was less expressive than Dalton's. After all, this is obvious from reaction of the public (imdb.com/Wuthering Heights). On the other hand, although she is not as pretty as other performers of Catherine, she did a good acting but in comparison with Heathcliff she lagged behind Dalton's performance. Most of the people who had read the book imagined Catherine as wild and boisterous young girl. Instead, Calder-Marshall's interpretation gives the impression of insane and foolish Catherine, whereas Dalton received great acclaim. Timothy Dalton plays Heathcliff as no one before had played him. He is passionate, cruel and tender. His bright eyes pierce through Catherine's soul, when he returns from his wanderings to find her married to Edgar Linton (imdb.com/Wuthering Heights).

Vincent Canby from New York Times (1971) presents:

“Timothy Dalton and Anna Calder-Marshall play the star-crossed lovers in degrees of effectiveness that depend largely on camera angles. Dalton, under certain conditions, bears a remarkable resemblance to the young Laurence Olivier for whom the Wyler

version was a triumph. Miss Calder-Marshall is not a great beauty, but her face at times expresses an almost witchlike ferocity, which is, more often than not, immediately neutralized by a long shot that reveals a short, rather square figure, somewhat reminiscent of Annette Funicello's.

The supporting cast includes some very decent character actors (Harry Andrews, Hugh Griffith), most of whom, like the babies born of the mismatched marriages, die at unspecified times off-screen.

Contemporary history note: This "Wuthering Heights" apparently marks a revival of film interest in the Brontës. I've just received word that Richard Fleischer ("Chè!") plans a biographical film about the writing family in which Bramwell Brontë will be portrayed as "one of the original dropouts" in a script by Christopher Fry" (nytimes.com).

To sum up, one of the reactions of Cleveland Press (1971) by Toni Mastroianni describes aptly the end of the movie:

"The ending not only misses the brooding, haunting quality of the novel -- it also misses the point. Instead of Heathcliff living on for years being haunted by the ghost of Cathy, the picture opts for a scene out of a spooky movie for fast conclusion.

No sooner is Cathy dead than her ghost returns to lure Heathcliff back to Wuthering Heights where her brother, egged on by Heathcliff's unhappy wife, is waiting to shoot him down.

Then the two ghosts go strolling across the moors, happily reunited in death.

Gone are the years of Heathcliff's anguish, of Cathy's spirit wandering over the moors.

Gone is the note that even in death their misery will continue.

Gone, in short, is the whole point of "Wuthering Heights. "

It is important to mention the musical background of this version. It is really impressive and Michel Legrand, the author of the music, received a nomination for Golden Globes. At the box office, it failed to attract receipts and audience.

4.2 Adaptation by Peter Kosminsky from 1992

4.2.1 The plot of the film vs. the book

This coloured version's exact title is *Emily Brontë's Wuthering Heights*, because the original title was already owned by another version from 1939. Directed by an Englishman Peter Kosminsky, this is the most faithful copy of the original. The whole storyline is captured, including the narrators and often omitted events after Catherine's and Heathcliff's death. Also the dialogues correspond with the book from the beginning till the end and the film shows the real darkness of the story.

The director puts instead of the two narrators only one, but in reality the transition between the time periods causes confusion and for the reader, who does not know the novel, it might be difficult to be knowledgeable of the complicated relationships. The story is introduced by Emily Brontë herself, played by an Irish singer Sinéad O'Connor. At the beginning, she walks around the moors and after finding an old ruin of Wuthering Heights, she enters in and begins to tell the story. Then it goes on as in the book, Lockwood knocking on the door and received by Heathcliff, young Cathy sitting in the chair. The frightening night scene with the ghost of Catherine appearing to Lockwood is well depicted. Although Nelly is also presented in the film, she only carries out the role of a housemaid and Catherine's loyal guide, but not the role of the narrator.

The scene of taking an oath on their love on an open landscape with a storm is very daemonic. This is probably the only version where Catherine's speech of her love for Linton compared to her eternal love for Heathcliff is captured (see Chapter 3.1.2). This speech is considered as a turning point of the whole story and keeping it in the screenplay was a credit to the film. Another strong moment in the film is Heathcliff's soliloquy after learning from Nelly about Catherine's death: "*I pray one prayer, I repeat it till my tongue stiffens. Catherine Earnshaw, may you not rest as long as I am living! You said I killed you, haunt me, then!... Be with me always, take any form, drive me mad, only do not leave me in this abyss, where I cannot find you!... I cannot live without my life. I cannot live without my soul.*" (Brontë, p. 158). The scene where he breaks through glass doors to rip Catherine from her coffin is very moving and believable. One of the criticisms of the film is that the cast did not use the closing paragraph from the book in the narration at the end.

4.2.2 The development of the characters

As mentioned above, the plot follows more or less the original, every scene described in the book can be found in the film as well, and so the development of the characters goes according to the book. Therefore the readers of the original would appreciate this version very much.

Generally, it is very difficult to describe the characters and their development. The author herself let the reader decide, whether their attitude was positive or negative, passionate or devastating. Also for the actors it must be uneasy to express the behaviour full of contradiction. In the first half of the film Heathcliff is shown as an innocent lover, whereas in the second half he represents greedy and merciless being. Heathcliff and Catherine fell in love with each other. By the time we see them together, they have already developed a romance for each other. A few scenes afterwards, Heathcliff takes Catherine out into a field of rocks and tells her to close her eyes. When she opens them, he tells her that the sky will reflect her life. At first, the image is sunny and bright, and then a big storm approaches and darkens up the whole sky. That is an example of a symbolism used in the film. The cast also managed to render the fragile, distinctive relationship between Catherine and Heathcliff. In the following extract Nelly describes Heathcliff's grief over Cathy: *“He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast getting goaded to death with knives and spears. I observed several splashes of blood about the bark of the tree, and his hand and forehead were both stained; probably the scene I witnessed was a repetition of others acted during the night“.*(Brontë, p.158) . During the filming of Wuthering Heights, Ralph Fiennes insisted on keeping this scene from the book in which Heathcliff bangs his head against a tree, pining for Cathy. He did it with such zeal that he drew blood (ralphfiennes-corner.net). Unfortunately the director decided not to keep this bloody, heartwrenching performance in the film.

4.2.3 Performance, reactions and awards

This adaptation was underestimated by critics, but had a great success with audiences. According to reactions of the public, great part of its success was the casting (imdb.com/Wuthering Heights). Ralph Fiennes, an English actor playing the main role is

an archetype of Heathcliff with his bewitching eyes, as well as Timothy Dalton was in Fuest's version. *"I saw sexual evil,"* the producer-director Steven Spielberg pronounced after watching Fiennes in *Wuthering Heights*. *"There were moments of kindness that would move across his eyes and then instantly run cold"*. Also Juliette Binoche, a french actor playing Catherine, belongs among the top performers of Brontë's Catherine, real femme fatale. However, some viewers could not manage to ignore her french accent, although she embodies Cathy very faithfully. The director was also criticized for deciding that Binoche should play also young Cathy, Catherine's daughter. This seems to be an unhappy solution for the viewer to see the same actress playing her own daughter, where the only change of her appearance was the blond colour of her hair.

The right atmospherics should be undoubtedly attributed to the musical background by Ryuichi Sakamoto. Together with raw scenery and the performance of the actors they form the story with gothic elements, exactly how Brontë's described them. The building of *Wuthering Heights* is more like a gothic mansion than a farmhouse and was specially constructed for the film and does not exist anymore. (wuthering-heights.co.uk).

As mentioned above, this adaptation faced harsh criticism, but overall was positively accepted by the public. As an example an extract of one of the reviews: *„My only other quibble is that this movie plays very much as a tragic passionate love story. But the chilling ghost story element is rather lost in translation to the screen. We are simply not haunted enough by it. Still, this is an interesting cinema adaptation and for all its flaws, tremendously enjoyable and tremendously romantic“* ([bina007.com/movie reviews](http://bina007.com/movie-reviews)).

One of the top critics on rottentomatoes.com - Derek Elley - mentions following:
"Sprawling story, set across two generations, moves at quite a clip to get everything in. Pacing, as well as look, is more akin to an edited-down TV miniseries than a developed feature.
Filmmakers seem overbound by fidelity to the novel and unwilling to take risks: a late-on fantasy sequence reuniting Heathcliff with the dead Cathy has some of the romantic panache badly missing elsewhere.
Fiennes plays up the redeemed, social-outcast side of the Heathcliff character to good effect, when the script gives him a chance.
Binoche, often unclearly looped, is bland. Best of the supports is Janet McTeer, as the fully drawn servant Mrs. Dean. Ward is in only briefly as Isabella but is OK.

Production design by Brian Morris and costuming by James Acheson are both detailed but treated in unatmospheric style by Mike Southorn's conservative lensing. Ryuichi Sakamoto's romantic main theme cries out for fuller development.

Exteriors were shot on authentic Yorkshire, northern England, locations, with studio work at Shepperton. “

Nevertheless, Peter Kosminsky received a nomination at Tokyo International Film Festival.

4.3 Adaptation by David Skynner from 1998

4.3.1 The plot of the film vs. the book

AS the version from 1992, also this adaptation's plot by British director is very much the same as the novel. According to film review by Frederic and Mary Ann Brussats, *“this emotionally enthralling version of Emily Bronte's novel is the first to present the complete story. It comes across as a vivid anatomy of the soul's power to animate or to decimate life”* (spiritualityandpractice.com/films/reviews).

The differences lie in the casting, as none of the actors look like their characters in the book. Just as in Kosminky's version, Nelly, who should be of the same age as Hindley, is much older and Catherine and Heathcliff are grown up by the time they should be teenagers playing on the moors. Also the love between them that in the book is understood as rather platonic has an erotic overtone. In the novel they do not kiss until the very last before Catherine's death, whereas in the movie the director depicts some intimate moments between the two. Catherine and Heathcliff definitely were soulmates, but their connection is not a sexual one according to Brontë. But this is understandable taking into consideration the rules of the Victorian society and the director probably wanted to spice up the plot. On the other hand, he managed to portray the gloomy atmosphere of the farm and its surroundings very well.

4.3.2 The development of the characters

In contrast with Fuest's version, Kosminsky's and Skynner's description of Catherine and her development matches the original. But there still is a little difference between them. Kosminsky's Catherine is more dominative, possessive and merciless. Skynner's Catherine was rather kind and sympathetic with Heathclif, and she had slightly greater ability of empathy and showed her feelings and emotions more than Catherine by Kosminsky.

Heathcliff does not have so daemonic eyes and appearance as Fiennes or Dalton has and he shows off more feelings than he should according to the book. In one scene the viewer found him crying like a little child instead of acting as a heartless being. On the other hand, Hindley's character is as cruel and unsympathetic as in the story. Nelly seems to be overshadowed a little bit, her role of a narrator is omitted and she does not act as a mediator between Catherine and Heathcliff as she did in the novel and in Kosminsky's version. Also Joseph, who is the servant on the Wuthering Heights and who appears in all of the versions, acts as the right puritan as he did in the novel.

4.3.3 Performance, reactions and awards

This adaptation did not raise such acclaim as Fuest's or Kosminsky's version did. What the audiences appreciated was Orla Brady's performance also because she is of Irish origin and she put some of the Celtic temperament in to the role. That is definitely an advantage over the French Juliette Binoche. The same should apply to Robert Cavanah, who is of Scottish origin, but unfortunately his performance was rather unimpressive. In some moments he seemed to overact the scene, for example the soliloquy "*I pray one prayer...*" he is rather screaming unlike Fiennes, whose speech was daemonic and threatening. Alison Leigh from Amazon.com points out following: "*Orla Brady gives a wonderful performance as the spirited Cathy, while Crispin Bonham Carter truly shines as Cathy's husband Edgar Linton. Robert Cavanah does the role of Heathcliff justice, but I believe he looked a bit old for the part; especially against the youthful looking Brady*".

Finally, summary of one of the critics Mirella Roche-Parker of this versions says: "*Wuthering Heights is a classic, and deserves respect accordingly. This production is a*

lust, earthy presentation with energetic and histrionic acting and plenty of drama afoot. Some less familiar with the text may find it a little disjointed in places, while others will devour every 112 minutes of it. It's a shame that its visual quality was substandard“ (michaeldvd.com.au/reviews).

It is a pity that the cast did not assign the role of Catherine to Orla Brady instead of Juliette Binoche in Kosminsky's version, referring to an opinion of an anonymous reviewer of this version: *“The actors have all been well-cast, especially Cathy, a refreshingly wild, strong, and intense portrayal, especially compared to Juliette Binoche's silly, simpering Cathy of 1992 version*“ (amazon.com/review). Fiennes and Brady would go together very well and the result could be impressive. The benefit to the film is the fact, that some of the characters spoke a Yorkshire accent. In spite of all the positive factors, the movie did not receive any prize from the critics. Finally recommendation of Alison Leigh from Amazon.com: *“For anyone who wants a complete and faithful adaptation of Emily Bronte's wonderful story, look to this version of Wuthering Heights*“ (amazon.com/review).

5 COMPARISON OF THE FILM ADAPTATIONS

It is now time to comment on the three adaptations. This chapter is divided in three parts – casting, plot and performance. Each chapter compares the three versions with one another and tries to point out the most objective one in each category.

5.1 Casting

In general, Fuest's casting was well done. It seems that finding the right Heathcliff was easier for all directors than to find the performer of Catherine. Dalton, Fiennes and Cavannah – they all met Brontë's description not only in appearance, but in behaving. In my view, the actress who approached Brontë's Catherine the most would be Orla Brady. Although this version overall did not reach as much success as the others did, Brady's acting and performance as well as appearance and origin resulted in ideal Catherine. Binoche's acting was also good, but the rating was affected by her French accent. Ann-Calder Marshall's appearance was less impressive than Binoche's or Brady's and also her acting was affected and unnatural.

As far as the important role of the narrator is concerned, Fuest did not apply to this at all. There is no narrator of Mr. Lockwood or Nelly. Lockwood is left completely out of the story. Nelly is presented, but not as a narrator. On the other hand, I think that Kosminsky handled this issue excellently. Both Nelly and Lockwood are presented and what is more, he added a character of the author herself as a narrator of the complete story at the beginning of the movie. In case of Skynner's version there is no narration, although both characters are presented.

The rest of the characters in all three movies were depicted similarly to the original book. Hindley as an evil man later addicted to alcohol, Edgar kind and well-behaved loving husband of Catherine.

5.2 Plot

The oldest of described versions from 1970, the one by Robert Fuest, was reduced at the beginning and changed at the end. Although the core of the book was kept, due to

modification the whole story lacked the purpose of it. For the readers who would like to learn the original story this would not be a good choice because of misleading information.

I would say that Kosminsky's version from 1992 was the most accurate one. From the very beginning the story is told almost exactly as the dialogues in the book. Kosminsky also showed most of the gothic elements in the film than any other director – beside already mentioned famous ghost scene "*Let me in*", there is the scene with the ghost of Frances before Catherine's confession to Nelly about marrying Heathcliff.

Adaptation by David Skynner shows raw behaviour and violence of the man characters, as an example Heathcliff killing the birds to spite Catherine or beating Isabella. There are omissions of some scenes, which is expected from a film compressed into a shorter time. However, also this version belongs to one of the most faithful adaptations with all major details and characters.

5.3 Performance

Evaluating the performance, there should be three categories. The best Catherine, the best Heathcliff and the performance of supporting roles. Each version has its perfect representative.

In my opinion, Ralph Fiennes and definitely Timothy Dalton belong to a top performers of Heathcliff. Regarding the role of Catherine, Orla Brady and Juliette Binoche would be ideal female heroines, although Orla Brady has an advantage over Binoche due to her accent and origin.

Peter Kosminsky was lucky to choose the actress Janet McTeer for the role of Nelly Dean. She was the soul-mate of both Catherine and Heathcliff, as exactly described by Brontë and very well played by McTeer. Nelly in Fuest's version was rather forgettable as well as Nelly in Skynner's version. On the other hand, Hindley and Edgar were both portrayed similarly in all three versions.

I would like to mention the supporting, yet remarkable, role of Joseph in Kosminsky's version. The puritanical servant performed by Robert Demeger faithfully complies with the book. Daring, but interesting was an idea to introduce the author herself in the movie, performed by Sinéad O'Connor. This controversial singer of Irish accent

seemed to rise to the occasion, although she only appeared shortly at the beginning. No other directors attempted to do something unusual to make the movie more attractive without changing the plot or key events.

CONCLUSION

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

The childhood and personality as well as the historical background were introduced in the first part of the thesis in order to bring the life of the author to the reader. The second part focused on the novel itself, especially the plot, characters, their development. This was an important part necessary to comprehend the confrontation between the book and the adaptations.

The three film adaptations were compared with the book and also with each other. All of the adaptations were made by English directors during years 1970-1988, relatively short time, but a long span from the director's point of view. The research has shown that the quality of the result does not depend on the period at all. It depends more or less on the script writer, casting and direction.

The analysis proves that each director handled the original book differently. Some of them put emphasis on the story, others on the main heroes. Another one left some parts completely out or even changed the point of the whole story. This may be disappointing for some viewers, especially those who know and have read the book. The main differences between the adaptations lie in the conception of the plot and in the approach to particular characters. The lack of emotions and passion between Catherine and Heathcliff was another problem some of the adaptations faced. What all adaptations had in common was engaging music and beautiful Yorkshire scenery. None of the creators used special effects, although this story has gothic elements. Not all of the directors met the description of the characters in appearance. On the other hand, some of them captured their personality according to the author.

The thesis also suggests that negative critic does not necessarily mean unfavourable reaction of the public and vice versa. Not even the particular opinions of experts reached an agreement on the films.

The aim of this thesis was to compare the novel with selected film adaptations. The book as well as the film were compared and analysed. There are several other adaptations based on this novel which could be further analysed and compared with the original book.

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RESUMÉ

Bakalářská práce se zabývá románem Emily Bronteové *Na Větrné Hůrce* a jeho třemi filmovými adaptacemi. V úvodu práce je představena sama autorka, její život a doba, ve které žila a tvořila. V další fázi se práce zaměřuje na samotný román a především popis děje charakterů hlavních postav. Román je dále srovnán s vybranými filmovými adaptacemi natočených režiséry během 70. a 90. let. Všechny tři adaptace byly natočeny britskými režiséry v yorkshirských exteriérech a tudíž měly přiměřené podmínky pro porovnání. Analýza prokázala, že období vzniku nemá vliv na kvalitu filmu. Hlavním faktorem ovlivňující podobu a úspěch filmu je herecké obsazení, scénář a režie. Také názory na zpracování všech filmových adaptací se velice lišily, a to jak u veřejné, tak odborné kritiky. Závěrem jsou všechny adaptace srovnány a zhodnoceny.

ANOTATION

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ROK OBHAJOBY:	2016

NÁZEV PRÁCE:	Román Na Větrné hůrce ve srovnání s vybranými filmovými adaptacemi
NÁZEV V ANGLICKÉM JAZYCE:	The novel Wuthering Heights in comparison with selected film adaptations
ANOTACE PRÁCE:	Tato bakalářská práce se zabývá románem Emily Brontové a jeho srovnání se třemi filmovými adaptacemi. Je zaměřena na charaktery a vývoj postav jak v knize, tak ve filmových zpracováních. V závěru jsou všechny tři filmové adaptace srovnány.
KLÍČOVÁ SLOVA V ANGLICKÉM JAZYCE:	Emily Brontë, Wuthering Heights, film adaptation, comparison, character
ANOTACE V ANGLICKÉM JAZYCE:	This thesis deals with the novel Wuthering Heights and the comparison with its film adaptations. It focuses on the characters and their development in the novel as well as in the film adaptations. All three film adaptations are compared in the end.
ROZSAH PRÁCE:	40 stran
JAZYK PRÁCE:	Anglický jazyk